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MUSIC IN VOL. XXXIII.

PIECES WITH SACRED WORDS.

No.		
588.	God so loved the world	J. Stainer.
589.	Behold, the Angel of the Lord	Berthold Tours.
592.	Come, weary Pilgrims, come	Ferris Tozer.
594.	I will feed My flock	J. Frederick Bridge.
596.	Whosoever drinketh of this water	J. T. Field.
597.	Four Christmas Carols	J. Barnby, A. C. Mackenzie, G. C. Martin, and J. Stainer.
598.	The star that now is shining	Oliver King.

PIECES WITH SECULAR WORDS.

587.	Hail, golden Morn!	E. A. Sydenham.
590.	Speak to me with thine eyes, love	J. W. Elliott.
591.	The Rover	Alan Gray.
593.	The Pilgrim that journeys all day	F. Corder.
595.	O Swallow, fly not yet!	Walter W. Brooks.

BEETHOVEN SUPPLEMENT .. .. December.

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Annual General Meeting on July 26.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1892.

THE MUSICAL TIMES.

The Title-page and Index for Vol. XXXII. (1891) *may be had on application gratis and post-free.*

A NEW YEAR'S GREETING.

HERE is a beautiful thought, which readers of Cowper will at once recognise :—

> Time, as he passes us, has a dove's wing
> Unsoiled and swift, and of a silken sound.

It is more elegant to introduce a dove than an owl, or the poet who longed for a "lodge in some vast wilderness" would, perhaps, have likened the course of time to the rapid, noiseless flight of Minerva's bird across a star-lit meadow. That field-mice are in danger as the ghostly form floats past makes the comparison no less strong. We, too, are in jeopardy every hour. After all, poets are not needed to emphasise the fact that time passes, and especially may their services be dispensed with on this New Year's morning. The first hours of 1892 are consecrated by many recollections. We call out of the past shadowy forms long since released from the muddy vesture of decay; we picture scenes in that part of the drama of life which has been played and almost forgotten; we hear voices the music of which faded into silence years ago; we remember words that come back to us like an echo from a distant hill. As this is done, one thought occurs to every mind :—It seems but yesterday!—and we perceive the grim force with which Carlyle compared Time to "an all-embracing ocean-tide, whereon we and the universe swim like exhalations which are and then are not."

Bells are merrily ringing in the present morning, and as men meet each other there are cheery words and warm pressure of hands. But the emotions proper to the hour are, like life itself—that dome of many-coloured glass—a mixture of varying ingredients. Melancholy is one of them. It is the shadow of our pleasures and attends them everywhere. The idea of tears at a wedding makes us smile, and the fact often supplies a theme for jest. But the philosopher sees both idea and fact in a different light. What a "Roundabout Paper" Thackeray would have written on the subject! How full of wisdom and of gravely humorous teaching! Alas! our most joyous moments are tinged with regrets or apprehensions; tears lurk in the corners of eyes that sparkle with mirth, and amid the "over-tones" of New Year bells we mark the unrest of a discord that calls vainly for resolution. At this time we must perforce look back. We have reached an eminence in the country through which life's journey lies, and, as the traveller over a rolling prairie halts on the summit of each land-wave to survey the course he has achieved, so do we turn and reflect upon the year that has gone. To those of us who are interested in THE MUSICAL TIMES the survey extends over a landscape not wholly basking in sunshine. We have reason to be glad in that the confidence and support of the musical public have been with us through the year; in that the journal has been served with zeal by all engaged upon it; in that its prospects were never so bright as now. But amid the satisfaction of these things we do not forget that, since we last gave our readers New Year's greeting, one who, in virtue of his office, was first amongst us, has been called away. Our thoughts at this moment go back to the accomplished man and genial gentleman who began the year with us; who was our leader and fellow-labourer through winter and spring and summer into the season when fruits are ripe and the harvest is gathered. He lived to hear the noise of the reapers in the fields, but "there is a reaper whose name is Death," and he sometimes works swiftly and silently. Before his sudden stroke our Editor fell, and the year, for us, was put into mourning. Those are happy who, in such circumstances, can share the feeling expressed in that magnificent Hymn by Walt Whitman, which Professor Stanford has set to worthy music :—

> O praise and praise,
> For the sure-enwinding arms of cool-enfolding Death.
> . . . . . .
> Approach, encompassing Death—strong deliveress!
> When it is so—when thou hast taken them, I joyously sing the dead,
> Lost in the loving, floating ocean of thee,
> Laved in the flood of thy bliss, O Death.

This morning's bells rang in "the new," and from the facts of the year that has gone we turn to expectations from that which has come. We cannot see the road through it, but hope supplies the visual defect, and the new period of time seems big with possibilities of blessing. On every hand are cheery wishes; men face the future with higher courage, and imagination spreads before them a bright and brilliant scene. It may be no better than a mirage born of ardent longing. Its flowing waters may be rivers of sand; its fruits but apples of Sodom. But then they may not. It is possible that we shall drink of the streams and eat of the fruits, and so pass the year in thankful content. If we again speak of this journal, we do so simply that amid the subjects of our New Year's hopes it may not be forgotten. No persons are more conscious than those engaged upon it that there is much room for development, as a result of public support on the one hand, and the energy and devotion of proprietors, editor, and contributors on the other. Our share of the common work shall not be lacking, encouraged, as we are, by the appointment of an Editor who brings to his duties culture, energy, and *savoir faire*. It may be that among the writers for THE MUSICAL TIMES are some who do not see eye to eye with him on every question of musical art. If so, these will not be less ready than others to give him frank and cordial support, inspired by loyalty to a cause in which all have enlisted. Thus we enter upon the New Year praying that it may be a "Happy New Year" alike for those who write and those who read.

J. B.

FROM MY STUDY.

SALUTATIONS, gentle reader, on this New Year's morning! There comes a query back, "And who may you be, courteous sir?" That is a very proper question, and should be answered at the beginning of an acquaintance which may endure.

Inasmuch as I write from a "study," you have, perhaps, concluded already that I am studious, that I have an environment of books, and love to talk about them. The deduction is not less correct than obvious. But you want to know more. My name I shall withhold, inasmuch as it is of no account. Painful recollections at this moment are stirring within me of the school-boy agonisings with which I once pursued the value of x through the laborious intricacies of quadratic equations. That letter of the alphabet always represents to me something the worth of which has to be determined. I shall sign this paper "x.," and leave you, good sir or madam, to do the rest. My personal appearance and manner I entrust to your imagination, only hoping that it will do me justice. Do not, I pray

you—though, after all, what matters it?—picture the natural hue and texture of my skin as too closely resembling old calf. I would also conjure you to leave a few white locks on the top of my head; to see that in your portrait I do not stoop over-much, and that my eyes are not painfully bleared with long research amid printed pages. There was a time, Madam—but enough; I have not taken up my pen to write personal reminiscences, however flattering to my *amour propre*.

You know the story of the countryman who, not being quite as familiar with Fleet Street as was Dr. Johnson, took shelter in a doorway to let the crowd pass. In some sort I am like that unsophisticated rustic. I, too, have taken shelter from the crowd, although under no misapprehension as to the length of the jostling procession. Picture me, if you like, in a door-way, just on the edge of the flowing tide, looking out upon its swirlings and whirlings, watching the flotsam and jetsam carried along by the current, and feeling devoutly thankful that I have been stranded. Into that position we are all driven sooner or later, though not all have the grace to be content and make the best of it. Do you know William Blake's illustrations to Blair's "Grave"? and have you seen his pathetic drawing of the old man, feeble and stooping, who is being blown in at Death's open door by an irresistible wind, which seizes and sports with his flying hair and garments? The door is not always open, and sometimes men have to wait for it. While they wait they need not be idle.

I shall talk to you from time to time through these pages, in quite a friendly, informal way, chatting about books largely, and discussing current events as they appeal to me in my seclusion. Most patient reader, I do not expect always to interest you, but neither the will nor the effort will be wanting, and so I crave your indulgence and company as I turn to business from these introductory prosings.

I received, the other day, a neat little book entitled "The Beautiful in Music," translated from the German of Dr. Hanslick by Gustav Cohen, and published by Messrs. Novello, Ewer and Co. First issued in 1854, Hanslick's work is now in its seventh edition; but, I believe, it is only just made available to English readers. If I were a rich man—the supposition is sufficiently laughable for a New Year's Feast—I would devote some part of my wealth to the circulation of this volume wherever musical amateurs congregate. Words are hardly strong enough to express the pleasure it has given me; they would certainly fail to convey the heartiness of my agreement with the author's reasoning and conclusions. I once had "a bone to pick" with Dr. Hanslick. As, then, one of the surging crowd in the busy highways of life, I knocked up against the Viennese critic. He had been writing nonsense about music in England; making such imperfect observation and drawing such rash and inaccurate conclusions that my faith in him was rudely shaken. In permitting such a result I was perhaps as unphilosophical as he was in causing it. You know very well that some mental processes are absolutely impossible to certain people. I say nothing about the comprehension of a joke by Scotchmen, because my reader may belong to that estimable nationality and I would not for the world hurt his feelings. But it is extremely doubtful, for example, whether the American exists who ever has conceded, does admit, or ever will allow that his country is inferior in any respect to any other. Similarly, I question whether a foreigner, whatever may be the professions of his tongue, can honestly believe that English music and musicians are worthy of anything better than contemptuous recognition. In giving us that and no more Hanslick simply obeyed an instinct the force of which not only rests upon training and example, but upon the heredity accumulated through many generations. I can hardly blame him now; nor have I the smallest inclination to do so after reading the book before me, and marching with him step by step through his arguments for the independence of music as an art.

The other day the serenity of my life was a little ruffled by an old friend, W., who—he is old enough to know better—indulged in ribald laughter at Hanslick's book, and drew upon his vocabulary of flouts and jeers for such terms as "fossil," and "stick-in-the-mud." I told him that the atmosphere of my study was unused to spoken pleasantries of the like sort:—observe that I say spoken, because, having a good collection of polemical musical literature, there are thousands of examples on the shelves. At this W. condescended to explain that music was for him an affair of sensation and feeling, or of descriptive and pictorial effect. "The only music for me," exclaimed my friend, "is that which stirs and thrills, or which suggests to me events and scenes. That which consists merely in form and sound has no meaning." Said I, "you will not find me undervaluing the physiological effects of music; but your thrilling sensations are due to the purely physical element of sound, and have nothing to do with art." Then I took up Hanslick's book, and remarking "This applies to people like yourself," I read from page 124 *et seq.*:—

"'Their attitude towards music is not an observant but a *pathological* one. They are, as it were, in a state of waking dreaminess and lost in a sounding nullity. . . . Instead of closely following the course of the music, these enthusiasts, reclining in their seats and only half-awake, suffer themselves to be rocked and lulled by the mere flow of sound. The sound now waxing and now diminishing in strength; now rising up in jubilant strains and now softly dying away, produces in them a series of vague sensations which they, in their simplicity, fancy to be the result of intellectual action. They are the most easily satisfied part of the audience, and it is also they who tend to lower the dignity of music. For their ear the æsthetic criterion of *intelligent* gratification is wanting, and a good cigar, some exquisite dainty, or a warm bath yields them the same enjoyment, though they may not be aware of the fact. In the indolent and apathetic attitude of some and the hysterical rapture of others, the active principle is the same—delight in the elemental property of music.'"

Having read thus far, I looked over the top of my glasses, and of the book, at W., who shifted in his chair (a very easy one) and gave a snort which I interpreted as half incredulity, half defiance. He did nothing more articulate, so I pursued my argument:—

"As for music suggesting ideas, scenes, events, and so on," said I, "you ought to know that it can do nothing of the kind, and that all the results of which you speak are the product of indications furnished by a title, or by an avowed 'programme,' or they spring from association of ideas. No doubt you regard the music of 'The Messiah' and Bach's 'Christmas Oratorio' as pre-eminently suggestive of religious feeling?" W. muttered something to the effect that otherwise he would be a fool. I begged him not to apply depreciatory epithets, even to himself, and resumed: "Now listen again to Hanslick:—

"'Winterfeld has shown that many of the most celebrated airs from "The Messiah," including those most of all admired as being specially suggestive of piety, have been taken from secular duets (mostly erotic), composed in the years 1711-12, when Handel

set to music certain madrigals by Mauro Ortensio for the Electoral Princess Caroline of Hanover. The music of the second duet, "No, di voi non vo' fidarmi," Handel employed unaltered both in key and melody for the chorus in the first part of "The Messiah," "For unto us a Child is born." The third part of the same duet contains the themes which occur in the chorus of the second part of "The Messiah," "All we like sheep." The music of the Madrigal, No. 16, is essentially the same as the duet in the third part of "The Messiah," "O Death, where is thy sting?" But the words of the Madrigal are as follows:

"Se tu non lasci amore
Mio cor, te pentirai
Lo sò ben io!"

There is a vast number of similar instances, but we need here only refer to the entire series of pastoral pieces from the "Christmas Oratorio," which, as is well known, were naïvely taken from *secular* cantatas composed for special occasions. And Gluck, whose music, we are taught, attained the sublime height of dramatic accuracy only by every note being scrupulously adapted to each special case—nay, by the melodies being extracted from the very rhythm of the syllables — Gluck has transferred to his "Armida" no fewer than five airs from his early Italian operas.'"

Closing the book with a bang I again looked at my old friend, who now spoke intelligibly. "I cannot argue all that," said he; "nor can you deny the pleasure which I actually feel and have described." I answered: "There is no wish to deny it, the objection is that your feelings and that which causes them have nothing essentially to do with music as an art." "Pray," was the retort, "how do you hear music?" I opened the book again, and instantly my thoughts went back to an old Methodist local preacher whom, in my young days, I used to "sit under" for the sake of his quaint and pithy sayings in the dialect of the country. The ancient man—he was a husbandman—was fond of demolishing arguments by appeal to the "law and to the testimony." "Oh! Oh!" he would exclaim to an imaginary opponent, "that's your geam, be it? But I knaw where to have 'ee. I'll just turn to Job, sixteen and dree (three), and take a veaw (few verses) out o' that." The homely figure of the faithful old teacher rose before me as I proceeded to take a "veaw" more out of Hanslick. "Listen," said I to W.:—

"'The most essential condition to the æsthetic enjoyment of music is that of listening to a composition *for its own sake*, no matter what it is or what construction it may bear. The moment music is used as a means to induce certain states of mind, as accessory or ornamental, it ceases to be an art, in a purely musical sense. The *elemental properties* of music are very frequently confounded with its *artistic* beauty—in other words, a part is taken for the whole, and unutterable confusion ensues. Hundreds of sayings about "music" do not apply to the art as such, but to the sensuous action of its material only.'"

My friend replied that the sensuous action suited him, and that he was not capable of hearing music for its own sake. To this I answered that unfortunately the vast majority of Concert-goers were like him, and, as a result, composers in these latter days degrade music by making it first of all an appeal to sensation. There is even a danger that pure music—artistically beautiful in itself—will die out, and that the public will tolerate nothing that does not pretend to tell a story, illustrate some extraneous thought, or simply thrill the nerves. I offered to lend the book to W.—it was made plain by his decrying epithets that he had not really read it—but he said that he would buy one for himself, which I thought much better. You, my long-suffering reader, should do the same.

A man who has a library, and reads the books in it—which does not always follow—acts unwisely when he takes up the volumes indiscriminately. He should regard his possession as a pasture farm divided into fields, according to similarity of subject, and then browse in one enclosure before proceeding to another. I have lately been going through some illustrated music-books of the last century, the perusal of which has lightened in very pleasant fashion the dark and foggy December days. How charmingly not a few of these volumes are "got up"! Open before me now is a beautifully clean, fresh copy of Handel's "Julius Cæsar"—the first edition, octavo, published by Cluer in 1724. Cluer, who was himself an artist, must have spent much money upon this book, the whole of the music being printed from finely engraved plates, while the title-page is a specimen of its kind not unworthy of the best French work at a later date. At the top of the composition (probably Cluer's own) two flying angels, charmingly graceful figures, display a placard, whereon is inscribed "Julius Cæsar: An Opera. Compos'd by G. Frederick Handel, of London, Gent." Immediately below, a third winged creature is engaged in blowing a trumpet; the base of the picture being occupied by two female figures, one playing a harpsichord, the other a viol da gamba. In the immediate background stands a well-filled book-case, and in the distance is a colonnade, meant, perhaps, for that of Burlington House. The engraving is worthy of the design, and the beauty of the entire volume makes one marvel either at the boldness of the publisher in expecting a return from the limited musical public of the day, or at the readiness of that public to encourage the issue of expensive books. But the early decades of the eighteenth century were rich in such productions. I take up two pretty volumes entitled "A Collection of Songs, with the Musick, by Mr. Leveridge. London. Engraved and Printed for the Author in Tavistock Street, Covent Garden. 1727." According to Lowndes, these are the only volumes published by the famous bass of Lincoln's Inn Fields, though, as need scarcely be said, other compositions from his pen have come down to us. In 1727 "Dick" was keeping a coffee-house in Tavistock Street, where, no doubt, he both sang and sold his songs. I am inclined to think that among his customers was William Hogarth, who may have wiped off a "score" by designing a frontispiece for the "Collection." Hogarth's name, it is true, does not appear on the plate, but the usually accurate Lowndes vouches for the master's handiwork, to say nothing of what I may call internal evidence. The engraving represents Bacchus and Venus, attended by Cupid, seated on two substantial clouds, looking complacently down upon the Genius of Music, who has cast at their feet, as an offering, a violoncello and an open book. The figures are admirably drawn, though the engraving is somewhat rough. The mythological personages are, I need not insist, very happily chosen, especially Bacchus, who could only approve such sentiments as these:—

When dull cares doe attack ye,
Drinking will those clouds repel;
Four good bottles will make ye
Happy, they seldome fail.
If a fifth should be wanted,
Do but call, 'twill be granted.
Thus youl easy obtain
A remedy for all pain.

It is to be hoped that none of Mr. Leveridge's patrons were judges of poetry, and that they bought the coffee-house keeper's books for the sake of material excellence, since in that case there was a *quid pro quo*.

Every way a more remarkable collection of English songs appeared in folio in 1737. Lowndes thus describes it: "The Musical Entertainer, engraved by George Bickham, Junr. (A Collection of Songs by various Composers, edited by John Frederic Lampe, and engraved on copper-plates, with a vignette on every page. Copies are frequently mutilated by print collectors.) Lond., 1737-8. 2 vols., folio." The mutilation of which Lowndes speaks is probably the reason why I never met with a copy till the other day, when, to my great satisfaction, one came under my hand and into my possession, though neither quite perfect nor in the best possible state. The editor or publishers of this collection must have taken upon them considerable responsibility, for the work is very expensively got up; the words and music are exquisitely engraved, and the large vignette, at the head of each song, is designed with spirit, while the plates are entitled to rank among Bickham's best work. The designs, however, are not all original, one of them being easily recognised as adapted from Hogarth's "Midnight Conversation." I should add that the tail-pieces and ornamental borders are not less charming in their way than the vignettes. It would be a great pleasure to take my complaisant reader through the collection and discourse upon it with what anyone less courteous would probably call the garrulity of age. But space and time are against such a course, and I must be content to notice one song only. It is entitled "The Ladies' Lamentation for ye Loss of Senesino," and is headed by a vignette representing that famous and pampered male soprano, receiving the adieux of his admirers on the quay near which lies the ship in which he is to sail. The artist, who must have known Senesino well, being contemporary with him in London, represents the Italian as a lanky, weak-legged person standing in an affected attitude and waving off the tearful women who are begging him to remain among them. The men in the picture are cheering the popular idol or bowing low before him, while two porters, one a negro, are laden with boxes and bags inscribed "Ready Money." It is necessary to quote discreetly from the words of the song, since the taste of some verses is not that of the present day. The poet meets a weeping lady and inquires the reason of her distress. He continues:—

"I gently requested the cause of her moan,
She told me her sweet Senesino was flown,
And in that sad posture she'd ever remain,
Unless the dear charmer would come back again."

. . . . .

"Perhaps 'tis some Linnet, some Blackbird, said I,
Perhaps 'tis your Lark, that has flown to the sky;
Come dry up your tears and abandon your grief,
I'll bring you another to give you relief."

No Linnet, no Blackbird, no Skylark, said she,
But one much more tunefull by far than all three,
My sweet Senesino for whom I thus cry
Is sweeter than all the wing'd songsters that fly.

Mark now the value of old song-books as throwing light upon the incidents and manners of the past. Nothing in the pages of musical history conveys so strong an idea of the position held in England by the arrogant Italian soprano than the ditty from which I have quoted. Moreover, it throws a flood of light upon the difficulties which beset Handel in having to propitiate these worshipped warblers and their votaries.

Dear reader, I have reached the end of my tether, though there is much more to say about illustrated song-books. When we meet again I shall be ready for another gossip on the subject. W. has just entered my study, armed with Hanslick. He looks combative and there will be an argument, the worst of which he, of course, will get. I lay down my pen for the fray. X.

THE FALL OF BONONCINI.

THE short biographical notice of Bononcini written by [G.] in Grove's "Dictionary of Music and Musicians" contains the following passage:—

"About the year 1731, the discovery that a madrigal to the words 'In una siepe ombrosa,' which had been submitted to the Academy (of Ancient Music) some years previously as his (Bononcini's) composition, was a mere transcript of one by Lotti, led to a long correspondence, and caused a great deal of excitement and much irritation against Bononcini, and was the first step in his fall. It is difficult to understand why a man of his abilities, whose own madrigals were well known and highly thought of (see Hawkins's testimony) should have borrowed from a composer whose equal he certainly was, if, indeed, he did borrow Lotti's music at all—which is by no means certain (Hawkins, ch. 185)."

The doubt raised by [G.] is worth resolving, and the following remarks upon the subject may be read with interest, not only as touching an historic case of alleged plagiarism, but because of its connection with famous names.

I do not understand [G.'s] reference to Hawkins in support of the doubt he entertains. That historian limits himself to a bare statement of the case till in the last paragraph he remarks: "But whether the letters referred to are not evidence of his (Bononcini's) claim, and also of the injustice of it, will hardly bear a question." These words are pretty strong evidence as to the opinion entertained by Hawkins, and I am bound to add that no unprejudiced reader of the letters mentioned by him can avoid the conclusion that Bononcini did endeavour to palm off as his own a composition from the pen of Lotti. With [G.] I cannot conceive why he played a game so dangerous and disgraceful. But it is not always the destitute who are caught at petty larceny.

I will now relate the whole story in detail, premising that my facts are drawn from a rare pamphlet published in London under date 1732, and entitled "Letters from the Academy of Ancient Music at London to Signor Antonio Lotti of Venice with his Answers and Testimonials." This is the correspondence mentioned by Hawkins, who obtained from it the materials for his brief but very fair summary of the transaction. I may add that my copy of the pamphlet is bound up with some others in a volume which once belonged to Dr. Boyce, and was Lot 112 in the catalogue of his sale.

In the year 1710 an institution styled the Academy of Ancient Music was founded in London for the study and practice of vocal and instrumental works. With its early achievements I am not now concerned, but it is important to observe that among its members was Dr. Greene, who seceded in 1828 to set up a rival society at the Devil Tavern, Temple Bar. Before thus—as said the wags of the period—going to the Devil, Greene (*vide* Hawkins) introduced to the Academy a five-part madrigal, "In una siepe ombrosa," purporting to be the composition of Bononcini, who was in London at the time. Not long afterwards, the Directors of the Academy, among them Dr. Pepusch and Bernard Gates, had their attention called by one of the members to a collection of vocal works bearing the name of Lotti. Within the covers of this volume was the very madrigal before received and performed as Bononcini's! Accepting the evidence of the printed book (obtained from Venice, where Lotti then resided as Organist of St. Mark's), the Directors caused the madrigal again to be performed, but now under Lotti's name. Straightway came a haughty epistle from Bononcini, complaining bitterly of what had been done, charging Lotti with

having stolen the composition from him, and asserting that he (Bononcini) had written it thirty years before, at the command of the Emperor Leopold, in whose library it would be found. This statement was so positive and circumstantial that the Directors felt bound, for their own credit's sake and that of the Academy (of which Bononcini was a member), to investigate the matter and, if possible, get at the truth. Accordingly they instructed their secretary, Mr. Hawley Bishop, to communicate with Lotti, and also to enquire of Fux, the Emperor of Austria's Chapel Master, with regard to Bononcini's statement that a copy of the madrigal would be found in the Imperial Library.

On February 5, 1731, Mr. Bishop wrote to Lotti, in Latin, placing before him the circumstances stated above, and adding: "The Academy, entirely impartial between you, not more favouring him (Bononcini), though a member, than you, known to them only from your reputation, but consulting the honour of both, ordered me to write this letter to you, and another on the same subject to M. Fux, Chapel Master to the Emperor, that, the truth being discovered, the real author may receive his deserved praise."

Lotti replied, in French, on March 29. He seems to have been a very amiable and courteous gentleman, who impressed the stamp of fine and delicate feeling on every page of his correspondence. Coming to the matter at issue after some complimentary expressions addressed to the English nation and the "illustrious Academy," Lotti declared himself much surprised at having to prove his right in a work which for six years had been before the public under his name. He added: "Had this been represented to me by any other, I would have appealed to the public notoriety of the fact, and have intrenched myself in silence, but the respect I owe to you, and the illustrious body you represent, obliges me to satisfy your request." In substance, the following is what Lotti had to say:—

The contents of the volume, including the disputed piece, were composed shortly before the book was printed, and several professors and amateurs saw the Madrigal in process of writing, or sang it, or heard it rehearsed, while only a rough copy existed. The verses were written by the Abbate Pariati (poet to Charles VI.), who was then in Venice. Lotti being in the habit of exchanging compositions with Ziani, second Chapel Master to the Emperor Leopold, sent a MS. copy of "In una siepe" to Vienna, where, through Ziani's influence, it was sung at Court, and so pleased the Emperor that Lotti was requested to forward more works of the same kind. Upon this Lotti finished and despatched to Vienna some other pieces. These, with the madrigal, were afterwards published in the volume before-mentioned, and dedicated to Leopold's successor, Joseph I., who rewarded the composer by presenting to him a gold chain.

"This, sir," continued the organist of St. Mark's, "is, in short, the history you required, and, for a reward of my obedience, I only desire you to be very sure that no one, willing to do M. Bononcini an ill turn, has falsely attributed to him the letter written to the Academy in his name, for it is incredible that, learned as he is, he should, merely out of gaiety of heart, adopt my defects for his own."

It was now Mr. Hawley Bishop's duty to communicate with Bononcini. This he did on April 14, sending with copies of the letter to Lotti and that gentleman's answer a short note, from which the following is an extract:—

"The Academy thought themselves obliged in justice to acquaint you with what he (Lotti) says in support of his claim and in opposition to yours. I have, therefore, omitted a post in returning him an answer, that I might have an opportunity of receiving your commands in relation to anything you shall think proper for me to say in reply. I shall wait till the middle of next week in expectation of the favour of a letter from you."

What sort of treatment the secretary's communications met with at the hands of Bononcini appears in the course of a second letter to Lotti, dated June 5. Mr. Bishop said *à propos*:

"I also wrote a letter to Signor Bononcini, which was delivered into his own hands, in which I sent him copies of both our letters, and told him I would wait a week before I wrote to you again, that he might, if he should think proper, have an opportunity of replying. But I waited a fortnight to no purpose. I then sent a second letter by the keeper of our library, and, Signor Bononcini not being at home two or three times, I ordered it to be left with his servant but, which I am surprised at, was denied, for the servant said he had orders to receive no letters but what came by post. Thus stands the affair with Signor Bononcini."

The secretary added that Bononcini's friends continued to assert his right in the madrigal, to accuse Lotti of theft, and the Academy of slander. He therefore begged, the more because no reply had come from Fux, that his correspondent "would be pleased to send some certificates of the Conte di Par, Abbate Pariati, or some others who saw the madrigal at Venice before it was published."

Lotti replied to Mr. Bishop's Latin letter by one in Italian, observing, after compliments, that he could understand the fuss made "were the dispute about an only child, but for a madrigal indeed it is too much, since Signor Bononcini can make others equal and much superior." He playfully added that all was quiet at Venice and Vienna, and that his friends rallied him upon a work from his pen being contested as though it were the Golden Apple. Coming to business, he said: "For the certificates you desire of me, I should really think I have no occasion for this remedy, because I find myself in health, but I ought to refer myself, and submit to the commands of the Academy; therefore I enclose some papers from Vienna and from Venice, sufficient even for those who have a hatred for truth." We will now examine these documents.

The first opens solemnly: "In the name of the Eternal God, Amen," and is a certificate of Joseph Uccelli, a public notary of Venice, attesting that on Sunday, August 12, 1731, personally appeared before him the following gentlemen: the Rev. Antonio Bisi, Chapel Master of the Most Serene Republic; Gerolamo Melari, Musician of the Ducal Chapel of St. Mark; Claudio Frangioni, also a Musician of the Chapel; the Rev. Clemente Leopoldo de Tarsis and Ottavio, Hereditary Postmaster-General of the Empire at Venice, and Georgio Gentili, first violin of the Ducal Chapel. These persons having taken an oath, "attested, deposed, and affirmed," so runs the notary's certificate, "that the last madrigal which begins, 'In una siepe ombrosa,' in the printed book of Duetti, &c., of Signor Ant. Lotti, organist of the Ducal Chapel of St. Mark, which I showed to each of them, and the music of the said madrigal, as it at present appears in the print, was composed by the aforesaid Signor Ant. Lotti, and this they say they know, some from having seen it composing in the rough draught, some from having sung it, and some from having heard it practised before it was sent to the press; and that this is the truth, they have desired me hereafter mentioned to attest this public instrument of their valid sworn deposition, and they are ready to depose the same before any judge, magistrate, or tribunal whatever." This document was accompanied by

another in which two traders on the Exchange of Venice affirm the official character and credit of the notary.

The next certificate is signed by G. Francisco Maria Bettoni, who proves that he saw the madrigal in the rough draught, "with the alterations and erasures of some notes as the work went on"; that he heard it practised, and that he himself sent it to the printer, who gave the author twenty-five copies.

A certificate of Michael Angelo Gasparini comes next. Gasparini asserts that he was a fellow student with Lotti under Legrenzi, and had continued in uninterrupted friendship with him for forty-five years. He remembered reading the poetry of the madrigal before Lotti set it to music, and was one of the first who sang it in Lotti's house and other places. He recollected also the sending of the work to *Z*iani, and deposed to having advised its insertion in the volume of Duetti, &c.

So much for the Venetian witnesses, and now I turn to those of Vienna.

There is, first of all, a certificate jointly made by Pietro Pariati, Poet to his Cæsarian and Catholic Majesty; Giovan. Guiseppe Fux, Chapel Master to his Cæsarian Majesty; Antonio Caldara, Vice-Chapel Master; and Gaetano Orsini, Musician to the Court. These persons say: "We ratify that these musical compositions (the contents of the volume of Duetti, &c., including the madrigal) were all produced by the pen and genius of the abovesaid Signor Ant. Lotti; only the poetry of the Duetti, Terzetti, and Madrigal was expressly made at the request of the said Signor Lotti by Sig. Abbate Pariati (one of the attestants), Poet of his Cæsarian and Catholic Majesty." Gaetano Orsini adds, on his own part, that he has in his possession the MS. sent by Lotti to *Z*iani, and that the music was sung "during a service of the table in the time of the most august Emperor Leopold I., of glorious memory."

Adam Alvera, public notary in Vienna, next certifies to the foregoing document as having been subscribed before him, and the Prætorian Court of Vienna bears witness to Alvera's official character and credit.

The last document in the correspondence is a Latin letter to Lotti, signed by the following directors of the Academy: John Pelling, S.T.P.; Hen. Needler, amateur; Humphry Wyrley, amateur; J. C. Pepusch, Doctor of Music; Bernard Gates, Master of the Children of his Majesty's Chapel; and J. Freeman, Gentleman of the same Chapel. They say:—

"The testimonies, dear sir, you transmitted to us have had their due weight with us, and abundantly confirm us in the good opinion we had before conceived of you. It can be no disagreeable news to you to hear that we have sent them, together with the several letters that have passed between us, to be printed. This procedure will serve eternally to convince you of our good and sincere intentions towards you, and at the same time confound those who have taken upon them to arraign our conduct throughout this affair."

All this while, and after the correspondence appeared in print, Bononcini kept silence. [G.] suggests that he was too proud to speak; it is much more likely that he had nothing to say. What could he possibly urge in defence when, in opposition to his statement that he had composed the madrigal thirty years before, Pariati testified on oath that he had written the words expressly for Lotti at a comparatively recent date? "From that time," says Hawkins, "the reputation of Bononcini began to sink in the world." Able musician though he was, he could not tand up against the opprobrium resulting from a perfectly gratuitous act of dishonesty, and not long afterwards he left England as the dupe and ally of an impostor who pretended that he could make gold.

THE PROPOSED MANCHESTER CONSERVATOIRE.

On Thursday, the 3rd ult., a project was unfolded by Sir Charles Hallé, at Manchester, which calls for the serious and sympathetic attention of all musicians throughout the country. It is true that the realisation or rejection of the scheme depends entirely on the attitude which Manchester and Manchester alone decides to assume, and it is not our purpose to enter on a consideration of its merits in any spirit of partisanship. The practicability of the undertaking is being carefully considered by a well-chosen committee, in which business men are fully represented. We do not purpose, therefore, to do more than view the project in the light of its artistic significance and importance.

The musical situation in Manchester may be thus briefly summarised. At the time of the Art Treasures Exhibition in 1857, Sir Charles Hallé, who was entrusted with the direction of the musical arrangements, got together a professional orchestra, and started his own Orchestral Concerts. The enterprise, which barely paid its way at first, gradually developed into a prosperous concern, and now numbers no fewer than 1,200 subscribers. Sir Charles Hallé, the proprietor, creator, and directing spirit for nearly thirty-five years of this great institution, though still happily hale and vigorous, has already passed his seventieth year, and the contingencies and certainties that thrust themselves before a man in his position and at his time of life have not unnaturally come to occupy his serious attention. As he put it at the meeting in the Town Hall on the 3rd ult.: "It has been a trouble to me for many years to think of what is to become of these Concerts when I am gone, or when my powers have failed to such a degree that I can no longer conduct them with the requisite energy. . . . It has already been suggested to me that in all probability the Concerts will crumble to pieces when I can no longer direct them." To avert this contingency Sir Charles Hallé is desirous, while the concern is at the height of its popularity and prosperity, to make over his Concerts to a company—either the directorate of the Gentlemen's Concerts or some society like it, on a broader basis, retaining his services as salaried conductor for as long as he is able to conduct and direct them. An integral part of the scheme, however, must be the erection of a new Concert-hall, for the Free Trade Hall, in which the Concerts are held at present, may at any moment be permanently secured for other purposes, and the seating power of the Gentlemen's Concert Hall is far too limited. The necessity, or the desirability, of building a new hall, gave Sir Charles Hallé the opportunity for broaching the second and more interesting part of his scheme, which may be set forth in his own words:—

"He must say that from his experience, from what he heard and from what had been written to him, a good many people felt that the time had come when a really great musical Conservatorium should be founded here in Manchester. For establishing such an institution Manchester was never in such an excellent position as now, because they had professors for every musical instrument, and very excellent ones too, that had a name through all the kingdom, resident here in Manchester. No town in the whole of England, with the exception of London, was so favoured in that respect, and therefore with such

facilities it must be clear that an enormous number of people desired, or would desire, to study music. Some facts that had come to his knowledge showed this. Only that day he had heard that every week upwards of 600 music lessons were given in one single house (Messrs. Forsyths') in Deansgate. They had a certain number of rooms which they let out to music professors."

After some discussion, in which Sir W. Houldsworth, M.P., Mr. W. Mather, M.P., Mr. J. W. Maclure, M.P., Dr. Hiles, Mr. G. Freemantle, and other gentlemen took part, the matter was referred to a committee, who will, in due course, report to a future meeting on Sir Charles Hallé's proposals. The tone of them was uniformly sympathetic, and one of the speakers actually went so far as to suggest that the Municipality, out of the funds at its disposal, should contribute to the support of the proposed school. A note of useful warning, however, was struck by Dr. Hiles, who, while cordially welcoming Sir Charles Hallé's desire to assist in the establishment of a Music School in Manchester, questioned the advisability of making the school in any way dependent on the success of the Concerts, the popularity of which, when Sir Charles Hallé ceased to conduct them, might be subject to fluctuation. He was not aware, he added, that such a close connection between a school and a concert speculation existed at any of the Continental Conservatoires. To this Sir Charles Hallé replied that he did not consider the two parts of his scheme as inseparably connected, but rather thought of the students of the School of Music being associated with the Concerts, as at the Leipzig and Paris Conservatoires, one benefiting the other.

This being so, and pending the report of the committee, we may take the practical outcome of the meeting to amount to this: that whether in close or loose connection with the Manchester Orchestral Concerts, the continuance of which may be taken for granted, there is a strong feeling in favour of the establishment of a local school of music at Manchester, which if it takes practical shape, should do for Lancashire what the Royal Academy and the Royal College of Music do for London. Even in Manchester, although there are a great many excellent teachers, there are, on the other hand, far too many pretentious and incompetent instructors, musical crammers, and "mock doctors." Now it would be the object of a Conservatoire to gather to itself all the wheat and reject the chaff. All the really first-rate local teachers would probably be attached to the school, and the guileless public would have — what it has not at present—a sure and unmistakable method of distinguishing the genuine from the bogus article. In conclusion, the establishment of such a Conservatoire is to be welcomed on two grounds—one special and one general. There is a great deal of admirable raw musical material in Lancashire, both vocal and instrumental, but it needs to be hewn into shape and form; and it is precisely this desired quality of finish, method, scholarship, or "school," that such an institution is fitted to bestow. The "grit" and enthusiasm are there, but they need to be controlled and guided by the formative influences which, it is to be hoped, will radiate from the new Academy. Lastly, the realisation of such a scheme is eminently calculated to help on the process of decentralisation which is so much needed in the domain of English art. Manchester is already a centre of musical enlightenment, but its power for good would be still further enhanced if to the opportunities of hearing good music which already abound there were added the opportunities of obtaining an all-round musical education without migrating to London or the Continent.

OUR MOZART SUPPLEMENT.

It is with natural and unqualified satisfaction that we acknowledge the generous reception given by the public to our supplement in commemoration of the hundredth anniversary of Mozart's death. Our desire was to do something not unworthy of the homage which we believed the world was ready to pay at the master's shrine, and in the accomplishment of that purpose it was a matter of course that we spared neither labour nor expense. But under the most favourable circumstances there is an element of speculation in all such enterprises. The public may not entertain the feeling with which they are credited, or a mistake may be made in catering for their taste, or what is put before them may be deemed inadequate. We were fortunate enough to escape one and all of these dangers. It would be presumptuous to assume that the entire contents of the Mozart Supplement met with unreserved approval, but of general satisfaction we have the best possible assurance. That is spoken to by the sale of the whole edition within two or three days of publication. Though conscious that our best had been done under the circumstances, we were scarcely prepared for such an emphatic expression of approval —one which demands our gratitude and is regarded as a very great encouragement. But this is not all. The Supplement was noticed by the Press the country over in a kindly and appreciative spirit, some papers, as the *Gloucester Journal*, giving nearly a column of extract and comment, and none failing to convey a more or less adequate idea of what had been done. Such generous treatment we look upon as a high reward, and as involving an obligation not likely to be forgotten.

Practical recognition of the favour shown to us by the musical public is not more obvious, as a duty, than is the form it may best take. Our aim must be to make The Musical Times more than ever deserving of the support so freely given to it. That may be done in two ways—first, by strengthening the ordinary issues of our Journal in any manner adapted to improve the interest and value of their contents; second, by means of special efforts such as that which produced the Mozart Supplement. We shall keep both courses before us, and pursue them as may seem advisable, the intention being to publish a Supplement, dealing with some matter of particular interest, towards the close of each year. With regard to the regular monthly issues, new features will be introduced as, after due examination, they commend themselves in furtherance of a purpose to make The Musical Times increasingly worthy of the most popular and widely diffused of arts. Should our efforts prove successful, we shall surely receive adequate support from the public who, during so many years, have given us steadfast encouragement. Faith in that result is our best incentive, and in that faith we address ourselves anew to our work.

Apropos of the performance of Bach's "St. Matthew Passion" at the recent Birmingham Festival, it may be interesting to know what Mendelssohn, that true disciple of Bach, thought of the prospects of the great Cantor's work being given in England. Through the kindness of Miss Mounsey—who has inherited from her late sister, Mrs. Mounsey Bartholomew, Mendelssohn's letters to Mr. Bartholomew—we are enabled to give the following unpublished letter from the composer to his English translator. A pathetic interest is attached to the letter, in that a week after it was written Mendelssohn was first seized with his fatal illness. On the following November 4 the hand

of the great musician letter-writer was for ever stilled. The letter is in Mendelssohn's own English, and it is probably one of the last that he wrote in our language:—

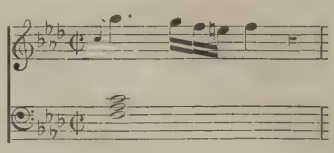
"Leipsic, October 2, 1847.

"My dear Sir,—Many thanks for your two kind letters. I received yesterday the second, and have spoken to Mr. Buxton [Ewer and Co.] about Bach's Passion. But at the same time, I was obliged to give him at full length the reasons why it is impossible to me to do as you wished me. I cannot rescore the work, nor can I point out any alterations, as it has always been a rule for me to leave these works absolutely as they were written, and as I have often quarrelled with those who did not. And at the same time, the circumstance of Christ being introduced in the music, which certainly will not do for England, seems to me so essential to the whole work, to its structure and its meaning—particularly with regard to *the* Passione, the one after St. Matth.—that I feel convinced these masterpieces cannot for the present moment be made popular in your Country. It will nevertheless be a source of gratitude to all those musicians who are really devoted to that great master, and that you have devoted so much time and pains upon his greatest works; but for the public I fear they will remain unavailable—at least, if they are so in their present form I should not be able to alter them for the public's sake, or for any other reason. All this Mr. Buxton will tell you at length, and will also excuse my writing in so much haste. I have so much work on my hands that I hardly know what to begin with, and it is also for this reason that I must beg you to excuse my writing an Organ-part to the Motetts. It would be impossible, or at least useless, to add anything new to such a part, and whoever writes it should limit himself to making an accompaniment from what he finds in the voice-parts, a sort of arrangement; this might easily be done by every skilful musician, but, as I say, the quantity of business which surrounds me prevents my doing it, much as I should have liked to do as you wished me.

"And have many thanks for all the kind and friendly things which every letter of yours contains, and for which I shall always feel heartily and sincerely indebted to you. And believe me, now and always to remain,—Yours very truly,

"Felix Mendelssohn Bartholdy."

There is another fanatic to the fore with an improved system of musical notation, that highly desirable but hopeless scheme on which so many ingenious minds have wasted time and thought. The present invention attempts to simplify music in various directions; but chiefly, and most reasonably, in the matter of time. Time instead of the semibreve is to be made the scientific basis of notation. Notes are therefore fractions of time. The semibreve and minim are dispensed with, and the crotchet made the invariable unit or "beat," having for its binary sub-divisions the quaver and semiquaver, and for its ternary sub-divisions two new characters, not described, called the tierce and semitierce. The only varieties of time, therefore, would be two-time, three-time, and four-time. Rests appear to be indicated by the same characters as notes, but with white (minim-like) heads instead of black. This seems a decided error. The gain in this system is in the abolition of complex time-signatures; but the inventor seems to have made no provision for notes longer than a beat in length. He speaks indeed of "a few signs of prolongation," but the rejected semibreve and minim would surely serve as well as new signs? We have tried to translate a bar of ordinary pianoforte music—say the following:—



into the new notation, and have only succeeded in making it look a veritable scarecrow. Finally, the inventor utterly alienates our sympathies by saying—"The clefs are retained on practical grounds, but their abolition should be urged, so as to obviate the needless difficulty of different readings for the two hands on a pianoforte, organ, &c." Once grasp the idea of a stave of eleven lines and this difficulty vanishes. But our friend proclaims himself an amateur in his opening sentences. He says: "These difficulties (*i.e.*, of notation) have deterred, and must—until removed—always deter, many persons from the study of music, or from subsequently practising it. The proposed simplified notation will curtail the period and expense of tuition, whilst tending largely to increase the number of learners." If for no other reason the system stands self-condemned.

A little while ago the *Ménestrel* published a most interesting set of articles on the great Napoleon as a patron and lover of music. It had been contended that he was destitute of any real interest in the arts; but the authors of the article in question were able to give convincing proof that his devotion to music was not merely of a personal character, as in the case of Grassini, but occupied his thoughts even when he was campaigning. Not long ago, when Count Moltke died, it transpired amongst other traits of that famous warrior, that he was exceedingly fond of music, and in the habit of attending Concerts in Berlin quite to the close of his long career. Of a very different stamp, in this as in other matters, is the redoubtable Prince Bismarck, whose conversations with the painter Lenbach on this subject have lately been reproduced in a German paper. At the gymnasium which he attended as a boy, his music lessons were the hours which he dreaded more than any other. He had no ear and no aptitude. His memory, so good in other respects, was entirely at fault where crotchets and quavers were concerned, and his lessons generally ended in tears. Neither the Concert-room nor the opera house ever exerted any attraction over him. His favourite instrument is "a good Barbary organ" or a hurdy-gurdy. It would seem as though Shakespeare was right when he declared that music was incompatible with diplomacy. But then we are confronted with the case of Napoleon cited above.

One of the daily papers gave, about a fortnight ago, some interesting information as to the course of study followed by Mrs. Alice Shaw, who came over to London some three years back with the proud title of "La Belle Siffleuse." Mrs. Shaw, to quote the journal in question, "says she began by studying upon exactly the same principles as those upon which one would study singing, practising scales and exercises, and then learning simple airs. Now, after all her perseverance, she states that she finds it increasingly easy to produce her notes and effects, but that it takes far more study to learn to whistle the air of a song than to sing it." Was it not Leech who, in

one of his pictures in *Punch*, many years ago, portrayed the ravages of the whistling mania among the rising generation? Of late years the malady has spread to adult and fashionable circles, but it is highly reassuring to learn, on the authority of such an expert as Mrs. Shaw, that it takes far more study to learn to whistle the air of a song than to sing it. In our ignorance we had thought (and feared) that it was precisely the reverse. This timely word of warning may be most beneficial in restraining those aspirants who are tempted to embrace the arduous calling of the whistling *virtuoso*. Another serious consideration is this, that in other walks of music good looks are not essential; but in the sibilatory department beauty is indispensable; you must be a *belle siffleuse* or a *beau siffleur*—like a *beau sabreur*—or nothing.

A circular, gorgeous in rainbow hues, lies before us directing, nay, insisting upon attention being given to the advertiser's infallible method of imparting a thorough knowledge of the pianoforte with one term's instruction at So-and-so's Academy of Music, and upon the following reasonable terms: "Classes, conducted by an assistant, 6s. 6d. per quarter (method book gratis); Young Person's (query, servant maid's?) private tuition, one lesson a week, 9s. 6d.; Adults, *strictly* private tuition under Principal, 14s. 6d., or of a lady tutor, 11s. 6d." It is interesting to know that a lesson from a lady is worth 3d. less than the same instruction imparted by a gentleman. But this tuition must be very remarkable if it at all corresponds with the advertiser's claims. Amongst other things we are told that "all the ledger line notes used in music above treble and bass clefs are taught in one simple lesson," and "Time, under the new method, is made so simple that a child of seven can understand it in the second week." The inventors of infallible systems of tuition would do well sometimes to bethink them that it is very easy to teach principles and facts to a pupil; the difficulty is in getting the pupil to remember the facts she has learned, and the impossibility is in getting her to apply the principles she has succeeded in remembering.

Dr. Stelzner's new instrument, the Violotta, does not seem to have elicited unreserved approval from musical experts, perhaps because the inventor has made it part of a rash attempt to supersede—or, at least, improve upon—the existing model for violins. But there is another inventor to the fore with an instrument far more needed than the Violotta. Mr. W. Wyatt's Perfected Chromatic Double-slide Trumpet should, if it comes anywhere near its maker's estimate, be a real boon to trumpet players. It can be crooked in F, E, E flat, D, D flat, or C, and the double-slide allows all semitones to be obtained perfectly in tune from E flat in the bass stave to top C. Yet there are not wanting authorities who believe that the day of all slide instruments is over. It is always asserted that the tone of a horn, trombone, or trumpet is injured by the addition of valves, but experience entirely fails to corroborate this, and certainly the greater ease with which valved instruments can be learned is an irresistible argument in their favour.

In a recent number of the *Allgemeine Musik-Zeitung* Herr Otto Lessmann draws attention to a remarkable "thematic coincidence." It appears that at the Mozart Concert given in the Singakademie on the 5th ult. an Offertorium of the master's was performed, and in this the observant critic discovered the theme of the "Ode to Joy" in Beethoven's Choral Symphony. The Offertorium in question is No. 25 of Series 3 in the Breitkopf and Härtel Edition of Mozart's works, and the coincidence referred to by Herr Lessmann is found in a figure which occurs frequently in the course of the work, and which, suggested on the first page, takes this form on the second and third:—

The step just taken by the Morley Memorial College is so emphatically in the right direction that a word of approval in these columns is justly due. The College will open on the 4th inst., and in addition to the usual classes there will be one for orchestral music. Mr. Dove, the well-known teacher at the College, has been appointed Conductor. It is greatly to be hoped that the new venture will prove a success and thus attain permanence. Not only will it help to develop individual talent and be a source of pleasure to the members, but it can scarcely fail to aid largely in the popularisation of one of the most important branches of musical art. It would be a good thing for England—from a musical point of view—if such efforts were made throughout the length and breadth of the land, and we trust, therefore, that all who have influence, and who believe in the civilising influence of music, will give the warmest encouragement to this, the latest indication of our musical awakening.

FACTS, RUMOURS, AND REMARKS.

A couple of years ago we had occasion to refer to the very encouraging reception accorded to Mr. Plunket Greene on the occasion of his *début* before a German audience in Berlin. Mr. Greene has repeated the experiment, and with enhanced success. We translate the following passage from the notice which appears in the *Allgemeine Musikzeitung* of the 11th ult. After alluding to the interesting nature of the programme, the writer continues: "Mr. Greene's voice has developed both in beauty of tone and compass since his last visit, while his delivery has gained in confidence, warmth, and vivacity of expression. His finely cultivated and remarkably melodious organ exerts the greatest charm in *mezza voce* and *piano* effects, and with a right estimate of his artistic capabilities, Mr. Greene does not neglect to make such choice of songs as enable him to display both these gradations of tone to the best possible advantage. His singing is distinguished by refined taste, nobility of feeling, and wealth of dynamic light and shade; his enunciation, even of German words, is excellent, his intonation pure, and his management of the different registers highly finished; in short, his performance bears the stamp of a rare and really distinguished artistic nature. . . . It is especially worthy of note that Mr. Greene was forced to repeat a German song—the 'Feldeinsamkeit' of Brahms; after the Irish songs he was also induced to contribute an encore piece. . . . Mr. Waddington Cooke, the accompanist, deserves especially honourable mention for the admirable way in which, without dominating the soloists or unduly effacing himself, he fulfilled his part of the entertainment, identifying himself in the most delicate and artistic fashion with the conceptions of the singer and the violinist (Herr Johann Kruse)."

Mr. Greene has won many encomiums from English critics, but none more appreciative or eulogistic than the one we quote above. It is pleasant to notice that Mr. Cooke's talents as an accompanist have also been duly acknowledged.

We take the subjoined paragraph from our young contemporary and namesake, *The Musical Times*, of Queensland. Perhaps some of our readers can give information regarding the gentleman described as "Mr. Jude, a well-known Organist of Liverpool." "We have during the past week had a visit from Mr. Jude, a well-known Organist of Liverpool, and been afforded an opportunity of attending his humorous and musical entertainment. Mr. Jude possesses a pleasing baritone voice, and rendered his own songs (which he says are the best English compositions of this class) with considerable force, and certainly made the most of them. In the course of the entertainment he gave evidence of a neatly-trained hand for the pianoforte, but we cannot think he displayed good taste in bringing into ridicule the mighty works of J. S. Bach and Beethoven; this comes with very bad grace from anyone professing to rank as an organist. To our mind the amusing little anecdote told in connection with Bach's Pianoforte Fugue in D major only served to show the master's great genius, and we were not altogether surprised to hear the word 'shame!' in an undertone, from a gentleman a few seats behind us. When genuine musicians are doing their utmost to raise the standard of music in a young colony, it does an incalculable amount of harm for a visitor from the 'old country' to deride the works of the great masters. We hope Mr. Jude will bear these remarks in mind and endeavour to assist rather than retard the cause of music. We hoped to have had an opportunity of hearing Mr. Jude's organ playing, as he accepted invitations to play at St. John's and All Saints' Churches on Sunday, October 25, which, however, he failed to do."

It has been said of musical artists that they are never satisfied with the press notices they receive; those of a depreciatory character being set down to private malice, while laudatory remarks are not laudatory enough. This is the rule, but Miss Smith, an American flautist, must be the exception since reading the subjoined wonderful eulogy in the *Evening World* of New York: "The sensation of the afternoon came with Miss Smith in No. 6. Miss Morgan sat at the harp and a dainty little girl with flaxen hair and eye-glasses played first. Miss Smith wore a white gown made baby fashion, with shoulder sleeves and not a trinket of any sort to mar its beauty. When she raised her silver-trimmed flute to her mouth and made the reed pulsate with the inspiration from her pink lips a murmur of admiration ran through the house. Everybody has seen a lady bow a fiddle, but this was the first time a fair flautist had been seen. And so fair, too! She played like an ideal shepherd boy. She had the grace and ease that comes with training and a consciousness of charm, and as a girl and a flautist she was an inspiration for a painter, a poet, and a dreamer." We may remark *en passant* that a flute with a reed is a decided novelty; or was the critic unable to distinguish between a flute and a clarinet or oboe?

A representative of a Yorkshire paper, having interviewed Madame Marie Roze, came to the conclusion that she is not an easy subject for that operation. The cantatrice says very little, and yet communicates much, by means of which Lord Burleigh's historic nod is the best known example. Unfortunately, the information so conveyed cannot be expressed in words and put into print. The reporter shall here speak for himself on this curious phenomenon: "Her face is so full of expression that she has but to drop a word and you know all she means, but though the answer to your remark or question has been so adequate that it would be ridiculous to ask again, the reply will not go on to paper for it partly consists of the tone of voice, partly of glances of the most beautiful soft dark eyes, partly in manner, partly in a hundred subtle nuances of the language of life that will not go into words, and the wish to give utterance to which is, we think, one of the most potent causes that lead to the production of music, painting, poetry (with its music and rhythm and silences superadded to words), and all the various devices to which creative minds fly in order to make accessible to the senses of others what their souls see."

The reporter shrewdly anticipates a call for an example. He enquired of Madame Roze whether she liked German music or objected to sing it, and the lady answered: "Oh, I am not so patriotic as to object to sing German music. The German music is very fine. Yes, I am a great admirer of Wagner. I do not know German. I know a few words of German." These are plain utterances, but mark what a meaning was given to them by the artist's tone of voice, her "beautiful soft dark eyes," and the "hundred subtle nuances." "They conveyed a recognition of Beethoven as the greatest world-composer, thoroughly felt and understood and of the poetic power of other German composers; memories of life and suffering and joy expressed by such great music all blent with painful and ever vivid memories of that terrible time in Paris when Madame Roze was as a ministering angel among her countrymen, suffering from the havoc Germany had made. They showed the feeling that art is intimately welded into life, and that memories of life and the association of ideas and of music and of life cannot be dissevered, and yet with an artist like Madame Roze no extraneous feelings interfere with a true and measured estimate of music as it is in itself."

We regret to learn that the Monday Popular Concerts at Bristol have had a discouraging season. The matter is thus discussed by the intelligent musical critic of the *Times and Mirror:* "Sundry reasons have been assigned. Complaint was made that the music brought forward was too classical, and a change was affected whereby the classical compositions were reduced in number, and those of a less severe character were increased. This, it is asserted, displeased the classicists. The position of Colston Hall, its draughtiness, the different arranging of the seats, the inadequate lighting of the building (particularly under the galleries, where it is positively dark), have all been urged as reasons why the audiences do not come in larger numbers. The short season of 'Pops' just closed have by no means paid their way, and it is probable there will be another call upon the guarantors. This must lead to a further change in the constitution of the society, and probably to the committee declining to give any more unless sufficient subscribers be forthcoming to provide against loss." The reputation of Bristol as a musical city appears to be gravely compromised by this state of things.

Miss Mary Green Henshaw, the present holder of the Liszt Scholarship (R.A.M.), will at Easter have completed her two years' study under Professor Klindworth, at Berlin, but by arrangement with the

trustees will remain with him until October. This valuable Scholarship will be competed for on April 8. Entitling the successful candidate to three years' free instruction at the Academy, and after that to a yearly sum of about £80 for two years to assist him or her in acquiring musical experience on the Continent, the prize may be spoken of as the most valuable at the disposal of the Tenterden Street Institution. The Scholarship, or, more correctly, Scholarships, for the Liszt and Walter Bache Scholarships have been incorporated, are awarded for composition or pianoforte playing, or, if the candidate wishes, for both. Candidates may be of either sex or any nationality, and must be not less than fourteen or more than twenty years of age. The Liszt Scholarship was founded by subscription on the occasion of Liszt's visit to London in 1886, so that Miss Henshaw is the first holder.

A CORRESPONDENT writes: "Your correspondent's anecdote in this month's number respecting Henry Smart, reminds me of a musical trick Smart practised while organist to St. Luke's, Old Street, when interludes were played between each verse of a hymn. He was urged to use the tune "Miles Lane," but at first he strongly objected; however, at last he said: "As you like, only you will see how badly the singers will get on with that high note in it." Then, when duly playing the hymn in service, in the interlude after the first verse he contrived to modulate so as to end the interlude in accordance with his playing the second verse half a tone higher than the first. This process he continued, so that each verse of the hymn was played half a tone higher than the preceding one. The singing need not be described. After the service he triumphantly reminded his advisers that he had foretold the difficulty in singing that high note."

THE musical reporter, printer's reader, and sub-editor of a provincial contemporary, having combined to afford a little amusement at this festive season, spoke of "Hayden's Trio in A"; and made Mozart a Frenchman, whose Trio in E "reveals all the smooth flour of harmony." Warming to their work, they called a certain artist a "baritome," and complained that he was "most partial to the *vibretto* mode." Then they credited a lady with making the violin her "special duty"; and finished with a really fine stroke of muddlement. A young lady, according to these wags, "sang the 'Bridegroom's Return' and 'Venezia' with all the style and finish of a thoroughly accomplished artist, and was recalled in the most flattering manner, upon each occasion repeating a portion of the former, and giving 'Killarney' in substitution for the latter."

A CRITIC who writes for a journal published not a hundred miles from the Scottish border is amusing in another way. His strength lies in description, as per sample below: "The next piece was Sir A. Sullivan's 'The long day closes,' sung by the choir. It opens with a weird, eerie suggestion, and soon breaks away in pathetic wails, as quickly followed by some grand swells of rich harmony, but again becomes almost painfully pathetic. Then come in some grand outbursts of the bass voices, on which the treble and alto seize, and more wailing follows. The more powerful bassos again rush in to carry through an exultant pæan, but it is of no use, and the performance expires in low and sorrowful measures—all richly musical and fine, but very, very mournful."

THE fuss made about musical degrees for some time past may have more than one aspect, but one is certainly comical, not to say farcical. Incidents of the same character naturally attend upon it and an example of these we have been asked to bring before our readers. It appears that the Warden of the Church Choir Guild, Mr. J. H. Lewis, styles himself Mus. Doc. and D.C.L. of the University of the South. This fact having come under the notice of a contemporary which plays the part of Colonel Pride in the matter of ornamental and alphabetical appendages, expressed doubts as to the existence of such a body as the University of the South, and, of course, as to the right of Mr. Lewis to call himself Mus. Doc. This was rude, and its discourtesy, or something else, stirred Mr. Seymour Kelly, of Chichester, to make an independent enquiry, the result of which he requests us to make public.

ACCORDING to Mr. Kelly, the University of the South is seated at Sewanee, Tennessee, on its own domain of 10,000 acres. It was chartered in 1858, and has power to confer all degrees. It is under the direction of the Episcopal Church, and its Board of Trustees consists of fourteen Bishops! Its degrees are held by many eminent people in this country, among them the Sub-Dean of the Chapels Royal and the Bishop of Aberdeen. As to its standing, the American Secretary of State, answering an enquiry, wrote: "The University of the South is a regularly chartered institution under laws of Tennessee. It has power to confer degrees, and is the University for the Southern States of the Protestant Episcopal Church of America, has large endowments and property, and is first-class in every respect."

WITH regard to Mr. Lewis and his musical degree, we are informed that the "Mus. Doc." was granted on the recommendation of the Bishop of London, who testified in these terms: "This is to certify that James Henry Lewis is of good standing in the Church of England and that from his moral worth and scholarly attainments is worthy of the degree of Mus. Doc." From all this it fully appears that Mr. Lewis is as much entitled to style himself Mus. Doc. in England as an American citizen holding the corresponding Oxford or Cambridge degree, *honoris causâ*, would be entitled to call himself Mus. Doc. in his own country. What we fail to understand is, first, why the Warden of the Church Choir Guild should desire such a barren distinction; second, why, since he has chosen to wear it, anybody should feel concerned thereat.

A GOOD time is at hand for the Mascagnis of the United States. The National Conservatory of Music "proposes to award prizes for the best grand or comic Opera (opéra comique); for the best Libretto for a grand or comic Opera (opéra comique); for the best pianoforte or violin Concerto; and for the best Symphony, Suite, Oratorio, and Cantata, all of these works to be composed or written by composers and librettists born in the United States and not above thirty-five years of age. The prizes will be as follows:—For the best grand or comic Opera (opéra comique), words and music, $1,000; for the best Libretto for a grand or comic Opera (opéra comique), $500; for the best Symphony, $500; for the best Oratorio, $500; for the best Suite or Cantata, $300; for the best pianoforte or violin Concerto, $200. Each work must be in manuscript form and absolutely new to the public."

ACCORDING to a trans-Atlantic contemporary, "Cavalleria Rusticana" is nothing better than a bag of tricks: "'Cavalleria Rusticana' is as full of tricks as the monkey on a hand-organ. It is a trick to sing the principal tenor song before the curtain rises; a

trick to use the church as a contrast to the passionate scenes before it; a trick to call this singing-pantomime a melodrama; a trick to give the same soft, sweet, sensuous Sicilian song over and over again, as a tenor solo, as a soprano solo, as a duet, as a chorus—now in the minor, now in the major, now as an intermezzo, then as a finale; a trick to pass suddenly from *piano* to *forte*, from *fortissimo* to silence; a trick to add Wagnerian orchestration to tunes that might be whistled."

The following paragraph is taken from the *Star*: "An Insurance Clerk, who spent two hours in St. Paul's Cathedral in order to obtain a good seat for the performance of Spohr's 'Last Judgment,' complains that he was stopped from reading The Musical Times by a verger or some other official. He asks us if it is illegal to read a magazine in St. Paul's. We cannot say; but the best way to test it would be to insist on reading, and see what action the Cathedral authorities took. There is some force in the suggestion that it is not more irreverent to read The Musical Times than to go to sleep in the Cathedral, a course which is frequently followed and is sometimes induced by the sermon."

The following paragraph contains a Bülow story which we do not remember to have met with before: "Hans von Bülow makes use of satire for the effective correction of his choral and orchestral forces. On one occasion he rebuked the feminine half of an oratorio chorus which he was rehearsing. While the tenors and basses were singing their parts the sopranos and altos indulged in conversation. They were called to order several times, but paid no attention. Finally Von Bülow rapped upon his desk and called out, 'Ladies, Rome does not have to be saved to-night,' which remark produced the desired effect."

The *Canadian Musician* explains to us: "'The *Dominion Musical Journal* has a funny editor, who announces: "It is impossible for us to be present at all, or even part, of the performances given in Toronto." Volunteered criticisms are therefore desired.'—*Musical Times*. [Our trans-Atlantic friend evidently does not understand that the journal it refers to is a *comic* paper; in fact, the *Punch* of Canadian literary effort. But so it is."] Really! We perused the paper in question without suspicion of the fact. It is plain we have no sense of (Canadian) humour.

We read in the *Journal of the Society of Arts*: "Information has been received from Colonel K. Levi Fuller, secretary of the committee appointed by the Pianoforte Manufacturers' Association of New York, to inquire into the subject of uniform musical pitch in the United States, that the committee have reported to the Association, and recommend the adoption of the French pitch, or *diapason normal* (A 435). The meeting held to consider this report on November 6th unanimously agreed to adopt the recommendation, and this pitch will henceforth be the standard for the United States."

In its notice of a recent Concert the Reading *Observer* drew attention to the fact that "Mr. Phelps played on a valuable Stradivarius violin 500 years old." A wonderful place, Reading! To a Reading MS. we owe the discovery that secular part-music was known in England quite a hundred years before the foundation by Dufay of the first Flemish School; to a Reading print we are now indebted for the information that "Strads" were manufactured 300 years before Stradivarius himself took to the business! Such is fame.

Anent the Birmingham Festival, we hear from America that "there are varying schedules of rates and other confusing regulations and traditions in vogue there, which must be known before an estimate of the mercantile value of any Birmingham Festival production can fairly be made." The "varying schedules of rates" are, no doubt, a fact; but, in connection therewith, it should be known that the highest charges are made for the standard works, and, as a rule, the lowest for the novelties.

A contemporary (Irish), in the course of a long article upon the question "What is music?" observes: "The very tunes that seem so brilliant in opera, separated by a goodly quantity of padding, when jammed together into a quadrille or an album, are flat, stale, and unprofitable except to the publisher." But if they are profitable to the publisher the public buy them; *ergo*, the public purchase that which is, to them, stale, flat, and unprofitable. Does our Hibernian contemporary mean this?

A Church newspaper speaks of a certain setting of the "Te Deum" as "a stately and dignified composition for this grand hymn of praise for decorative festivals." The same writer states "The endeavour (an anthem, that is to say) deserves support, and a fair trial among the novelties for enlisting sympathy for the cause of missions will doubtless make it a favourite, as it is very cheap." What would Matthew Arnold have said to this example of "lucidity"?

The following distribution of parts has been made in view of the production of "Cavalleria Rusticana" by the Carl Rosa Opera Company at Liverpool: *Turridu*, Mr. Hedmondt and Mr. Dimitresco; *Alfio*, Mr. Leslie Crotty and Mr. Eugene; *Lola*, Miss Esty and Madame Louise Lablache; *Lucia*, Miss Yorke; *Santuzza*, Madame Burns and Miss Esty. The double cast of principal characters is an obviously wise precaution.

Music is looking up in Bristol Cathedral, under the auspices of the new Dean, Dr. Pigou, who, by the way, has joined one of the musical societies of the city. The Nicene Creed is now sung on Sunday mornings, and there have been special Advent services, in the music of which members of the Orpheus Glee Society and Bristol Choral Society have taken part. So there is a stir in the erstwhile valley of dry bones.

An American paper offers a puzzle to its readers: "An exquisitely arch and captivating song by Eugen d'Albert was also sung by Miss Mueller-Hartung. The composer is a native of Scotland, whose father was French and mother British. He was educated in Edinburgh, London, and Germany, and has repudiated his native land. He is left to the reader to classify."

Four prizes of £10 each have been awarded by the Belfast Philharmonic Society as follows:—Class 1, for best Madrigal or Part-Song, to Joseph Seymour, Dublin; Class 2, for Chorus, with Organ, to Thomas Sydney Smith, Clapham; Class 3, for Chorus, with Orchestra, to Joseph F. Adams, Birmingham; Class 4, for Instrumental Piece, to Walter Brooks, R.A.M., Hampstead.

The series of articles on the "Great Composers," which Mr. Joseph Bennett has contributed to The Musical Times during the last seventeen years, has now come to an end, at any rate till the death of still living masters provides further material. The place of those papers, so long a feature of this journal, is now taken by another series entitled "From my Study," dealing with musical literature and kindred subjects of interest.

According to the London correspondent of the *Manchester Guardian*, the Lord Mayor and some of the City Companies will henceforth entrust the musical arrangements at their banquets to the Guildhall School of Music. This in token of the high approval which the students' performance of the "Bohemian Girl" received.

Mr. Battison Haynes, who has been appointed Organist of the Chapel Royal, Savoy, studied at Leipzig for four years, taking a first-class certificate; is Professor of Harmony and Counterpoint at the Royal Academy of Music; and has for some time past been Organist at St. Philip's, Sydenham. He succeeds Mr. Henry F. Frost, who has resigned, after holding the post for twenty-six years.

Sic transit! The Academy of Music in New York is to be turned into a permanent circus. "The clown and acrobat," says an American paper, "will gambol where the greatest artists of the operatic world have been heard." Meanwhile our own historic temple of the Muses remains ignobly shut, save when open for an occasional boxing match.

A Hull correspondent asks the language and meaning of the words "Mutschi, buschi quitle. Etche molape newing," which occur in a letter of Mozart, published in our Centenary Supplement. As far as we are aware, they belong to no language and, therefore, have no meaning. Mozart loved a joke.

In another column will be found a notice of the very interesting speech made by Mr. Barnby at the meeting of the Choral Conductors' Alliance. The brevity of our report is due to the fact that an article by Mr. Barnby on the same subject will be given in next month's issue of The Musical Times.

The Anthem published in our last number is credited by an Irish paper to Beechold Jones instead of Berthold Tours. Apparently the sub-editor had his doubts, and got over the difficulty by putting Beechold Jones within quotation marks.

Jean de Reszké has been talking to Americans about the "conservative dulness" of Englishmen. But there is one thing which sparkles brilliantly in the Polish tenor's eyes, and that is the liberal English sovereign.

Another elaborate pianoforte has just been completed by Messrs. Broadwood. It is a Concert Grand, specially made to order in the Louis 16th style, painted white, carved, panelled, gilded and painted with figure subjects.

Her Majesty the Queen has presented Master Jean Gérardy with a beautiful diamond horse-shoe scarf-pin as a souvenir of his visit to Windsor Castle on Tuesday evening, the 1st ult.

Les extrêmes se touchent. The second Concert of the New York Oratorio Society was largely devoted to selections from Wagner ("Tristan") and Handel.

ROYAL CHORAL SOCIETY.

Most impressive among the London observances of the Mozart centenary was that which took place in the Albert Hall under the auspices of the Royal Choral Society. Special arrangements had been made for the occasion. In the first place, the services of Mr. Henschel were secured; that gentleman sharing the direction of the Concert with Mr. Barnby. The orchestra was considerably increased, and a "trophy" decorated the front of the organ, if the idea of decoration may be entertained in connection with what is funereal of aspect. Within a gigantic laurel wreath was Mozart's name, inscribed in letters of silver on a black ground, while white dependent streamers bore the dates 1791-1891.

The design could hardly have been more simple, but it answered every purpose of an appeal to the eye, as did the music to the ear. A large, though not crowded, audience attended, and the observance was, in almost every respect, satisfactory.

The first part of the programme contained nothing besides the "Requiem," the performance of which thus stood in fitting isolation as the chief recognition of the master's genius. We are unable to say that the work was executed in a manner quite beyond reproach. It may be our fancy, but we had a distinct impression that the choir never warmed thoroughly to their task—that the fire of enthusiasm was lacking. In any case, it certainly was not our fancy that the attack was sometimes wanting in promptitude and force, and that the effect occasionally fell short of just and reasonable expectation. Shortcomings such as these cannot always be accounted for, nor can the best will in the world prevent them. The soloists, Mrs. Henschel, Madame Patey, Mr. Lloyd, and Mr. Watkin Mills, rose to the level of their task, and the "Benedictus" was beautifully rendered.

At the beginning of the second part, Mr. Charles Fry came forward amid applause and recited the poem written by Mr. Joseph Bennett for our Mozart Supplement. As the verses were printed in the book of words, the audience could easily follow, but, in point of fact, this would have been possible without them, so well did Mr. Fry judge the acoustics of the building. Every line was distinctly heard, and the reciter's admirable delivery seemed to produce the full impression desired. At the close of his task, Mr. Fry was recalled amid every sign of satisfaction. The musical performance then resumed with the "Jupiter" Symphony, conducted by Mr. Henschel, to whom Mr. Barnby resigned his *bâton*. A better rendering of that noble work could hardly have been desired. The music had, we should say, been rehearsed with great care, in hope of a truly "monumental" performance. As in every such case, zeal met with a full reward. There seemed to be only one opinion on the question whether the orchestra had done its duty on this special occasion. Mr. Lloyd, later on, contributed "Misero, o sogno"—one of the longest and most trying airs in Mozart's catalogue—singing throughout with infinite spirit and rare staying power. The work of the choir in this part was limited to the noble chorus "O Isis and Osiris," from "Die Zauberflöte," and a selection from "King Thamos." In dealing with these Mr. Barnby's singers were themselves again. On the whole, we have described a worthy commemoration.

THE BACH CHOIR.

The Concert at St. James's Hall, on Tuesday evening, the 15th ult., under the direction of Professor Stanford, consisted of Mozart's "Requiem" and the final scene of the first act of Wagner's "Parsifal." The performance of Mozart's monumental composition was fairly satisfying. The choir sang steadily and with the correct spirit, whilst the instrumental portions were effectively given. The solos were entrusted to Mrs. Henschel, Miss Hilda Wilson, Mr. Houghton, and Mr. Plunket Greene. The choice of the "Parsifal" excerpt was not quite happy, since of all the most important scenes in Wagner's works this is least qualified for transference to a platform like that of St. James's Hall. Those who have only heard it with the "maimed rites" which prevailed on this occasion can form

little conception of the effect obtained when the Love-Feast music is performed in the manner intended by the composer. With respect to the execution, there was much to praise. The choir and band were commendably obedient to the Conductor. Mr. Henschel sang the music of *Amfortas* with even more than his wonted perception of the significance of every phrase, the pathos of his utterances being almost painful in their intensity. Mr. Greene, who undertook the parts both of *Gurnemanz* and *Titurel*, sang with the excellence now regarded as a matter of course, and also most successfully caught the spirit of the music; and Mr. Houghton acquitted himself creditably in the music of the title-part.

LONDON SYMPHONY CONCERTS.

THE third Concert of the season (Thursday evening, November 26), at St. James's Hall, was not less interesting than either of its predecessors arranged by Mr. Henschel. Opening with the Overture to "The Magic Flute," and including the "Good Friday's Spell" music of "Parsifal," the programme covered a period of close upon a century of musical history. Midway came the glorious Seventh Symphony of Beethoven, and for the finale there was the Huldigungs-Marsch of Wagner. The three styles here indicated are fairly typical of the revolution in idea as well as in execution marking the past hundred years. To the adequate illustration of each phase of musical thought thus introduced Mr. Henschel and the fine orchestra over which he presides were quite equal. In the Overture they seemed to enter as completely into the spirit of Mozart as they subsequently did into that of Beethoven—so massively represented—and of the more modern master. Under such circumstances the satisfaction given to the audience could not but be great. Recognition of the effect created was duly made, so that both Conductor and players knew they had not laboured in vain. In the "Parsifal" excerpt the music of the title-part was carefully sung by Mr. John Probert, and Mr. Plunket Greene exhibited marked aptitude for the delivery of the majestic passages assigned to the old knight *Gurnemanz*. The solo instrumentalist was that wonderful lad, Jean Gérardy, who selected the so-called Concerto in A minor of Volkmann. The youthful violoncellist has rarely been heard to greater advantage. In the delicacy of the rendering of the more expressive passages, as in the sense of command manifested in the exacting sections, he afforded legitimate excuse for the enthusiastic demonstrations which, joined in by the band, compelled his re-appearance again and again upon the platform.

SIR CHARLES HALLÉ'S CONCERTS.

AMATEURS mustered in fairly strong force at the second of these performances, which took place on the 4th ult., Lady Hallé (Madame Néruda) being then announced to make her first appearance after her lengthened indisposition. Rest is one of Nature's sweet restorers, and it may safely be said that never in the course of her career has Madame Néruda played with more vigour or artistic feeling than on the present occasion in the *Adagio* and *Finale* from Vieuxtemps's Concerto in E, in which she first appeared as an adult artist at the Philharmonic Concerts in 1869. The purely orchestral pieces in this programme included Beethoven's "Leonora" Overture (No. 3), which was played with immense spirit; a melodious Serenade in E flat, piquantly scored by Saint-Saëns; and the *Nocturne* and *Scherzo* from Mendelssohn's "Midsummer Night's Dream" music. The greatest effect was made, however, in the instrumental movements from Berlioz's Symphony "Roméo et Juliette," Sir Charles Hallé always being at his best when conducting the French master's music, which he has helped to popularise in this country. The performances of "Faust," with the Manchester choir and orchestra, on the 8th and 9th inst., promise to be very interesting.

CRYSTAL PALACE CONCERTS.

AT the Concert held on November 28, Jean Gérardy made his second appearance before a Sydenham audience, and played with the greatest success in the Volkmann Concerto, in which he had been heard a few days previously at one of Mr. Henschel's Concerts. The leading subject was given out with rare decision and rhythmical vigour; the recitative passages were, one might say, declaimed with admirable emphasis; while the rendering of the florid embellishments was marked by that charming delicacy and tenderness which is so peculiar a feature in this wonderful young artist. His minor solos consisted of show pieces by Beaumont and Popper, and there was the usual encore. Mr. Manns conducted fine performances of Mendelssohn's "Scotch" Symphony and Handel's spirited Overture to "Giustino," which figured in the programme on the "Selection" day at the Handel Festival last June. The vocalists were Madame Emily Spada and Mr. Philip Newbury. The latter, who made his *début* at the Palace, has a strong tenor voice, but he lacks distinction of style and variety of expression. The Overture to "Tannhäuser" completed the programme.

The programme of the ninth Concert, which fell on the one hundredth anniversary of Mozart's death, was devoted to a selection from that master's works. The Concert opened with appropriate solemnity with the rarely heard, but very beautiful "Maurerische Trauermusik," an *In Memoriam* Adagio composed in 1785 on the death of two distinguished Freemasons. This noble piece, which was most impressively played, was followed by the "Requiem," in which the solo parts were sustained by Miss Anna Williams, Miss Marian McKenzie, Mr. Henry Piercy, and Mr. Norman Salmond, of whom the last-named made his mark by an excellent delivery of the bass solo in the "Tuba mirum." The Crystal Palace Choir gave a very creditable rendering of the choruses, and the orchestra, specially reinforced for the occasion in the wind department, was heard to great advantage. Spirited performances were also given of the "Jupiter" Symphony and the Overture to the "Magic Flute," while Mr. Norman Salmond was deservedly applauded for his fine singing of "Non più andrai." Miss Marian McKenzie contributed "Quando miro," and Mr. Piercy "Dalla sua pace." The audience was the largest that has been seen this season at these Concerts.

In the absence of Mr. Manns at Glasgow, the tenth Saturday Concert, on the 12th ult., was conducted by Mr. Cowen. The "Scandinavian" Symphony, which had not been heard for nine years at Sydenham, was appropriately included in the programme, and, under the composer's direction, was rendered in a manner worthy of its many beauties. Mdlle. Kleeberg was brilliantly successful in Beethoven's Concerto in C (No. 1), and Mr. Braxton Smith contributed songs by Handel and Sterndale Bennett. The Overture to "Preciosa" was also included in the programme. The Concerts will be resumed on February 13.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE most devoted lover of variety cannot lodge any complaint against Mr. Arthur Chappell this season for additions to his repertory, and new performers have claimed attention in bewildering succession. The first Concert of which we have now to take note was that of Saturday, November 28, when Miss Szumowska, a young Polish pianist, made her first appearance. She is, we understand, the only pupil whom her distinguished countryman, Mr. Paderewski, acknowledges, and she certainly proved herself an executant of remarkable ability, her rendering of Schumann's Papillons (Op. 2) and Chopin's Ballade in G minor being full of interesting points, though the effect was marred by an unpleasant hardness of touch. Mr. Ysaÿe once more showed himself a superb executant of Bach's music in the Prelude and Fugue in G minor, for violin unaccompanied; and the concerted works were Beethoven's Quartet in E flat (Op. 16), for pianoforte and strings, transcribed by the composer from his earlier Quintet for pianoforte and wind instruments, and Mozart's more familiar Quartet in D minor. Miss Rosina Brandram, the justly popular contralto from the Savoy Theatre, contributed Beethoven's "In questa Tomba," and Schubert's song "The Linden Tree."

On the following Monday Miss Szumowska again appeared and gave a remarkably brilliant rendering of Chopin's rarely heard, though undeniably interesting Sonata in B minor (Op. 58), but the lack of a true

singing tone was again perceptible in cantabile passages. Mr. Ysaÿe made his last appearance this season, and beside playing Beethoven's favourite Romance in F (Op. 50), which was of course encored, took part in a superb performance of Schubert's Quartet in D minor and in Beethoven's Sonata in C minor for pianoforte and violin (Op. 30, No. 2). Mrs. Helen Trust revived a pleasing song, "My Days," by Jackson of Exeter, best known as the composer of the once enormously popular Te Deum in F. Jackson lived during what may be termed the dark days of the English Church and his Service music is thin and trivial, but his secular compositions do not deserve complete oblivion.

The Concert of Saturday, the 5th ult., was, as a matter of course, dedicated to Mozart; but occasion was not taken to present any works hitherto unheard, of which there are many. On the contrary, the principal concerted work was the Divertimento in B flat for strings and horns, which has been heard more frequently than any of its companions; Sir Charles Hallé gave in his most refined manner the familiar Fantasia and Sonata in C minor; Madame Néruda and Mr. Straus rendered the Duet in G for violin and viola; and the programme ended with the Pianoforte Trio in E, which has appeared as many times as all the remaining Trios added together. Mr. Santley gave a surprisingly vigorous interpretation of the air "Vedrò mentr' io sospiro," from "Le Nozze di Figaro," but he ought to know that the air "L'Addio" was not written by Mozart. The composer was Gottfried von Racquin, according to Otto Jahn, whose authority may be implicitly trusted.

The interest of the Concert on Monday, the 7th ult., centred in the first performance of Bach's Partita in C minor, by Mr. Leonard Borwick. Of the twenty-three Suites for clavier which were left by the Leipzig Cantor, this makes the seventh performed at these Concerts, though selections from the others have been heard from time to time. For a full enquiry into the history and characteristics of Bach's clavier music we must refer our readers to the masterly biography of Philipp Spitta. Enough that the Partita in C minor, one of six sometimes termed German Suites, in order to distinguish them from the English and French Suites, was well worthy of a hearing, and our young native pianist played it in a remarkably pure, chaste manner, calculated to win the approval of all who object to Bach being made to masquerade in modern dress. The concerted works in this programme were Beethoven's Rasoumowsky Quartet in C (Op. 59, No. 3) and the revised edition of Brahms's early Trio in B (Op. 8). Miss Fillunger pleased greatly in songs by Schubert and Brahms.

On the following Saturday the pianoforte solo was again the most interesting piece in the programme. Weber's beautiful Sonata in A flat had not been heard for sixteen years, and it was played with delightful refinement by Mr. Schönberger. The insatiable audience demanded more, and eventually the admirable pianist gave Chopin's Impromptu in F sharp. Madame Néruda was heard to the greatest advantage in Nos. 3 and 5 of Raff's clever "Cyklishe Tondichtung," and the concerted works were Schubert's favourite Quartet in A minor (Op. 29) and Schumann's Adagio and Allegro for pianoforte and violoncello (Op. 70). Mrs. Helen Trust was encored after singing Mr. Cowen's delicate little songs, "Thy Remembrance" and "Snowflakes."

Brahms is always attractive in his light vocal compositions, and the six four-part songs (Op. 112) which were presented for the first time on the 14th ult. may worthily compare with the "Liebeslieder Walzer" or the more recent Gipsy Songs. Indeed, four of the new series form a sort of supplement to the "Zigeuner Lieder," being settings of stanzas by the Hungarian poet, Hugo Conrat. They are delicate and piquant little songs, whereas the remaining two, "Sehnsucht" and "Nächtens," are more serious and more fully developed. The "Yearning" is as beautiful and expressive as anything Brahms ever wrote for voices. The songs were rendered to perfection by Mr. and Mrs. Henschel, Madame Fassett, and Mr. Shakespeare, and were rapturously received, four of them being repeated, The pianist on this occasion was Miss Adelina de Lara, who essayed no less formidable a work than Schumann's Etudes Symphoniques. She was physically overweighted by the task, but her reading was at any rate refined and intelligent. Madame Néruda gave Mozart's Adagio in E for violin in her best manner, and the programme was completed by Beethoven's Quartet in E flat (Op. 74) and Brahms's Sonata in E minor for pianoforte and violoncello (Op. 38).

The last Concert before Christmas took place on the following Saturday. Brahms's new vocal quartets were repeated by the same executants as before, and were again very warmly received. The instrumental concerted works in this programme were Mozart's Quartet in G, No. 1 of the set dedicated to Haydn, and Mendelssohn's Pianoforte Trio in C minor (Op. 66). Madame Haas played Beethoven's Sonata in E minor (Op. 90) and Mr. Whitehouse gave an admirable rendering of Dr. Mackenzie's Larghetto and Allegro for violoncello (Op. 60). In connection with the last-named pieces a biographical notice of the composer was inserted which had not been revised for ten years, and the audience was informed that Dr. Mackenzie's last effort of importance was his Cantata "The Bride."

THE "LAST JUDGMENT" AT ST. JAMES'S HALL.

A Concert, the excellence of which far exceeded expectation, was given in aid of the North London Hospital on the 11th ult., at St. James's Hall, under the direction of Mr. James Shaw, Organist of Hampstead Parish Church. With regard to soloists, Mr. Shaw had placed himself beyond reach of failure, having secured Miss Anna Williams, Mr. Edward Lloyd, Miss Marian McKenzie, and Mr. Robert Newman; but a choir assembled "for this occasion only," even though backed (fronted?) by an orchestra consisting of London's best in this direction, was not so sure to achieve high artistic results. Mr. Shaw, however, by influence of some kind, obtained a performance of Spohr's "Last Judgment" and of a Selection (vocal and orchestral) from the Handel Festival Music that would have done credit to any organised body after a couple of years' practice together. Such a *tour de force* necessarily compels admiration of the gifts that made it possible. There was a large and appreciative audience, and it is therefore reasonable to assume that the cause of Charity was as much benefited as that of Art. The entire omission of the Conductor's name from the programme, and the statement upon the first page of that document that Handel's "Lascia ch' io pianga" would be found in "The Messiah," lent humour to the proceedings, not lessened when Mr. Shaw, in a short speech, took the audience into his confidence and told them that the statement in the programme was "absurd." A second Concert will be given in April, when Handel's "Samson" will be performed.

MR. POPPER'S CONCERT.

It may safely be asserted that the more thoughtful among the audience at the Orchestral Concert arranged by Mr. Percy Hutchinson for Mr. David Popper at St. James's Hall, on November 25, left the room with feelings of mingled satisfaction and surprise. The celebrated Bohemian violoncellist was known to be a performer of the first calibre, and his minor solos for his own instrument have long been popular with professors of the violoncello; but the extent of Mr. Popper's powers as a composer was certainly unknown until this occasion, when two important works from his pen were introduced for the first time to the notice of a London audience. One was a piece in F sharp minor for the singular combination of three violoncellos with pianoforte accompaniment, and bearing the equally singular title of "Requiem." "Religious Reverie" or "Elegy" would have been, perhaps, a more appropriate designation; but, at any rate, the music is deeply expressive, and the independent writing for each instrument shows that Mr. Popper is a first-rate musician. He was assisted in the performance by Mr. Edward Howell and Mr. Delsart, the well-known French virtuoso and teacher, who had come from Paris expressly to aid his companion artist. The other work to which reference has been made was a Suite in E flat, entitled "Im Walde," for orchestra with violoncello obbligato (Op. 50). This cannot be described as a Violoncello Concerto, for the solo instrument only occupies a sort of position analogous to that of the viola in

Berlioz's Symphony "Harold in Italy," but the music, at any rate, is full of freshness and charm. Of the six movements the first, "Eintritt," is the most fully developed, but the second, "Gnomentanz," the third, "Andacht," and the fourth, "Reigen," are the most pleasing, and the delight of the audience showed itself very plainly. The rest of the programme must be dismissed with brief reference. Mr. Popper included among his solos Saint-Saëns's not particularly interesting Concerto in A minor (Op. 30), Madame Valleria, who was in splendid voice, and Miss Dews, a mezzo-soprano of rich promise, rendered some songs, and a competent orchestra, under Mr. F. H. Cowen, gave effect to Beethoven's "Egmont" Overture and Mozart's Overture to "Il Seraglio."

AMATEUR ORCHESTRAL CONCERTS.

It is frequently said, and not without evidence in favour of the assertion, that orchestral performances are not generally appreciated by English amateurs; but it cannot be denied that the study of instrumental music has made enormous strides of late years, and during the past month the Concerts given by our leading Metropolitan amateur societies have borne eloquent witness to this fact. The first to take the field was the "Royal," which occupied St. James's Hall on the 5th ult. This was the Mozart Centenary, but the event was not recognised in Mr. George Mount's programme, the principal pieces being Spohr's Symphony "Die Weihe der Töne," Mendelssohn's "Ruy Blas" and Sullivan's "Di Ballo" Overtures, Saint-Saëns's "La Jota Arragonèse," and the *Intermezzo* from "Cavalleria Rusticana." The last-named piece, which was encored, is evidently destined to become popular in the Concert-room. On the whole the playing was highly creditable and testified to the continued earnestness of the Society's labours. Miss Clotilde Kleeberg rendered Mendelssohn's Pianoforte Concerto in D minor with delightful refinement, and Madame Valda, for whom indulgence was asked quite unnecessarily, sang airs by Meyerbeer, Verdi, and Francesco Berger in her best manner.

Three days later the Stock Exchange Society gave its first performance for the season at St. James's Hall. Here some reverence was paid to Mozart, a highly creditable performance being given of the "Jupiter" Symphony. Mr. George Hitchin's players were heard to less advantage in Sullivan's "In Memoriam" Overture, the *Allegro* of which went somewhat roughly. The impressive Prelude to Professor Stanford's music to "Œdipus Rex" and Handel's so-called "Largo" were included in the programme, and also a Choral Ballad for male voices, "The Death of young Romilly," by Mr. J. F. H. Read, the president of the Society. Though somewhat amateurish in point of construction, this is, on the whole, a pleasing work, and it was admirably sung.

On Wednesday, the 9th ult., the Westminster Society gave its first Concert for the season with a programme quite up to the average in interest. Mr. Stewart Macpherson's earnest amateurs were heard to advantage in Mozart's Symphony in C (No. 36), and the Conductor played the solo part of Sterndale Bennett's Pianoforte Concerto in F minor in musicianly style. Another Pianoforte Concerto in D, by Dr. Horton Allison, proved to be a well-written work, and it was capably interpreted by Miss Elizabeth A. Nunn. The most interesting feature of the programme, however, was the first performance in London of Professor Bridge's Ballad for male voices and orchestra, "The Festival," being a setting of Archbishop Trench's poem. It is a thoughtful and effective piece and was well rendered, the solo parts by Messrs. Edward Branscombe and Daniel Price, and the choruses by members of the Westminster Training College. Mozart's Overture to "Cosi fan tutti," Mendelssohn's "Cornelius" March, and songs by Blumenthal and Gerard Cobb were included in the programme.

The first Members' Concert of the Strolling Players Society took place on the 19th ult., and was almost wholly successful. Three movements of Mr. E. Prout's Symphony in F, No. 3 (the Minuet being for some reason omitted), were capitally played, and Mr. Norfolk Megone's forces also rendered Mendelssohn's Overture to "Athalie," the *Entr'acte* from Gounod's "La Colombe," and a piquant trifle entitled "Ariel," by Mr. Meredith Ball, very creditably. The *Intermezzo* from "Cavalleria Rusticana" was, as a matter of course, encored. A Suite formed on themes from M. Wormser's delightful music to "L'Enfant Prodigue" rather missed its mark, the five brief movements being disjointed and without form or symmetry. Mrs. Helen Trust and Miss Marian McKenzie were acceptable in their songs, and Miss Kate Chaplin, a pupil of Mr. Pollitzer, showed considerable aptitude for the violin in two movements from Wieniawski's Concerto in D minor.

CHAMBER CONCERTS.

Performances of classical chamber music, formerly noticeable on account of their rarity, are now so numerous that it is quite impossible to give them the attention their merits deserve. Messrs. Ludwig and Whitehouse gave the second and third of their recent series of performances at the Princes' Hall on November 25 and the 9th ult. On the former occasion the principal pieces in their programme were Brahms's String Quintet in G (Op. 111) and Dvorák's Trio in B flat (Op. 21). Miss Zimmermann was the pianist, and Messrs. G. W. Collins, A. Gibson, and H. Heydrich assisted the Concert-givers in the string parts. Mrs. Helen Trust was heard in songs by Purcell and Massenet. At the last Concert the leading works were Beethoven's Quartet in E minor, No. 2 of the Rasoumowsky set, and Dvorák's beautiful Pianoforte Quintet in A (Op. 81). Miss Fanny Davies was the pianist and Miss Carlotta Elliot the vocalist.

The first of three Concerts was given by Miss Louise Douste de Fortis, the elder of two talented sisters, at the Princes' Hall, on the 1st ult. The programme was interesting, among the pieces being an unconventional but by no means extravagant Trio by the clever French composer, Benjamin Godard; Dr. Hubert Parry's Partita in D for pianoforte and violin, in which our gifted native composer has successfully reproduced the style of J. S. Bach; and Brahms's Pianoforte Quartet in C minor (Op. 60), the merits of which are overshadowed by the greater beauty and originality of the earlier Quartets in G minor and A major. The young Concert-giver has greatly improved as a pianist, and she received able assistance from Mr. Réné Ortmans, Mr. A. Hobday, and Mr. Hollman.

At the second Concert, on the 15th ult., the principal works in the programme were Goetz's Pianoforte Quartet in E (Op. 6) and Raff's Pianoforte Trio in G (Op. 112), both of which were welcome, as they have not become hackneyed by too frequent performance. The first-named work, by a composer whose premature death was a severe loss to music, is especially fresh and charming. Mr. W. H. Squire was the violoncellist on this occasion and Mr. Herbert Thorndike was the vocalist.

On the 1st ult. the Messrs. Hann gave the last of their Concerts for the present in the Brixton Hall. Their programme contained Dvorák's String Sextet in A (Op. 48), one of the earliest of the Bohemian composer's works which gained him recognition in England; Rubinstein's Sonata in D for pianoforte and violoncello (Op. 18); and Schubert's Trio in B flat (Op. 99). Songs were contributed by Miss Eleanor Rees.

The young Dutch violinist who appeared for the first time in London as Miss Yrrac at the Princes' Hall, on the 18th ult., has, in all probability, a brilliant future before her. It is understood that her friends were averse to her entering the profession, but talents such as she undoubtedly possesses were not meant to be hid under a bushel and her *début* before an English audience was a noteworthy success. Miss Yrrac has very fine technique, her tone being full and powerful, and her fingering remarkably skilful. These points in her favour were displayed in her rendering of a theme with variations by Tartini and in two movements by Wieniawski. Her programme included Grieg's frequently heard Sonata in F (Op. 8) for pianoforte and violin, in which she was associated with Mr. Schönberger. The pianist was extremely artistic in solos by Chopin and Brahms, and a very favourable impression was made by Miss Gherlsen, a soprano singer with a well-trained voice of considerable volume.

Miss Marianne Eissler may be congratulated on the success of the first of three Concerts which she gave at the Steinway Hall on the 17th ult. In conjunction with Messrs. Collins, Kreuz, and Howell, capital performances were given of Beethoven's Quartet in B flat (Op. 18, No. 6) and Haydn's in D (Op. 64, No. 1). Miss Clara Eissler's ability on the harp is equal to that of her sister on the violin, and her rendering of works by Spohr constituted an enjoyable feature of the Concert.

ROYAL ACADEMY OF MUSIC.

The programme of the Orchestral Concert given in St. James's Hall, on the 17th ult., was of an unusually interesting character, and the performances on the whole bore eloquent testimony to the excellence of the work now carried on at the Tenterden Street Institution. The first and lengthiest piece was an Ode for chorus, pianoforte, and orchestra, entitled "Die Tageszeiten," by Raff, which had not been heard previously in London. It is in four sections, the first dealing with the brightness of noonday, the next with sunset, the third with the repose of night, and the last with the renewal of daylight. It cannot be said that Raff's music is strikingly original, but it is genial and pleasing, and the fugal climax is effective. Considering the inequality in numbers between the male and the female divisions of the choir, the performance was most creditable. The pianoforte part was divided, Miss Maude Rihll (Thalberg Scholar) taking the first and second movements, and Miss Kate Goodson the third and fourth. Goldmark's Violin Concerto in A minor (Op. 28), though not a particularly interesting work, is brilliantly written for the solo instrument, and it enabled Mr. Phillip Cathie, a very young aspirant, to evince more than ordinary promise. Miss Ethel Barns gave an intelligent rendering of Beethoven's Pianoforte Concerto in G, and thereby proved herself a student of remarkable natural gifts, for a few months since she won high commendation as a violinist. Among the other young people who took part in the Concert were Miss Edith Hands, who displayed a rich mezzo-soprano voice in the "Inflammatus," from Dvorák's "Stabat Mater," and Mr. Herbert Walenn, whose mastery over the violoncello was proved to a considerable degree in two movements from Goltermann's Concerto in B minor. The Concert ended with two movements, cleverly written, with picturesque orchestration, from a Ballet Suite bearing the curious title of "Rameses II.," by Mr. Granville Bantock (Macfarren Scholar).

The Competition for the Bonamy Dobree Prize took place at the Royal Academy of Music on the 12th ult. The Examiners were Messrs. C. H. Allen Gill, E. Woolhouse, and E. De Munck (in the chair). There were three candidates and the prize was awarded to Herbert Walenn. The competition for the Sainton-Dolby Prize also took place on the same day. The Examiners were Miss Marriott, Madame Larkcom, and Miss Williams (in the chair). There were twenty-four candidates and the prize was awarded to Florence Bethell; the Examiners highly commended Lilian Redfern. The Competition for the Westmoreland Scholarship took place on the 21st ult. The examiners were Madame Lemmens-Sherrington and Messrs. A. Randegger, A. L. Oswald, Arthur Thompson, and Manuel Garcia (Chairman). There were thirty candidates and the Scholarship was awarded to Kate Cove. The examiners commended Mary Hay, Silvia Wardell, and Violet Robinson. The Competition for the Potter Exhibition also took place on the same day. The examiners were Messrs. S. Macpherson, E. Prout, A. Schloesser, F. Westlake, and Walter Macfarren (Chairman). There were eleven candidates and the prize was awarded to Cuthbert Cronk. The Hine Gift was also decided on the same day. The examiners were Messrs. M. B. Foster, E. German, and Hamish MacCunn (Chairman). There were three candidates and the prize was awarded to Elizabeth Ethel Savage. The Competition for the Ritson Prize (contralto) took place on the 19th ult. The examiners were Mr. Watkin Mills, Miss Charlotte Thudichum, and Madame Clara Samuell Rose (in the chair). Nine candidates presented themselves and the prize was awarded to Frances Turner. Helen Saunders and Bicey McLaren were highly commended.

ROYAL COLLEGE OF MUSIC.

It was a happy thought of the authorities at Kensington Gore to select for the students' annual operatic performance "Der Barbier von Bagdad," by Peter Cornelius, as no other work more vividly exemplifies the remarkable development of musical art within the last generation. The history of this opera has been so generally detailed since the performance at the Savoy Theatre on the 9th ult. that it would be needless to say much about it in this place. Opportunity, however, may be taken to correct a curious error which has crept into Grove's "Dictionary" concerning the work. It is perfectly true that it was first produced at Weimar in 1858, and only survived one performance at the time. But the statement that the revival took place at Coburg in 1887 is inaccurate. "The Barber of Bagdad" was performed on December 15, 1885, at Munich, and notices of the event found their way into the musical papers. Since then the opera has become a stock piece in most of the leading German theatres, and its popularity is likely to be maintained for a while in spite of the unquestionable feebleness of the libretto. The main idea of the composer was evidently to parody the conventionalities and absurdities of Italian opera, which in the fifties reigned supreme; and for this purpose the story of the garrulous barber in the "Arabian Nights" was as good a foundation as anything else. But the humour is somewhat ponderous, and the want of action in the first act tends to concentrate attention on the music which, happily, is full of charm. Cornelius was no mere copyist of Wagner, as some have asserted, for the simple reason that Wagner's art had, at that time, only been exemplified as far as "Lohengrin"—"Die Meistersinger," which "The Barber of Bagdad" certainly recalls in the concerted music, not having been produced until eleven years later. The only portion in which there is a distinct Wagnerian reminiscence is in the love duet in the second act, which shows that Cornelius was familiar with the bridal duet in "Lohengrin." The bright and spirited Overture, the melodious opening chorus of *Nureddin's* slaves, the barber's "Patter Song," his mock love song with its absurd *cadenza*, his intentionally lugubrious ditty anent the misdeeds of woman, the quarrelling scene, and the pompous *Finale* are all fresh in manner and exhibit no leaning towards any particular composer. The treatment of the orchestra is extremely happy, especially in the more directly humorous scenes, and the entire score gives the impression that Cornelius loved his art and obtained enjoyment merely from labouring in its service. His work was rejected, and he went to the grave in his fiftieth year a comparatively unknown musician. Posterity, however, is now offering atonement, for we read that his grand opera "The Cid" was revived during the last few months at Munich, and has been well received. The Royal College students must have laboured long and zealously in the preparation of "The Barber of Bagdad," for the music, with its tangled rhythms and frequent changes of measure, is far from easy. As regards the general performance they did remarkably well, the chorus and orchestra being beyond reproach. Of the representatives of the principal characters the most promising was Mr. Charles Magrath, who displayed a fine voice and considerable sense of humour as the fussy, talkative barber. Miss Una Bruckshaw, as the heroine *Morgiana*, who, by the way, is not named in the original story, and Miss Pattie Hughes, as a sort of duenna, both sang brightly, and Mr. John Sandbrook and Mr. William White, in the small parts of the *Caliph* and the *Cadi* respectively, were thoroughly efficient. Mr. William Green, who impersonated the lovesick *Nureddin*, has a pleasant, light tenor voice, but, unfortunately, he evinced a tendency to sing out of tune. This, however, was less noticeable at the repetition performance on the 16th ult. It only remains to be mentioned that Professor Villiers Stanford conducted with much skill and judgment, and that the opera was excellently stage-managed by Mr. Charles Brookfield.

THE GUILDHALL STUDENTS' OPERATIC PERFORMANCE.

The choice of "The Bohemian Girl" by the operatic students of the Guildhall School of Music for public performance at the Shaftesbury Theatre on the afternoon of Wednesday the 16th ult., was probably due

to the fact that most of the performers had gone through the same duties in the semi-privacy of the establishment on the Embankment. Feeling they were on sure ground, it may have been deemed advisable not to make changes, the issue of which was doubtful. Next year they will, perhaps, be emboldened to try a work of a less conventional character than Balfe's still unquestionably popular opera, and thus endeavour to keep pace with their fellow students of the Royal Academy of Music and Royal College of Music. Not that much encouragement to pursue another path than that taken was given by the audience crowding the theatre. The airs that have remained favourites through a couple of generations were as heartily encored as usual, and the absurdities of the story did not evoke any more serious manifestation than an occasional titter. True, the opera was very creditably rendered. The stage business had, like the music, been carefully rehearsed; the chorus was strong in numbers and joyous in spirit, thereby presenting a marked contrast to the depression and inertness that so often weigh upon a professional company; and the band was kept well in hand by Mr. Neill O'Donovan (the Chorus-master), who conducted in lieu of Mr. Weist Hill, the esteemed Principal of the School. The efficiency of each of these elements was, of course, vastly helpful to the performance, and the five principal soloists also displayed notable intelligence and zeal, both as regards singing and acting. Madame Eugenia Morgan was a duly impassioned *Arline*, Miss Jessie Browning was the *Queen of the Gipsies*, Mr. Wilfred Acfield was an appropriately sentimental *Thaddeus*, Mr. Albert Thorn sufficiently emphasized the gloom of *Count Arnheim*, and Mr. Charles Hinchcliff followed custom in making *Devilshoof* as much a dancing as a singing character.

THURSDAY SUBSCRIPTION CONCERTS.

BRAHMS was the composer to whom, at Princes' Hall, on the 3rd ult., Messrs. William Nicholl, Septimus Webbe, and Hans Brousil devoted the first part of their programme. The admirable pianist and violoncellist played the Sonata in F (Op. 99) with that perfect sympathy which could be the outcome only of previous understanding and subordination of self; and after Mr. Nicholl had given four songs with sustained refinement and feeling Mr. Webbe again distinguished himself by an elegant interpretation of the Scherzo (Op. 4). Each member of the accomplished trio had his opportunity in the miscellaneous second part. Mr. Nicholl introduced a couple of MS. songs by D. Young, and infused into them an amount of sentiment that evoked the heartiest commendation. The two pieces could not have been entrusted to a more competent or earnest exponent. Mr. Brousil's violoncello solos were by Max Bruch and Davidoff, and they gave unalloyed delight to the listeners; and Mr. Webbe again successfully demonstrated his artistic powers, in studies by Chopin and Liszt. Mrs. Trust, who has lately risen into great popularity, sang Giordani's melodious "Let not Age"—it is scarcely needful to say how well. There was a large and enthusiastic audience.

MISS KLEEBERG'S PIANOFORTE RECITALS.

AFTER a considerable period of absence, that talented young French pianist, Miss Clotilde Kleeberg, has returned to this country, and on November 25 and the 2nd ult. she gave Recitals at the Princes' Hall, both performances being well attended. On the former occasion she at once afforded evidence of artistic progress by her intelligent, and at the same time unexaggerated, rendering of two of Bach's Preludes and Fugues, this favourable impression being more than confirmed by her exceedingly fine interpretation of Mendelssohn's Variations Sérieuses. Schumann's Humoresque was also well played, but Miss Kleeberg seemed less at her ease in Beethoven's Sonata in E flat (Op. 31, No. 3), by some mischance described as Op. 58, which of course is the number of the Pianoforte Concerto in G. The rest of the programme consisted of minor pieces. Equally successful was the second Recital, the principal numbers in the programme being Bach's "Italian" Concerto, Beethoven's Variations in C minor, and Schumann's Sonata in F sharp minor (Op. 11). Curiously there was another error in the Opus number 36 attached to Beethoven's Variations, that being the number of the second Symphony in D. All the works named were played with much spirit and expression, though the pianist's nationality peeped out at times, particularly in the Sonata. Smaller pieces by Mendelssohn, Chopin, Schubert, Schumann, and other composers were also given, greatly to the satisfaction of the audience.

MR. W. COENEN'S RECITAL.

AT Brighton, on November 27, in the Clarence Rooms of the Hôtel Métropole, Mr. Willem Coenen gave a Pianoforte Recital before a large audience. The most important work in the programme, Beethoven's Sonata (Op. 57), was played with a rare degree of power and intelligence, the passionate *Finale* especially, and Mr. Coenen's hearers were not slow to express their approval of his artistic skill. Mendelssohn's Prelude and Fugue in F minor (Op. 35) was also finely rendered. An Etude by Rubinstein, and Grieg's "Poème Erotique" enabled the artist to show himself as much at home in the romantic as in the classical style, and his command over the difficult effects conceived by Liszt was manifested in a Rhapsodie Hongroise, in a Gondoliera, and in the famous Campanella Etude. Mr. Coenen has an exceptionally developed left hand, and in a Fantasia from his own pen, for that hand alone, was able to astonish as well as to please. He also gave, with great charm, a pianoforte arrangement of Mackenzie's dainty and tender song "What does little birdie say?"

MUSICAL GUILD.

THE most interesting feature of the third Concert, given on the 1st ult., was Mr. Henschel's "Serbisches Liederspiel" (Op. 32), a delightful work which is not unworthy to be compared with the "Zigeunerlieder" of Brahms, to whom, by the way, it is dedicated. The performance under notice may well serve to direct the attention of music lovers once more to Mr. Henschel's compositions, which have not altogether met with the recognition which is doubtless their due, and more especially to the forthcoming production of his latest work (Op. 50), the music to "Hamlet." Misses McIntosh and Hart, Messrs. Probert and Bailey, who sang the "Liederspiel," acquitted themselves of a difficult task in a highly creditable manner, the first and last-named especially rendering their respective solos with much expression and finish. The composer accompanied. A set of three pieces, "Frühlingsgedanken," for violin and pianoforte, by Mr. Emil Kreuz, were played for the first time and well received. They are less elaborate than the same clever composer's "Liebesbilder," but display a similar vein of charming melody and the same good musicianship. The second of the set, an expressive *Poco adagio*, alternately tender and impassioned, is a little gem. The performance, by Mr. Arthur Bent and Miss Annie Grimson, was correct, but somewhat cold and soulless, a remark which applies also to the manner in which the first book of Dvorák's "Legenden," for pianoforte duet, was played. A vigorous, but somewhat rough rendering was given of Brahms's rarely-heard String Quintet in F (Op. 88), but Mozart's Trio in E flat for pianoforte, clarinet, and viola received a thoroughly adequate interpretation from Miss Grimson, Messrs. W. H. Hall and E. Kreuz.

The programme of the last Concert, on the 15th ult., included Beethoven's Pianoforte Trio (Op. 70, No. 1), capitally played by Misses Ethel Sharpe, Winifred Holiday, and Maud Fletcher; Schumann's Fantasiestücke for violin and pianoforte; and Mendelssohn's Octet. Mr. Harry Beauchamp was the vocalist.

WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

ALTHOUGH at the second Concert of the season, Friday evening, the 18th ult., at the Royal Academy of Music, the strings more than doubled the wind contingent, the programme was of a thoroughly acceptable description.

Necessarily, the difficulty will each year increase of lighting upon works altogether in consonance with the title of the Society and, at the same time, unfamiliar to the majority of the listeners. Either the clarinet or the flute was a most important constituent of each performance, and not one of the instrumental pieces bore the suspicion of being hackneyed. In Kuhlau's Quintet for four strings and a flute, the wind element was shown to be exceedingly well cared for, and the difficulties presented were completely mastered by Mr. W. L. Barrett. The Quintet is here and there somewhat commonplace, but it contains much that is pleasing to the ear. Played as it was on this occasion by the flautist named, Mr. A. Gibson (violin), Messrs. Emil Kreuz and S. D. Grimson (the two violas), and Mr. Edward Howell (violoncello), the refined and moving *Adagio* could scarcely fail to make a favourable impression. The clarinet, in the competent hands of Mr. Egerton, had its chances in Emil Hartmann's Serenade (Op. 24) for that instrument, violoncello (Mr. Howell), and pianoforte (Mr. H. F. Sharpe), and in Weber's sprightly Quintet (Op. 34), brimful of captivating tune. The flute was heard for the second time in François Behr's dainty Notturno (Op. 183, No. 1), now in conjunction with violin and pianoforte. This trifle actually evoked an encore, with which Mr. Barrett and his companions were virtually compelled to comply. Mr. Arthur Barlow, as vocalist, selected *Vulcan's* song from "Philemon et Baucis" and Learmont Drysdale's welcome "Ask not if still I love."

BOW AND BROMLEY INSTITUTE CHOIR.

THE Bow and Bromley Institute Choir gave a performance of Haydn's Oratorio the "Creation" on the 7th ult. Miss Anna Williams, Mr. Edward Branscombe, and Mr. William Bradford were the soloists. There was an efficient band, led by Mr. Arthur Payne. The performance was conducted by Mr. W. G. McNaught, and Mr. H. F. Ellingford was at the organ. A few days later, on the evening of the 12th ult., the Choir was again in evidence with a Mozart commemoration programme, including the "Requiem" Mass, "Splendente te, Deus," "Ave Verum," the Overture to "Figaro," various operatic songs, and a movement from a Quartet, effectively played by Mr. Ellingford on the organ. The soloists were Miss Kate Cove, Miss Edith Hands, Mr. Maskell Hardy, and Mr. Arthur Barlow. There was an overflowing and highly appreciative audience.

MUSICAL ASSOCIATION.

AT the second Meeting, on Tuesday, the 8th ult., held at the Royal Academy of Music, Mr. Edgar F. Jacques read a paper on "The Composer's Intention." It had been prepared, he said, rather as an incentive to discussion than as an assertion of personal views. Accepting Professor Fleming's definition of the word "intention" as "that act of the mind by which we contemplate and design the accomplishment of some end," Mr. Jacques dealt with the contention of those who regard this as describing a state of mind too deliberate to be identified with the inspired condition of genius. He quoted the opinions of Schopenhauer ("Metaphysics of Music"), Wagner ("Beethoven"), Bulwer Lytton, Hazlitt, and Schubert's friend, Vogl, and read Mozart's own attempt to describe the process by which musical works came to maturity in his mind. In all these the unconsciousness of genius during production was insisted on, four of the writers even speaking of it as a kind of "clairvoyance"; and Carlyle had said: "Unconsciousness belongs to pure unmixed life; consciousness to a diseased mixture of life and death: unconsciousness is the sign of creation; consciousness at best that of manufacture." The lecturer, however, urged that this unconsciousness was less mysterious than at first sight appeared, since great practice in any art resulted always in the acquirement of more or less automatic action. The whole theory of training was based on this fact. Wagner's confession that "he had had to gain the capability of musical expression in the same way that we learn a language," and his insistance on the fact that until the forms of the language become unconscious we do not speak it fluently, were read in support of this. The method of composition adopted by Beethoven, as revealed in his sketch-books, was a proof that genius was not always unconscious. Mr. Rockstro affirmed that the difference between Mozart and Beethoven was more apparent than real. Mozart sketched in his brain; Beethoven on paper—*voila tout.* Mr. Jacques agreed with this, but at the same time pointed out that Mozart's intention seems to have been more purely musical than Beethoven's. The latter had confessed that he always had a picture in his mind when composing, and worked to that. Haydn, Schumann, Chopin, Liszt, and Mendelssohn all meant their music to convey something more than vague impressions of beauty or sublimity. In former times the imperfections of notation had made it next to impossible for composers to record their intentions. In such cases a strict adherence to the text would yield more of the letter which killeth than of the spirit which giveth life. Now, however, composers were much more particular. The creative artist had risen in dignity and importance, and the responsibility of the performer had increased accordingly. At the present day there were two schools of interpretation: one said, "We want the exact intentions of the composer"; the other said, "A finished work of art has, as it were, an independent life of its own, and may deliver a message far other than that which was put into its lips to say." Mr. Cummings (who was in the chair), Dr. Tomkins, Miss Oliveria Prescott, Mr. Shedlock, Mr. Gilbert Coleridge, Mr. Southgate, Mr. Webb, Mr. Wesché, Mr. P. H. Newman, and others took part in the discussion which followed.

THE "LAST JUDGMENT" IN ST. PAUL'S.

THE Cathedral of the Metropolis was densely thronged on Tuesday evening, the 1st ult., when the Oratorio of Spohr most favoured in this country was performed with all the care and effectiveness customary here for many years past on the first Tuesday in Advent. This beautiful work, which makes fresh friends every time it is heard, was gone through with a fervour and devotional feeling that more accorded with a religious exercise than an ordinary performance, and thus afforded no peg on which to hang captious criticism. Except the full orchestra no outside assistance was sought. The choir was that of the Cathedral, and the solos were sung by Messrs. Kenningham, Fryer, Kempton, Miles, and others associated with St. Paul's. Dr. Martin of course conducted, and Mr. W. Hodge was at the organ. From first to last the work could not have been listened to with more reverent attention.

"MORS ET VITA" AT MARYLEBONE CHURCH.

THE Advent musical services at Marylebone Parish Church consisted of selections from "Mors et Vita," a work rapidly coming into vogue for performance at this season of the year as an alternative to "The Messiah" and the "Last Judgment." The suitability of Gounod's composition for such a purpose is unquestionable. The dignity and solemnity stamping every page of the score are calculated to assist the thoughts of the earnest worshipper, whilst the beautiful harmonies pervading the "Requiem" section and the "Vision of St. John" charm and impress many who are less religiously inclined. Experience, too, has shown that no modern composition similarly lofty in aim and thoughtful in execution more surely grows upon the taste as it becomes better known, than the sacred trilogy designed as a continuation of "The Redemption"; and the period may not be far distant when "Mors et Vita" will stand quite as high in the estimation of the general musical public as the most popular of Gounod's productions in this branch of his art. The selections, interspersed with a short address, at Canon Barker's church, commenced with the impressive setting of the "Dies Iræ," and the "Requiem" excerpts, continued consecutively, terminated with the "Lacrymosa dies illa." The "Judgment" section began with the baritone solo "But when the Son of Man," following the vigorous instrumental numbers illustrative of the Resurrection, &c. As might have been anticipated, the "St. John" portion—embracing some of the loveliest strains that have emanated

from Gounod's pen—was given almost in entirety. Under the guidance of Mr. Hodge, the Organist, the choruses were praiseworthily rendered, and justice was done to the solos by Messrs. Thomas Sweeney and Francis Lloyd and Masters E. Wicks and F. Bailey.

CHORAL CONDUCTORS' ALLIANCE.

THE annual meeting of this Society was held in the Large Hall of the Young Men's Christian Alliance, Aldersgate Street, on November 28. Dr. A. C. Mackenzie took the chair. He said that if the objects of the Society were properly carried out much good would be done. It was difficult to point to any country in which so much good choral-singing was to be heard as in England, and there was no other country with such good choral bodies. Choral societies were not only increasing in number but in quality. The Conductor was frequently a misunderstood person. The public seemed to think he was simply a time-keeper—that after rehearsals he must not be seen any more, but must leave the performance to go on as it liked! He then introduced the President of the Society, Mr. Joseph Barnby, who said that in this country conducting had no history. He sketched the early state of things until the time had arrived when the Conductor had become necessary. The man came at the proper time in the person of Michael Costa, the "father of the orchestra in England." The Conductor should have abundant technical knowledge, be experienced, have a strong will, and keep his temper. He should have a magnetic influence over his choir so that they felt bound to obey him. He should also possess a good ear, for if he did not hear the faults the public would. Mr. Barnby then described his use of certain characteristic words to his choir, saying that it was a great advantage to a conductor to be able to express his wishes in the fewest possible words. A Conductor should have a good memory, that he need not be always looking at his score. The speaker dealt at some length with the various styles of beating. "My beat is said to be too square," said he, "but I have such a large choir that I am bound to keep to it." After treating of the balance of voices in a choir, and of the manner of rehearsing, Mr. Barnby concluded: "I feel that music should not be treated lightly, but as a thing to fold to your bosom until death part you. The Germans love it, and it returns that love a thousand fold."

Dr. Mackenzie, in proposing a vote of thanks to Mr. Barnby, said that some months back, when he got on the Albert Hall platform, he felt just like a microbe—very small, but able to do a lot of damage.

OBITUARY.

INSTRUMENTAL music is the poorer, it is not too much to say, by the death of Mr. ROBERT HECKMANN. This regrettable event took place at Glasgow on November 29 last, after a very short illness, though it cannot now be doubted that Mr. Heckmann came to Scotland with the seeds of an ailment serious enough in itself, and one, moreover, which called for absolute rest. Unfaltering devotion to duty precluded, however, the idea of cessation from work until it was too late, for Mr. Heckmann was, indeed, prostrated on the very evening he was announced to play in Glasgow. He lingered only a few days, and though the best medical skill was at his command he passed away at the age of forty-three. He was born November 3, 1848, at Mannheim. Mr. Heckmann came originally to Glasgow as leader of the Choral Union Orchestra during the season 1884-85. He formed, of course, the Quartet which bore his name, and though the *personnel* had undergone a change, the *ensemble* playing was hardly a whit less artistic than before. Mr. Heckmann was latterly the leader of the Orchestral Institute of Bremen. He was in many respects a loveable man, and will be missed by many friends in artistic circles. An only daughter survives him.

We have to record, with much regret, the death of Mr. THOMAS HENRY WEIST HILL, aged sixty-three, the popular Principal of the Guildhall School of Music, which took place at his residence in Redcliffe Road, South Kensington, on Saturday morning, the 26th ult. As the event occurred at the moment of our going to press, we are unable to do more than state the fact.

On November 24, at Milan, LUIGI RIVETTA, composer and orchestral conductor, aged fifty-three.

On November 27, at Berlin, HEINRICH SARO, musik-director, for forty years the esteemed Conductor of the "Kaiser Franz" regiment, aged sixty-five.

On the 1st ult., at Turin, GUISEPPINA BOBBIA, prima ballerina of the Turin Opera, died suddenly on the stage during a performance of "La Sonnambula."

On the 2nd ult., at Milan, GIOVANNI FIORI, operatic *basso comico*, once famous throughout Italy, aged seventy-three.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Mozart Centenary was observed here, if not with any special splendour, at least in a reverent spirit. On the anniversary itself (the 5th ult.) the students of the Midland Institute School of Music gave a Concert, the programme consisting exclusively of the works of the great master. Excerpts from masses and operas, orchestral and chamber music, were given by the various classes, the whole being under the direction of Mr. W. Astley Langston. The lecture theatre of the Institute was packed with a highly attentive audience, consisting for the greater part of young people. On the 10th ult., at Mr. Stockley's Orchestral Concert, the "Jupiter" Symphony was performed, and the vocalists—Madame Alice Gomez and Mr. Gordon Fletcher—introduced airs from "La Clemenza di Tito" and "Il Don Giovanni." On the 12th ult. the Choral Union, under Mr. Thomas Facer, gave a Mozart Concert in the Town Hall. The masses and operas again furnished the vocal numbers, the soloists being Miss Annie Taylor, Mr. Hamlyn Crimp, and Mr. W. Bennett; Mr. Perkins played the Overtures "The Magic Flute" and "Figaro" on the organ; and Mr. G. H. Manton gave, as a pianoforte solo, one of the composer's juvenile works. An interesting feature was a brief Lecture on the Life of Mozart, illustrated by limelight views. This was calculated to afford real instruction to the audience.

The month has but a poor record in the way of choral Concerts, but Handel's "Messiah" will have been given three times during its course. The first performance took place in the Town Hall on Saturday, the 5th ult., the Midland Musical Society (Conductor, Mr. H. M. Stevenson) forming the executive; a fortnight later the Association conducted by Mr. G. Halford took up the work, and the usual Boxing Night performance by the Festival Choral Society was given. The only other Concert in which choral music was prominent was the so-called Madrigal Concert given at the Midland Institute on the 14th ult. This was, however, only open to members of the Institute. The small choir gave with taste and refinement a number of part-songs, including Leslie's "Resurgam," Smart's "Cradle Song," and Faning's "Moonlight"; one Madrigal of the olden time, Wilbye's "Sweet honey-sucking Bees," Morley's Ballet "Now is the month of Maying," Beale's Madrigal "Come, let us join," and Meyerbeer's "Pater Noster." Mr. Halford has succeeded Mr. Stockley as Conductor of the Madrigal Choir. At this Concert our clever young violoncellist, Mr. A. J. Priestley, made his *véntree*, after a two years' sojourn at Frankfort, and met with great success.

A new Cantata by Mr. G. Halford, entitled "The Paraclete," was performed for the first time at Hamstead Road Chapel, on the 1st ult.

Turning to other Concerts, I may revert to that given by Sarasate, mentioned in my last as taking place on November 26. With Madame Berthe Marx at the pianoforte the great violinist gave, with wonderful effect, Mackenzie's "Pibroch," which, heard for the first time here, was very warmly received.

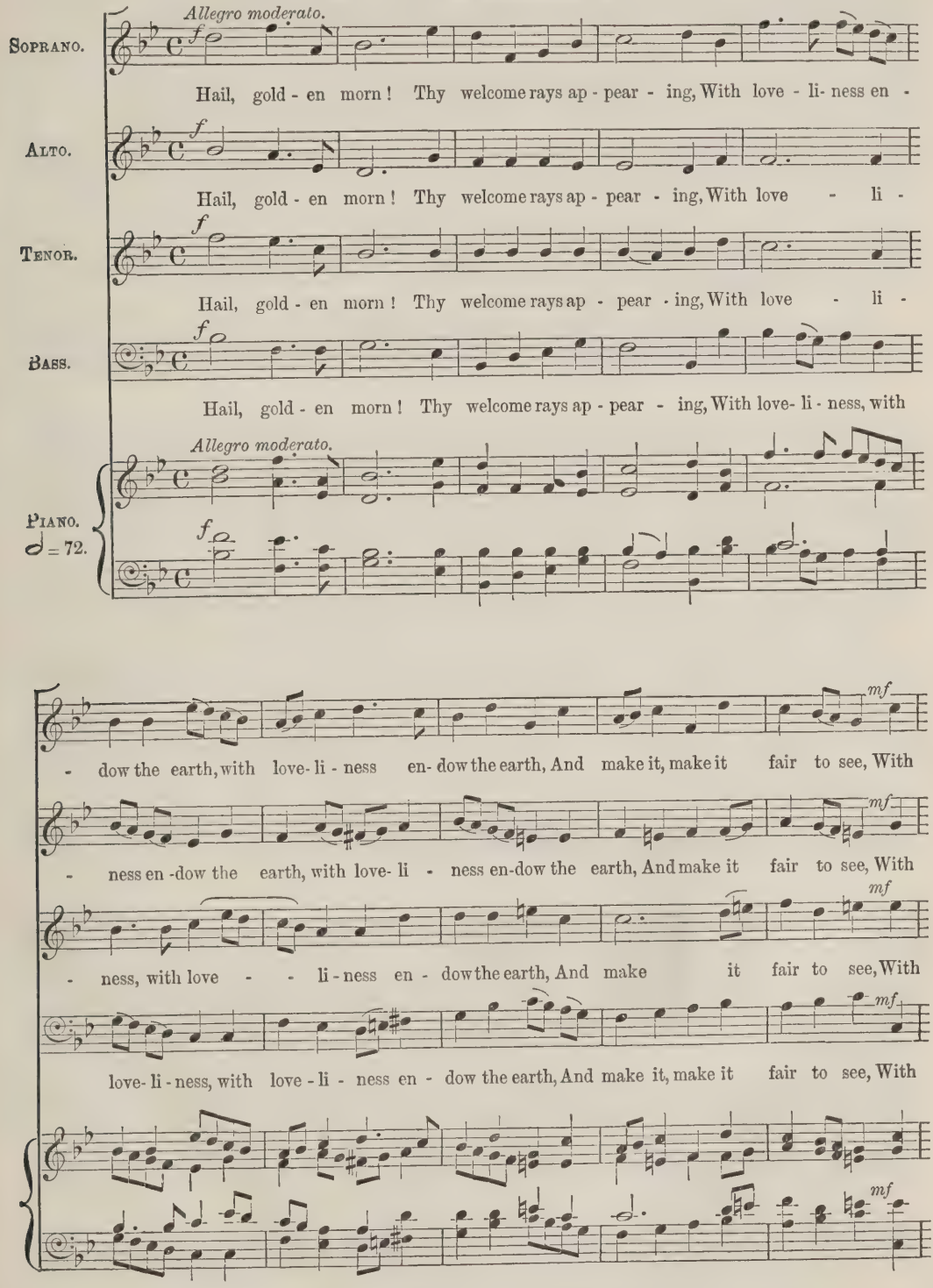
Mr. Stockley's first Orchestral Concert took place in the Town Hall on Thursday, the 10th ult. In addition to the Mozart celebration, already alluded to, interest attached to this Concert inasmuch as it witnessed the first appearance here of Mr. Bernhard Stavenhagen. His performance of

Hail, golden Morn!

FOUR-PART SONG.

Words by EDWARD OXENFORD. Composed by E. A. SYDENHAM.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Allegro moderato.
SOPRANO.
Hail, gold - en morn! Thy welcome rays ap - pear - ing, With love - li- ness en -
ALTO.
Hail, gold - en morn! Thy welcome rays ap - pear - ing, With love - li -
TENOR.
Hail, gold - en morn! Thy welcome rays ap - pear - ing, With love - li -
BASS.
Hail, gold - en morn! Thy welcome rays ap - pear - ing, With love- li - ness, with
Allegro moderato.
PIANO.
♩ = 72.
- dow the earth, with love- li - ness en- dow the earth, And make it, make it fair to see, With
- ness en -dow the earth, with love- li - ness en-dow the earth, And make it fair to see, With
- ness, with love - - li - ness en - dow the earth, And make it fair to see, With
love- li - ness, with love - li - ness en - dow the earth, And make it, make it fair to see, With

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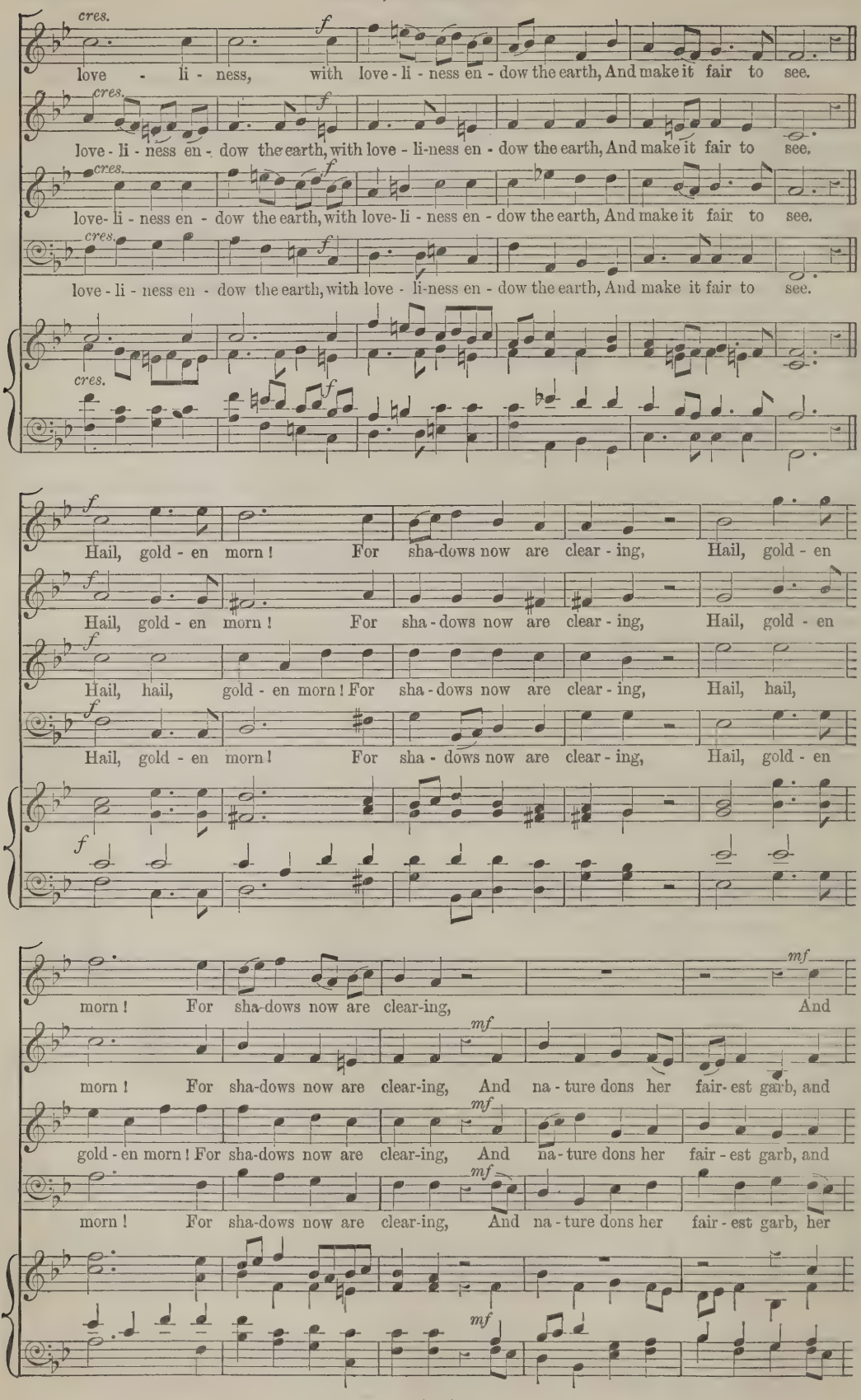
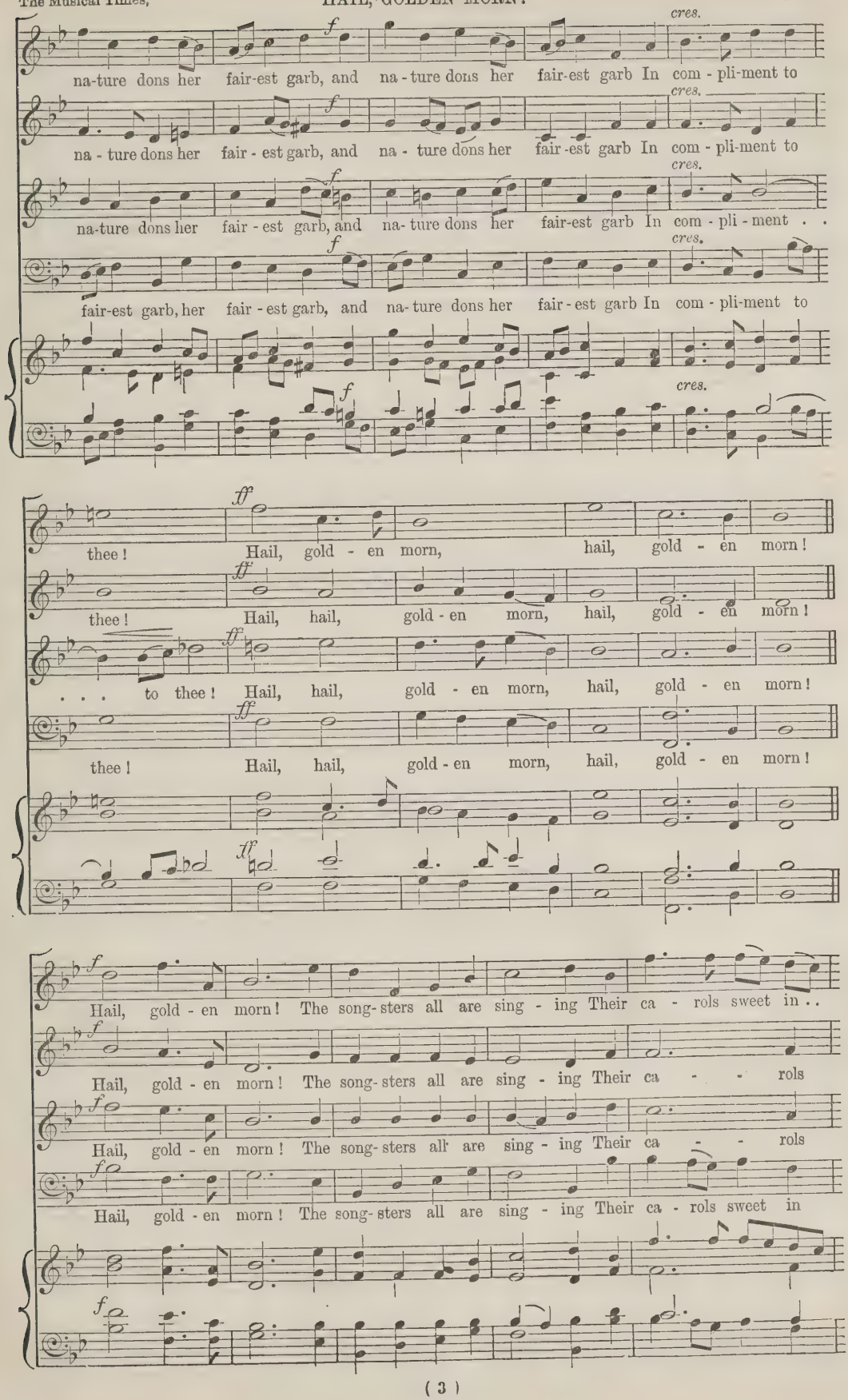
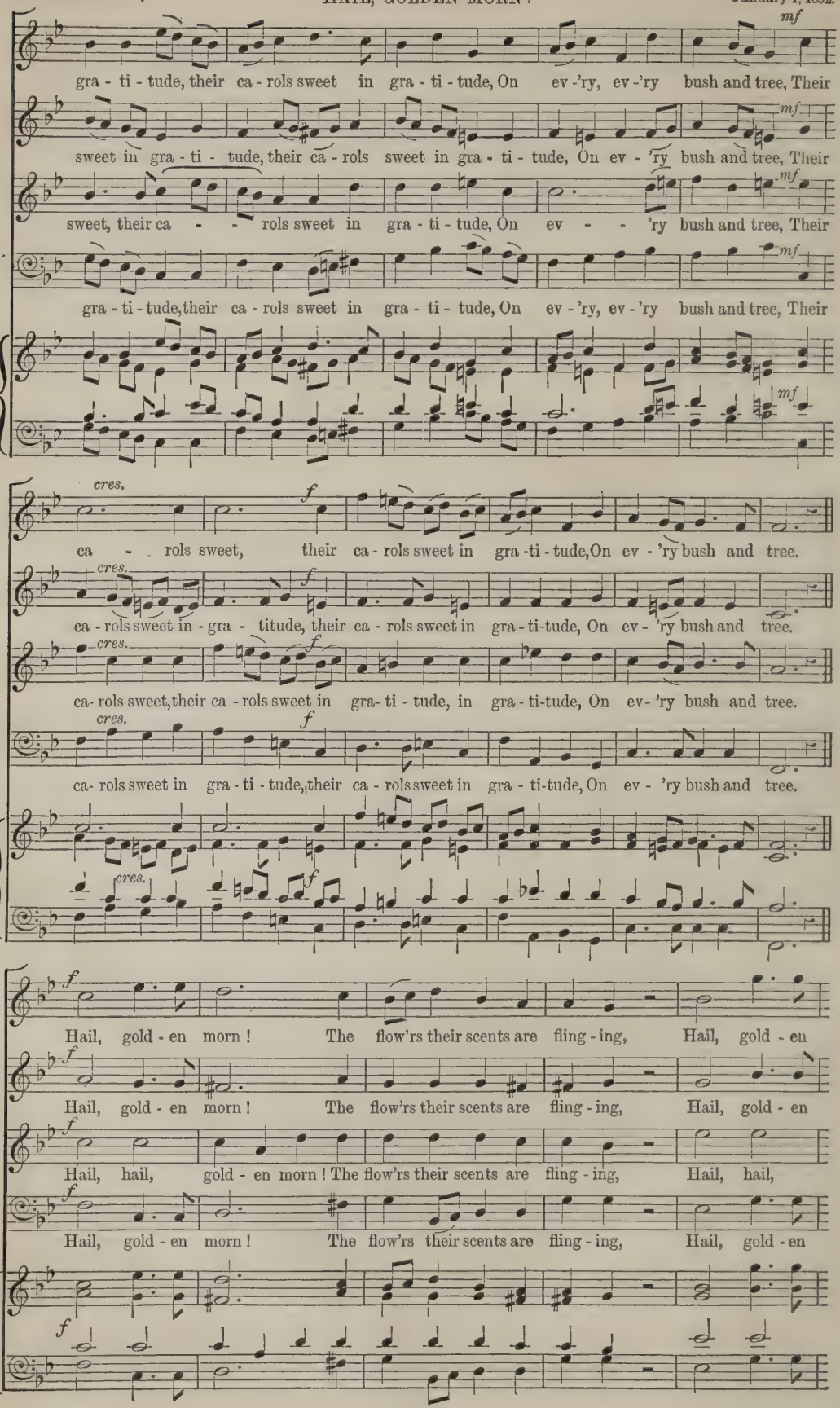
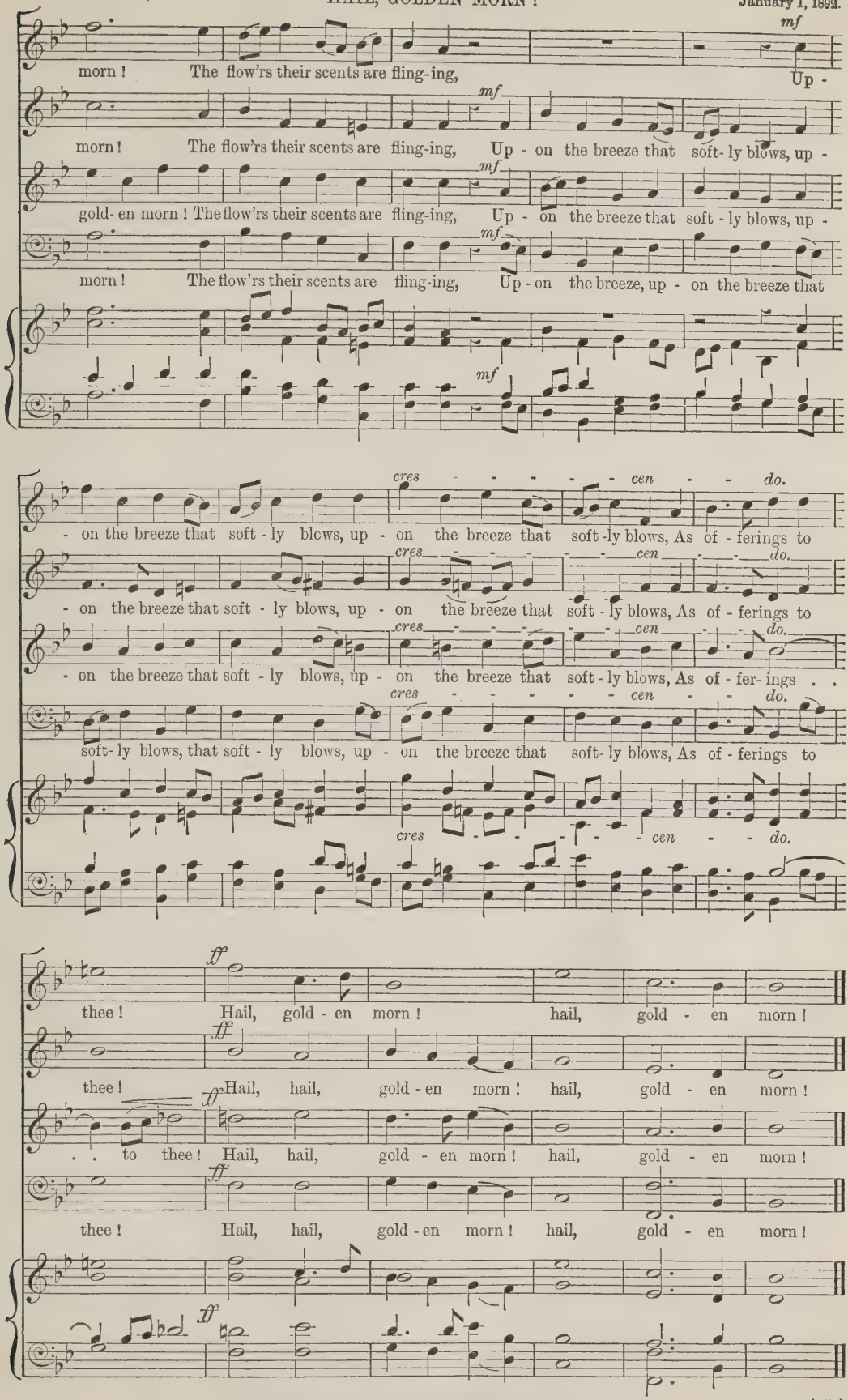

cres.
f
love - li - ness, with love - li - ness en - dow the earth, And make it fair to see.
love - li - ness en - dow the earth, with love - li-ness en - dow the earth, And make it fair to see.
love- li - ness en - dow the earth, with love- li - ness en - dow the earth, And make it fair to see.
love - li - ness en - dow the earth, with love - li-ness en - dow the earth, And make it fair to see.
Hail, gold - en morn! For sha-dows now are clear - ing, Hail, gold - en
Hail, gold - en morn! For sha - dows now are clear - ing, Hail, gold - en
Hail, hail, gold - en morn! For sha - dows now are clear - ing, Hail, hail,
Hail, gold - en morn! For sha - dows now are clear - ing, Hail, gold - en
mf
morn! For sha-dows now are clear-ing, And
morn! For sha-dows now are clear-ing, And na - ture dons her fair- est garb, and
gold - en morn! For sha-dows now are clear-ing, And na - ture dons her fair - est garb, and
morn! For sha-dows now are clear-ing, And na - ture dons her fair - est garb, her


cres.
na-ture dons her fair-est garb, and na-ture dons her fair-est garb In com-pli-ment to
na-ture dons her fair-est garb, and na-ture dons her fair-est garb In com-pli-ment to
na-ture dons her fair-est garb, and na-ture dons her fair-est garb In com-pli-ment . .
fair-est garb, her fair-est garb, and na-ture dons her fair-est garb In com-pli-ment to
thee! Hail, gold-en morn, hail, gold-en morn!
thee! Hail, hail, gold-en morn, hail, gold-en morn!
. . . to thee! Hail, hail, gold-en morn, hail, gold-en morn!
thee! Hail, hail, gold-en morn, hail, gold-en morn!
Hail, gold-en morn! The song-sters all are sing-ing Their ca-rols sweet in . .
Hail, gold-en morn! The song-sters all are sing-ing Their ca-rols
Hail, gold-en morn! The song-sters all are sing-ing Their ca-rols
Hail, gold-en morn! The song-sters all are sing-ing Their ca-rols sweet in


mf
gra - ti - tude, their ca - rols sweet in gra - ti - tude, On ev -'ry, ev -'ry bush and tree, Their
sweet in gra - ti - tude, their ca - rols sweet in gra - ti - tude, On ev - 'ry bush and tree, Their
sweet, their ca - - rols sweet in gra - ti - tude, On ev - - 'ry bush and tree, Their
gra - ti - tude, their ca - rols sweet in gra - ti - tude, On ev - 'ry, ev - 'ry bush and tree, Their
cres.
f
ca - - rols sweet, their ca - rols sweet in gra - ti - tude, On ev - 'ry bush and tree.
ca - rols sweet in - gra - titude, their ca - rols sweet in gra - ti - tude, On ev - 'ry bush and tree.
ca - rols sweet, their ca - rols sweet in gra - ti - tude, in gra - ti - tude, On ev - 'ry bush and tree.
ca - rols sweet in gra - ti - tude, their ca - rols sweet in gra - ti - tude, On ev - 'ry bush and tree.
Hail, gold - en morn! The flow'rs their scents are fling - ing, Hail, gold - en
Hail, gold - en morn! The flow'rs their scents are fling - ing, Hail, gold - en
Hail, hail, gold - en morn! The flow'rs their scents are fling - ing, Hail, hail,
Hail, gold - en morn! The flow'rs their scents are fling - ing, Hail, gold - en


mf
morn! The flow'rs their scents are fling-ing, Up -
morn! The flow'rs their scents are fling-ing, Up - on the breeze that soft- ly blows, up -
gold- en morn! The flow'rs their scents are fling-ing, Up - on the breeze that soft - ly blows, up -
morn! The flow'rs their scents are fling-ing, Up - on the breeze, up - on the breeze that
cres - - - - - cen - - do.
- on the breeze that soft - ly blows, up - on the breeze that soft -ly blows, As of - ferings to
- on the breeze that soft - ly blows, up - on the breeze that soft - ly blows, As of - ferings to
- on the breeze that soft - ly blows, up - on the breeze that soft - ly blows, As of - fer- ings . .
soft- ly blows, that soft - ly blows, up - on the breeze that soft- ly blows, As of - ferings to
ff
thee! Hail, gold - en morn! hail, gold - en morn!
thee! Hail, hail, gold - en morn! hail, gold - en morn!
. . to thee! Hail, hail, gold - en morn! hail, gold - en morn!
thee! Hail, hail, gold - en morn! hail, gold - en morn!

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Beethoven's Fourth Concerto in G (Op. 58) was in the purest classical style, and—not having been heard here for nineteen years—the work was listened to with the greatest delight.

On the 17th ult. the Masonic Hall was occupied by the Shinner Quartet, the programme including Mendelssohn's String Quartet in E minor (Op. 44) and the Pianoforte Quartet in G minor (Op. 25) of Brahms. Miss Emily Gilloch, pianist, made a very favourable impression at this Concert.

There is a proposal to give free Concerts at the Town Hall, Oldbury, on Sunday evenings, but no particulars are yet to hand. Dr. Swinnerton Heap's Cantata "Fair Rosamond" was successfully performed at Walsall, under the composer's direction, on the 3rd ult.

At a meeting of the Committee of the General Hospital, held on Friday, the 4th ult., Mr. C. G. Beale handed over a cheque for £5,000, the result of the late Festival. There is a probability of a further sum of £400 or £500 being paid when the accounts are finally closed.

MUSIC IN BRADFORD.

(FROM OUR OWN CORRESPONDENT.)

THE Bradford Operatic Society has within the month occupied the boards of the Princes' Theatre for an entire week with productions of Flotow's "Martha" and Lecocq's "La Fille de Madame Angot." The works were given on alternate evenings and received by fairly good houses with approval. Mr. Hartwell Robertshaw, the Conductor, deserves much credit for the excellence of the performances.

The Bradford Amateur Thespian Society brought out a new Comic Opera at the Bradford Theatre Royal on the 17th ult. The work is called "The Professor; or, the cruise of the yacht 'Scholastic,'" the libretto of which is by Mr. G. W. Harwin, and the music by Mr. Arthur T. Akeroyd, both Bradfordians. The opera is constructed on the Gilbert-Sullivan models. The leading idea is that of a yacht fitted up as a boarding school for a number of refractory wards in Chancery. There are some excellent musical features, and the performance went off very successfully.

The Bradford Old Choral Society, which for some years has been content to occupy a second place in musical organisation, invited public attention to its existence in more prominent measure by a performance in St. George's Hall, on November 27, of "Elijah." The performance was a remarkably successful one—well-balanced and adequate in every respect. An admirably constituted and highly-trained chorus was supplemented by an efficient orchestra, which is a feature of some importance in relation to choral performances in Bradford. Madame Conway, Miss E. Rhodes, Mr. H. Beaumont, and Mr. W. Thornton were responsible for the principal solos; and assistance was rendered by Miss Smith, Miss Foulds, Mr. J. Pickles, Mr. R. Fisher, and Mr. A. Roome. Mr. W. Widdop was at the organ, Mr. W. Rees led the band, and the Conductor was Mr. H. Robertshaw.

The month has been an exceedingly busy one for choral societies in the district. At Queensbury, on the 5th ult., the Choral Society gave "Athalie," with the assistance of Madame Annie Saville, Miss B. Sewell, and Miss Margaret Kay, and of Mr. W. Miles as reader, and Mr. Booth Sharp as accompanist. The Conductor was Mr. W. B. Sewell, whose experience was of importance in the general success of the performance. The second part of the programme included compositions by Hatton, Morley, and Caldicott, besides songs for the principals.

Mr. Rook led the members of the Shipley Choral Society through an excellent performance of "Acis and Galatea" on the 15th ult. The choruses were sung with taste and judgment, supplemented by an adequate orchestral accompaniment. Miss C. Marshall as *Galatea*, Mr. J. Alderson as *Acis*, and Mr. W. Thornton in the bass part sang with much acceptance. Among the supplementary contributions were songs by Mrs. J. Foster and Mrs. W. M. Gray and a violin solo by Mr. I. Shepherd.

At the Bradford Subscription Concert, on the 11th ult., Sir Charles Hallé's band gave Schumann's Symphony in C. Señor Sarasate, as violinist, had a magnificent reception. Madame Valda, the vocalist, was suffering from cold, but she sang one song.

There have been numerous performances of "The Messiah" of late. The Sowerby Bridge Choral Society presented the Oratorio on the 15th ult., with the assistance of Miss Sellers (soprano), Miss Florence Hallowell (contralto), Mr. J. Mellor (tenor), and Mr. J. Browning (bass). Mr. H. Gaukroger was the Conductor, and the pianist was Mr. Whitaker. The Keighley Musical Union's performance of "The Messiah," on the same date, was one of more than average merit. Principals and chorus were all members of the Union, as, with a few exceptions, were also the band. Mrs. Ambler and Mrs. Robertshaw (sopranos), Miss Margaret Kay (contralto), Mr. Lupton Gill and Mr. E. Redman (tenors), and Mr. F. Dunderdale and Mr. T. Wainwright (basses) divided the solo work. Mr. Arthur Burnley was the Conductor. The Brighouse Choral Society gave its annual performance on the 15th ult., when a chorus of about 120 gave a performance of Haydn's "Seasons" and Macfarren's "May-Day." The solo work was entrusted to Miss Vinnie Beaumont, Mr. C. M. Fredericks, and Mr. R. Hilton. Mr. J. H. Pearson was the Conductor, Mr. J. Bowling, of Heckmondwike, led the band, and the pianist was Mr. J. Bickerdike, of Brighouse. The Woodhouse Grove School Choral Society (Apperley Bridge) rendered Stainer's "Daughter of Jairus" on the 15th ult. The principals were Miss E. H. Wray, Mr. W. W. L. Lishmann, and Mr. F. M. Facer. Mr. G. F. Naylor was at the pianoforte. The Halifax Choral Society gave "The Messiah" on the 17th ult., with Madame Conway, Miss Dews, Mr. Philip Newbury, and Mr. Bantock Pierpoint as principals. Mr. W. H. Garland was the Conductor. There was a strong band and chorus, and the performance was one of great merit. The Haworth Choral Society's second Concert was given on the 19th ult., when the "Creation" was performed with very creditable effect. There was a fairly strong chorus, and a band of which Mr. C. S. Haggas was leader. Mrs. Robertshaw (of Keighley) sang the soprano solos, Mr. Tom Child (Leeds) was the tenor, and Mr. W. Thornton (Bradford) the bass soloist. The Conductor was Mr. Handel Parker.

The Bradford Glee Union's annual Concert, given in the Mechanics' Institute on the 16th ult., was in aid of the National Lifeboat Institution. The programme was made up of miscellaneous pieces, largely of the nautical order, the vocalists being the Bradford Amphion Prize Quartet, Miss Amy Summersgill, Madame Armitage, Miss Emily Rhodes, Miss Florrie Parker, Mr. J. H. Sharp, Mr. E. Hammond, Mr. Tom Robinson, and Mr. B. Settle. Instrumental performances were added by Mr. Schrumpf (violoncello), Mr. Harry Sykes (banjo), and Messrs. Penningroth and Mensforth (pianists). There was only a small attendance.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE greatest Choral Concert of the past month was that on the 14th ult., when the members of the Bristol Choral Society, numbering more than 500, assisted at the last Monday Popular Concert of the present series. These performances are generally orchestral, a few songs being added by way of variety; therefore the event under notice was of a special character. The choir sang Mendelssohn's beautiful "Hear my Prayer" and the "Loreley" fragment, the "Evening Hymn" from Sullivan's "Golden Legend," and the Hallelujah Chorus from Beethoven's "Engedi." Long ago the comparatively young Society attained a high degree of efficiency, and that has been greatly improved upon recently. Hence the works now brought forward, which are familiar to very many of the singers, who belong to other associations, were sung with a degree of perfection that won general admiration. The tone was full, pure, and refined (a characteristic of Bristol chorus singing), the phrasing was most intelligent, the enunciation clear, the attack and release sharp, and the tone-shading superb. Miss Bethel and Mr. W. Thomas were the principal vocalists and discharged their duties praiseworthily, particularly the lady, who achieved a striking success on this her first visit to Bristol. The orchestral works were Beethoven's "Leonora" Overture, No. 3, the "Peer

Gynt" Suite of Grieg, and the introduction to the first and third acts of "Lohengrin"; and Mr. J. H. Fulford played W. Macfarren's Concertstück in E for pianoforte very finely. Mr. G. Riseley conducted with his usual judgment and accustomed inspiriting style. The Concert was a great success.

On the 16th ult. a vast assemblage gathered in Colston Hall to hear the forces of the Saturday Popular Concert Society give a performance of "The Messiah." The choir and band were about the same strength as usual, and performed the Oratorio with praiseworthy results, but the addition of many voices would have made a greater impression in the more massive choruses. Miss Marianne Fenna, Miss Eleanor Rees, Mr. Harper Kearton, and Mr. Montague Worlock were an excellent quartet of principal vocalists. Mr. G. Riseley was the Organist, and Mr. G. Gordon conducted.

The Bristol Gleemen's "Ladies' Night" fell on the 3rd ult., when a good programme of novelties and familiar pieces was presented. Among the compositions now first heard in our city were "Heave the anchor," which was written for the Society by the late Mr. W. A. Barrett; Franz Abt's "Dancing Song," the words of which Mr. Kidner translated from the German; a "Night Song," of Lorenz; and "Come Fairies," of John Parry. Owing to the severe weather, which seriously thinned the ranks of the singers, the choir was not so strong as hitherto, the weakness being most apparent among the first tenors. There was also just a little want of spirit at the commencement of the performance. Notwithstanding the adverse circumstances, the Concert was highly praiseworthy, and in tone, freedom, finish, attack, and release the Society showed a marked advance since last year. The rendering of Dr. Callcott's "Peace to the souls of the heroes" was the finest achievement of the evening, and for this effort alone the Gleemen deserve great praise. The soloists were Messrs. F. Taylor, E. T. Kidner, W. H. Wickes, W. H. Hayes, and J. Spray. Mr. Walter J. Kidner conducted.

Two other choral performances may be briefly noticed. The Downend Choral Society gave an interpretation of Mozart's Twelfth Mass on the 7th ult. under the direction of Mr. Cedric Bucknall, the principals being Miss Coleman, Miss Grace, Messrs. Hill and Hodge. On the 14th ult. the annual Concert of the Bishopston Choral Society took place. Glees and part-songs and vocal solos made up the programme.

Mr. Gordon, the Conductor of the Saturday Popular Concerts, made an attempt to establish similar gatherings in South Bristol on the 12th ult. He took part of his forces to the Town Hall, and presented an interesting and certainly popular programme, which was greatly enjoyed by the audience. The attendance, however, was very small.

Spohr's "Last Judgment" was the Anthem at a special Advent Service held in Redcliffe Church on the 8th ult. The large choir was augmented, and an orchestral band of nearly forty executants took part in the performance, which Mr. J. W. Lawson directed. The soloists were Messrs. G. Walker, F. Rider, Boddy, and Shellabear. Redcliffe Church has gained renown for taking the lead in such musical services. There are indications that under the new Dean similar ones will be again held in the Cathedral.

The Choral Society of St. John's, Redland, took part in a special Advent Service, held in the Parish Church on the 16th ult., when Gounod's "Out of Darkness" was sung, with the assistance of an orchestral band. The principal vocalists were Misses Harris and Jones and Messrs. Spray and Venn. Gaul's "Holy City" was sung by St. Mary's, Tyndalls Park, Choral Society, and the choir of the church, at a special service on the 18th ult., a string band joining the fine organ in the rendering of the instrumental portions of the work and supporting the voices. The chief vocalists were Misses Street, Mason, Rootham, Boucher, Mrs. Browne, Mrs. Stroud, Master George, Messrs. Fry, Lewis, and Wickes.

Following the example set by some of the churches of our city, a new departure has been initiated in two of the Bristol dissenting places of worship. Augmented choirs and small orchestral bands now take part in the services, and up to the present the experiment has proved a great success.

The other musical events include excellent Chamber Concerts given by Miss Mary Lock, Miss Florence Eyre, and Mr. Liebich respectively. Unfamiliar works were introduced at each. A miscellaneous programme was presented at the Post Office Band Concert on November 26.

Had it not been for Mr. and Mrs. Roeckel the Mozart Centenary would not have been celebrated in Bristol. Those talented artists gave a Chamber Concert for a benevolent object on the 5th ult., and some of the choicest examples of the Salzburg master were played and sung. In the interval Mr. Roeckel gave a short account of the life of Mozart, drawing largely, as he said, from the writings of Mr. Joseph Bennett, whose contributions to the Mozart Supplement of The Musical Times of December he heartily commended to the audience.

MUSIC IN DUBLIN.

(From our own Correspondent.)

"Mozart alone!" we are told, is the musical creed of M. Gounod, after his successive belief in "myself and Mozart" and "Mozart and myself." "Mozart alone" was the motto emblazoned on the banners of our musical battalions during the past month. First in importance of the Mozart Centenary Concerts was the fine performance of the Twelfth Mass by the Dublin Musical Society, on the 3rd ult., in the Examination Hall of the Royal University, where all of Dublin that is musical was assembled or represented. The choir of the Society, numbering 400 voices, did the fullest justice to the noble choruses. The band too, whose steady improvement in balance and efficiency during the year has already been mentioned in these notes, distinguished itself, both in the accompaniments to the Mass and to the songs included in the second part, and also in the performance of the Overture to the "Magic Flute," by its delicacy of execution and its obedience to the Conductor's minutest indications. Madame Annie Marriott's brilliant vocalisation was effective in the music allotted to the principal soprano; and the remaining solo parts were taken by Mrs. Murray (an amateur), Mr. Edward Branscombe (tenor), and Mr. Robert Newman (baritone). In the second part Madame Marriott was heard in "Batti, batti" and "Dove sono"; Mr. Branscombe in "Dalla sua pace"; and Mr. Newman in "Non più andrai." The Trio "Cosa sento" was well sung by these artists, and the performance closed with the beautiful Motet "Splendente te, Deus"—"O God, when Thou appearest." Mr. Levey led the strings, and Mr. Horan was Organist. Dr. Joseph Smith conducted.

On the 5th ult. a Mozart Centenary Concert was given by the Dublin University Choral Society in the Examination Hall, Trinity College, Sir Robert Stewart conducting. It consisted of Mozart's "Requiem" and "Ave Verum," with band and chorus of about eighty performers. The soloists were Misses Craig and Elssner, Messrs. Weldon and Robertson. On the previous Saturday afternoon a most interesting Lecture on "Mozart: his Life and Works," was delivered in the same hall by Sir Robert Stewart. A large attendance mustered to hear the genial Professor, and the Lecture was pleasantly "illustrated by experiments," as a Collegian observed.

Amongst the other Mozart Concerts was that of the Dublin Choral Union, conducted by Dr. Annie Patterson, which took place at the Antient Concert Rooms on November 28, when the Twelfth Mass was given, with pianoforte and harmonium accompaniment, followed by a miscellaneous second part; and another performance of the Twelfth Mass for the benefit of Mr. R. V. O'Brien, in the same *locale* on November 25, Mr. Brendan Rogers conducting. An Orchestral Concert at the Royal Irish Academy of Music, under the direction of Mr. Joseph Robinson, included the "Jupiter" Symphony.

At the annual Festival of the Irish Society of St. Cecilia, on St. Cecilia's Day (November 22), Palestrina's "Missa Papæ Marcelli" was performed at St. Peter's Church, Phibsboro', by a large and well-trained choir, under the direction of Mr. Peter Goodman.

The usual Winter series of Chamber Music Recitals commenced at the theatre of the Royal Dublin Society on November 9, and is continued each Monday afternoon

at 3.30 and 4.30 p.m. alternately. Signor Papini is leader, and is supported by Messrs. Rawlingson (second violin), Grisard (viola), Rudersdorff (violoncello), and Esposito (pianoforte). These classical Recitals are of great educational value, and are the weekly resort of students and amateurs of music.

An extra "Messiah" Concert was announced by the Dublin Musical Society for the 22nd ult., with Misses Charlotte Walker and Alice Lambe, Messrs. John Weldon and Frangcon Davis as soloists.

MUSIC IN EDINBURGH AND THE EAST OF SCOTLAND.

(From our own Correspondent.)

Now that the excitement attendant on the election to the Reid Chair has subsided, it is widely recognised by Edinburgh musicians that the University Court chose wisely among the candidates. And as the Edinburgh Society of Musicians has a right to give voice to the professional opinion, seeing that it includes in its membership every musician in Edinburgh of any importance, a public reception of some kind has been arranged for the 18th inst., at which Mr. Niecks will be offered the congratulations of his professional brethren. This will serve important ends: it will establish and bear witness to a kindly feeling between the Reid Professor and the profession in Edinburgh, and it will show plainly that the right man has been appointed.

Mr. Kirkhope's Choir chose "Bonny Kilmeny" and Rheinberger's "Christoforus" for their annual Winter Concert. Both works have been previously given by this excellent choir, which shows yearly improvement. The general attention to light and shade is remarkable, and the firmness and volume of tone from such a comparatively small chorus can only be explained by a careful choice of voices. An orchestra of local players rendered capital, if occasionally prominent service; and the engagement of such capable and well-known artists as Mr. Andrew Black and Miss Wright added to the artistic success of the Concert.

Messrs. Paterson's series of Orchestral Concerts began brilliantly on the 14th ult. A crowded hall testified to a wide public interest and a full subscription list. Mr. Manns was accorded a hearty reception as he appeared at his old post, and the improvement in the band gained by the addition of a number of strings was at once apparent in the "Zauberflöte" Overture. Altogether it is admitted that Messrs. Paterson have a right to affirm that the orchestra is much improved, and it is to be hoped that they will not lack ample support in their scheme. Madame Marriott sang "Non mi dir," by Mozart; a Cavatina from the "Reine de Saba," by Gounod; and Handel's Recit. and Aria "Lusinghe più care." The Gounod song was most successful and narrowly escaped an encore. The Mozart Centenary was celebrated in the first part of the programme, and by a sketch of Mozart from the pen of Mr. Franklin Peterson.

The programme was repeated in Dundee and met with an enthusiastic reception.

The Edinburgh Amateur Orchestral Society also celebrated the Mozart Centenary, and included "Idomeneo," the Concerto in D minor, "Das Veilchen," and other works, in a well-rendered programme under the direction of Mr. Carl D. Hamilton; and on the 5th ult., the anniversary itself, the Society of Musicians threw open its new rooms for the inspection of friends, who listened to a short Lecture by Mr. Franklin Peterson, and afterwards to the D major Quartet, played by Messrs. Daly, Dambman, Laubach, and Carl Hamilton.

On the 1st ult. Herr Stavenhagen interpreted a programme which, where it was not well worn, was very flimsy ("Puritani," Bellini-Liszt); but his playing was characterised by all the force and originality to which we were accustomed three years ago. He was accompanied on this tour by Madame Stavenhagen, whose rendering of German *Lieder* charmed her audience.

The same artists appeared in Dundee on the following evening, before a good audience.

The Choral Union of Dundee is one of the most enterprising body of singers in the kingdom. They have already performed the "Dream of Jubal" and the "Story of Sayid," both for the first and, indeed, the only time in Scotland; and this Winter (9th ult.) they produced Berlioz's "Faust," on the evening following the performance in Glasgow. Mr. Carl D. Hamilton conducted with great care and conspicuous success; and if the band of eighty performers was at times rather strong for the chorus, it must be remembered that a full rehearsal had not been practicable. This fact, however, told against the complete success of the choral portion only in the last number, with its curious cross-time and syncopated effects. Surely no higher praise could be given to chorus and Conductor. Mr. George Henschel's wonderful reading of the *Mephistopheles* music was equal to one of the most sympathetic and effective performances ever heard—Mrs. Henschel's *Marguerite*. The "King of Thule" ballad was most movingly sung. Mr. Iver McKay gave a good account of the *Faust* music and was frequently applauded.

Miss Steele's Select Choir at Perth still holds the position it has made for itself in the rendering of unaccompanied glees, madrigals, and part-songs. Miss Steele did wisely in varying the programme of her first Concert last month with selections of chamber music.

The Perth Musical Society is a choral body of larger proportions, with the study of oratorio for its aim, and possessing a skilful Conductor in Mr. F. S. Graves. Cowen's "St. John's Eve" was the work chosen for its recent Concert, and as this tuneful Cantata presents no serious difficulties, a very successful performance resulted. The soloists were Misses Bethell and Berry, Messrs. Durward Lely and Glencorse, all of whom did their work well.

At the second of Messrs. Paterson's Orchestral Concerts, on the 21st ult., the interest was centred round the first performance in Scotland of Dr. Mackenzie's Hymn "Veni, Creator Spiritus." Its broad style and exalted expression, and the intricacies of its extremely clever counterpoint were faithfully reproduced by the Choral Union, under Mr. T. H. Collinson's *bâton*. The chorus sang in excellent tune, with good volume of tone and precision of attack, as well as the attention to *nuance*, which tells of skilful and patient training. The "Verse" portions were entrusted to a double quartet of members, who sang with great acceptance. In "Acis and Galatea" and MacCunn's "Cameronian's Dream" the chorus was also well up to its work. Of the solo vocalists, Mr. Andrew Black made a special mark by his excellent singing.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Berlioz's "Faust" inaugurated what may be termed the regular season of the Glasgow Choral Union on the evening of the 8th ult. True enough the Chamber Concert given in October last was the first of the annual series, but it goes without saying that the real musical life and activity of the season only begin with the arrival of Mr. August Manns and his orchestra. The Crystal Palace *chef* did not conduct the French composer's work, because, as has before been noted in these columns, the Society's choral concerts are now, and very properly, given under the *bâton* of Mr. Joseph Bradley, the accomplished choirmaster. But the services of the band were, of course, called into requisition, and, as now augmented by the addition of seventeen strings, the phalanx of ninety instrumentalists was imposing. Mr. Henschel once more asserted his supremacy as an exponent of demoniacal utterances. Mr. Iver McKay sang the tenor solos in his usual cultured style. Mrs. Henschel's refined method is well suited to the music of *Margaret*, and in *Brander's* song Mr. J. W. Render, a local organist of good repute, showed no mean powers as a vocalist. The chorus again proved the excellence of its drill in more than one complex example of Berlioz's genius, the tone of the singers was admirable, and, taken as a whole, the large audience had reason to be satisfied with the inauguration of the season's work. The Popular Concert series commenced on Saturday evening, the 12th ult., when Mr. Manns had a cordial reception—a greeting which is only, indeed, reserved for old and valued friends. Max Bruch's Concerto for violin and orchestra

(No. 1, in G minor) was in the programme, and in the slow movement Mr. Maurice Sons's pure and full tone, as also his artistic method, were again abundantly manifest. Beethoven's first Symphony was well played throughout, and the very engaging *Intermezzo* from "La Cavalleria Rusticana" found numerous friends amongst the audience. Miss Maggie Davies was announced to sing, but an unfortunate accident precluded her appearance. Mr. Render proved an efficient deputy. There was a Mozart programme, so far as part one was concerned, at the Subscription Concert of the 15th ult., when fine performances of "The Magic Flute" Overture and the "Jupiter" Symphony were secured. Part two included a truly excellent reading of the Prelude to "Parsifal" and an exhilarating performance of Svendsen's "Carnival at Paris." Madame Annie Marriott sang, and with special acceptance, "Lusinghe più care."

The Church is again viewing with favour a Sunday evening musical service. Recently, for example, the choir of St. George's-in-the-Fields again distinguished itself by an excellent performance of Mr. Gaul's Cantata "Ruth," thanks to the careful training of Mr. Allan Macbeth, the Organist of the Church, who is also the Principal of the Athenæum School of Music. At another sacred edifice in the North-East quarter of the city the music was, moreover, accompanied by an orchestra in addition to the organ, and it is just possible that other churches may soon follow in the wake of such agreeable progress.

The miscellaneous Concerts of last month were numerous, but we can only give a bare record of the more interesting of these; and, first of all, the Bridgeton Choral Society, conducted by Mr. George Taggart, must be credited with having studied Mr. F. H. Cowen's "St. John's Eve" to some purpose. The choir was in excellent trim, the soloists were good local artists, and Mr. W. H. Cole's orchestra furnished the needful accompaniments. On the 4th ult. Mr. and Mrs. Stavenhagen appeared in St. Andrew's Hall in a by no means uninteresting programme, and Mr. Bogue's Choir gave a Concert in the Berkeley Hall on the evening of the 10th ult., when Dr. Charles Vincent's new part-song was heard for the first time. It is a bright and melodious "Seguidilla," wherein the castanets and tambourines play a characteristic part, and the piece proved so acceptable to the large audience that it had to be repeated. Mr. Guilmant's Organ Recital in St. Andrew's Hall, on the 14th ult., was not so well attended as the many admirers of the famous Trinité Organist could have desired. His programme contained several favourite examples from his own pen, and Mr. Ludwig sang with all his wonted dramatic power.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

Regarding the work of the Philharmonic Society during the past month there is but little to note. On the 8th ult. the "Jupiter" Symphony and other compositions of Mozart served as a centenary celebration; and on the 22nd ult. Mendelssohn's "St. Paul" was given. The prospectus of what is to come is of great interest, for during the second half-session are to be given C. Braun's Cantata "Sir Olaf," the third acts of Wagner's "Tannhäuser" and "Lohengrin," and Dvorák's "Requiem." Upon such a departure the directorate are to be heartily congratulated.

The two other choral societies immediately hereabouts which stand next to the Philharmonic in importance, numerically at least, are the St. Cecilia, at Birkenhead, and the Rock Ferry, and both have given Concerts of a quasi-public character. The first-named performed, on the 12th ult., Mendelssohn's "St. Paul," under Mr. J. W. Applegard; and the latter gave, the same week, Mendelssohn's "Hymn of Praise" and Mozart's "Requiem," with Mr. J. W. Pemberton, who has conducted this Society for time almost out of mind. Both performances were well up to the high standard previously set for themselves by the organisations concerned. On the 17th ult., under Mr. J. Ross, who has happily again this season taken up the control, the Wallasey Musical Society gave Cowen's "St. John's Eve"; and farther on, in the Wirral district, at West Kirby, the local choristers, on the 21st ult., gave Handel's "Messiah," under Mr. J. F. Swift.

With the same gentleman as Conductor, the Liverpool Musical Association announced Handel's "Messiah" for the 29th ult., at St. George's Hall, and two days previously it was set down for hearing at the Philharmonic Hall, under Mr. Clarke, of Southport. Other smaller local societies have made their presence felt, as usual, at Christmas, but nothing else has been done that seems really worth recording.

The annual Advent Oratorio at the Pro-Cathedral again consisted this year of Spohr's "Last Judgment," which work was given on the 3rd and 10th ult., with Mr. Collins at the organ and Mr. F. H. Burstal in the rostrum. A quasi-novelty was announced by the Liverpool Opera Society for Christmas Day at the Court Theatre, Mercadante's "Seven Last Words" being promised by Mr. J. O. Shepherd.

Among events of more than purely personal importance during the past month may be recorded two Concerts given respectively by Mr. H. Lawson and Mr. A. Krausse. The one consisted of music for string instruments and the other of pianoforte work, a dozen instruments being employed.

At Runcorn Rossini's "Stabat Mater" was given on the 21st ult., with Mr. W. Humphreys as Conductor, and at St. Helen's, during the month, Mozart's Centenary was celebrated by Mr. J. Unsworth with a performance of the Twelfth Mass, the fame and doubtful authenticity of which are alike well known.

Wind chamber music formed the chief attraction of the third Birkenhead Subscription Concert, Sir Charles Hallé and members of his band being chiefly prominent. At the same locality, on the 16th and 17th ult., Dr. W. H. Hunt's clever comic opera "Utopia" was given. The work was first brought out early this year, and its repetition was thoroughly justified.

A large music school has been established in Liverpool with a strong staff of professors and well-known directors, among those concerned being Messrs. Argent, Branscombe, Courvoisier, Carl Fuchs, Hunt, J. Henry, Carl Heinecke, Streather, J. Ross, H. S. Welsing, and others. Commodious premises, with a Concert-room capable of holding 400, have been secured in Hardman Street, a leading thoroughfare, and work is to commence at the close of this month.

MUSIC IN LEEDS.

(From our own Correspondent.)

At last a definite understanding has been arrived at with regard to next year's Musical Festival arrangements. Sir Arthur Sullivan will again conduct, Mr. Alfred Broughton will again fill the post of chorus-master, and great things may reasonably be anticipated in the choral department as the result of a more sensible system of organisation.

The Leeds Philharmonic Society entered upon its twenty-first season on the 9th ult., with a successful performance of Mendelssohn's "Elijah." The announcement of this most popular of oratorios, with Mr. Santley in the title-*rôle*, drew a large audience to the Colisseum, and enthusiasm prevailed. The choral numbers were given with that brightness and vigour which our Northern choirs so well know how to infuse into a work with which they are in touch; and "Thanks be to God" and "Be not afraid" were particularly noteworthy for these qualities. The remaining solo parts were in the hands of Miss Anna Williams, Miss Marian McKenzie, and Mr. Hirwen Jones.

The first Leeds Subscription Concert was given in the Colisseum on the 16th ult. Mr. and Mrs Henschel, Mr. Schönberger, and Mr. Ysaÿe had been announced, but the latter gentleman being unable to put in an appearance, his place in the programme was filled by Mr. Arbos, the Spanish violinist, who scored a success in the face of very adverse circumstances.

A record of music in Leeds would be incomplete without a notice of the first Concert of the recently-founded Symphony Society, given November 30—too late for notice last month. Leeds has long, and justly, been reproached with inability to muster and maintain a complete orchestra of its own; but to judge from the success which attended the new Society's first public appearance, local music-lovers can have no cause for further complaint in this respect.

The programme included Beethoven's "Egmont" Overture, Haydn's Seventh "Salomon" Symphony, Gade's "Ossian" Overture, Meyerbeer's "Coronation" March, and some minor pieces, all of which had full justice done to them by the orchestra of ninety musicians, under the careful conductorship of Mr. John Gutfeld. Mr. Alfred Giessing played Max Bruch's "Kol Nidrei," with orchestral accompaniment, and Miss Marie Lummert contributed several well-chosen vocal selections. A Beethoven Symphony is promised for the next Concert.

On the 1st ult. the Dewsbury Choral Society gave a Concert in the Industrial Hall, Dewsbury. Sullivan's Festival Te Deum, Stanford's "Revenge," and Parry's "Blest Pair of Sirens"—wherein the choral and instrumental forces were united—served to display to great advantage the excellent qualities of Mr. G. H. Hirst's body of choralists. The orchestra had naturally more chance of distinction in the two purely instrumental numbers—Rossini's "William Tell" and Mendelssohn's "Ruy Blas" Overtures—and successful advantage was taken of it. Miss Maggie Davies took the solos in the Te Deum and sang two songs.

The first Subscription Concert of the Calverley Choral Society was given in the Mechanics' Hall, on November 30, when Mozart's "Requiem" Mass and Bennett's "May Queen" constituted the programme—the former work being performed in commemoration of the composer's death a century ago. The rendering of both works was successful in every way. Mrs. Hardy, Miss Marie Rhodes, Mr. Child, and Mr. Browning were the principals, Mr. James Hall the Conductor, and Mr. Verdi Fawcett leader of the orchestra.

The Wakefield Choral and Orchestral Society's first Concert of the season was given on the 11th ult., in the City Corn Exchange, the programme consisting of Rossini's "Stabat Mater," Parry's "St. Cecilia's Day," and Mendelssohn's Violin Concerto—the latter excellently played by Mr. H. Wood, who also led an efficient orchestra. Miss Jessie Moorhouse, Miss Bertenshaw, Mr. Charles Blagbro, and Mr. Dan Billington were the soloists, and Mr. J. N. Hardy conducted. Sullivan's "Golden Legend" is promised at an early date.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

WE have now passed through our annual festival performances of "The Messiah," and they have brought certain thoughts which it would be well to note. Most satisfactory is the evidence that the popularity of Handel's great work is still increasing, and that the hold which it has upon our affection is deepening year by year. Ever and anon, because from the programme of some great triennial festival this Oratorio is omitted, and its place occupied by a work less familiar and more beyond the grasp of the ordinary resources of the forces engaged, some critic (priding himself upon his keenness of foresight and his enlarged notions) prophesies the decline of the masterpiece which has grown so intimately associated with Christmas that its regular hearing has become a positively religious duty, without which the season would be robbed of one of its chief marks. But the growing love for the Oratorio brings its dangers. The congregation—as the audience may often properly be called—looks for greater care of performance, and does not find it. Every regular Concert-giver attacks the work, and many outsiders think it safe to venture, and are emboldened by the readiness with which a choir may be collected having some familiarity with its principal choruses. The result is not always satisfactory. No work is so carelessly presented, with its chief points so entirely overlooked. It may safely be said that in every Lancashire town of the slightest pretension two or three performances of "The Messiah" are given in the December of each year, in addition to the selections attempted at the "Services of Song," and the other pretences whereby the craving for music, instead of mere words, is satisfied, without the honesty of calling things by their true names. In this city, in one week, and in one room, we had five performances, attended by crowded audiences; and five more would, probably, not have exceeded the demand. But an oratorio makes very exacting demands upon all its executants. Its Conductor should be an intelligent musician, quick of resource, a skilful accompanist; at once ready to take an imperative lead or to yield just sufficiently to draw together again his sometimes refractory forces. To say that he should be able to read a score and to appreciate the relative importance of all its parts is to state such obvious necessities as almost to cause surprise why they should be asserted. But, without hesitation, it ought to be chronicled that, at many of our most imposing renderings of not only one of the greatest but the best-known works extant, we have repeatedly been dangerously near an utter collapse. "Let us break their bonds" has, more than once, seemed to express the intention of a choir. Another anxiety is caused by the obvious fact that, while our principal oratorio solo singers are growing old—or "experienced and dramatic," as it is the fashion to say—and their powers are waning, we have few new candidates showing themselves qualified to take their places. The fact is that the great demand for music generally, and for Handel's great work more particularly at this season, brings forward a large number of only half-educated vocalists, who are in no degree musicians. The mere record of the names of those who have during the month more or less delighted or pained us is unimportant beside the consideration that Christmas brings its opportunity to almost every ambitious singer, and the regret that so few bring evidence of preparedness.

The Recital of the third acts of "Tannhäuser" and "Lohengrin" (November 26) needs further notice than I was able to give. The season has, so far, brought us no more interesting Concert, although the soprano soloist was entirely overweighted in the part of *St. Elizabeth*. In the "Requiem," wherewith the centenary of Mozart's death was commemorated, Sir Charles Hallé's choir was admirable; and on the following Thursday Lady Hallé's re-appearance was welcomed as it deserved to be. Among all our violinists no one is so irreproachable as an executant, so absolutely perfect in intonation, and so finished in style. Having repeatedly heard all the great players of the last half-century, I cannot but feel that among all the services which Sir Charles Hallé has rendered to Manchester, perhaps the very chief is the closeness of the tie whereby he has bound his accomplished wife to our city. At the same Concert Mdlle. Rose Alba established a claim to be again heard, and in music more suited to the concert-room, while still giving opportunity for the display of her evidently keenly dramatic sensibilities.

At Mr. De Jong's Miscellaneous Concerts matters are improving. The young players in the band are becoming more accustomed to their work and the increasing audiences are not slow in recognising the fact. Some selections from chamber music for wind instruments have given a pleasure distinctly encouraging, and have shown the resources at command.

On Wednesday evenings Mr. Lane is prospering. His choir is improving in tone and getting more under control, and the comic music hall element in his programmes is being gradually eliminated in favour of such legitimate singing as many of our local artists—like Miss Ada Lee, Mr. Seymour Jackson, and many others—can render, even when no "Australian nightingales" (rare birds, by the way) and New York dramatic soprani are available.

Mr. Barrett's undertakings are still on the old lines, with an occasional evidence of higher aims. For the 19th ult. a small quasi-quadrille band of nine players (including the pianist) was engaged, and interpreted with great verve and finish some simple music. But the title, the "Viennese Orchestra," was rather too lofty. And the tone of Mr. Edgar Haddock's "famous Stradivarius violin, valued at two thousand guineas," failed to justify the estimate, although the executancy of the player was very elaborate.

In addition to the regular weekly Organ Recitals of Mr. Pyne—which are excellent and very popular—we have had our annual, and always welcome, visit by Mr. Alex. Guilmant, and have admired, as heretofore, the finish of his manipulation, and especially his readiness in extemporisation.

Reference is made in another column to the scheme recently unfolded by Sir Charles Hallé. The speedy establishment of a complete College of Music may be

considered certain, as its permanence, usefulness, and entire freedom must not be endangered by any hasty inconsiderateness. The plan startles, not by its largeness, but by its complication. To devote a vast sum of money to building another large hall so long as the finest concert-room in the kingdom—though occupied, as it is, almost every evening—pays only a moderate dividend to its shareholders; and, further, to make the financial success of our College of Music hang upon the continued popularity of Concerts when their present energetic chief retires, may well cause serious misgivings to those who earnestly desire to wipe off from Manchester a reproach, to see the hiatus in our educational facilities worthily filled, and to bring music into a progressive state in a city which, fifty years ago, boasted of its great choral undertakings and of the absolutely secure position (as it then seemed) of the oldest society in the kingdom, established for the practice and performance of chamber and orchestral music.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

A Choral Concert of sacred music interspersed by organ solos, &c., was given at Derby Road Chapel on the 14th ult., conducted by Mr. F. H. Bedells. The programme included Mendelssohn's "Hear my Prayer," a Mozart selection, and two Anthems accompanied by string band and organ. Miss Margaret Clark played Handel's Violin Sonata in A and Mackenzie's "Benedictus," with organ accompaniment. Handel's Organ Concerto (No. 2) and Bach's Prelude and Fugue in G minor were amongst the pieces played by the Organist, Mr. W. Wright.

The Tonic Sol-fa Choir gave its first Concert on the 5th ult., fully sustaining its reputation for finished part-singing.

Herr Ellenberger's second Concert, on the 3rd ult., attracted a much larger audience than before. The artists were the same as for the first Concert of this season.

Mr. Allen's second Popular Concert took place on the 9th ult., when a large audience greeted Sir Charles and Lady Hallé. The Concert was most enjoyable, and apparently augured success for Mr. Allen's experiment in giving classical music performed by first-rate artists at popular prices.

MUSIC IN OXFORD.

(From our own Correspondent.)

It is difficult to imagine a more difficult and bewildering task than that of attempting to summarise the music of the Michaelmas Term just concluded. Throughout its entire length Concert has succeeded Concert with quite unexampled rapidity, and a very large number of excellent artists have given performances. Here it may be sufficient to note that amongst well-known performers who have appeared during the term are Mrs. Hutchinson (October 29), Mr. Santley (November 12), Mr. Heckmann (November 16), Mr. Ysaÿe (November 26), Señor Sarasate (3rd ult.), Miss De Bunsen (7th ult.), and Mr. Phillips (8th ult.). A bare notice of these facts must be sufficient, unless it be to add that a melancholy interest has been added to the performance of Mr. Heckmann, who was a great favourite in Oxford, by the sad news of his early death, which arrived exactly a fortnight afterwards.

Three points seem to deserve special notice. The first is the successful inauguration of a series of Subscription Concerts by a committee formed of members of the University Musical Club. These gentlemen, with remarkable energy and enterprise, secured their position beforehand by a subscription list of unprecedented dimensions, and great success has attended the first half of their series, which is to be completed next term.

The second feature of interest in the term was a Concert given in the Corn Exchange on November 5, by the combined forces of the Reading Orpheus Society and the Oxford Gleemen. The chief work in the programme was Dr. Mee's "Horatius," which needs no further comment after the exhaustive account given of it in these columns last summer; but the Concert was very interesting as giving an example of an effect very little heard in England—a large chorus of men's voices with orchestral accompaniment. It is rumoured that these Societies propose to give combined Concerts in Oxford and Reading from time to time, and it is to be hoped that the rumour is well founded.

Lastly, the Oxford Choral and Philharmonic Society gave a Mozart Centenary Concert on the 1st ult., under the conductorship of Dr. Roberts. The programme was very like, indeed, almost identical with, similar programmes elsewhere, and consisted of the Clarinet Symphony, the familiar "Non più andrai," and, of course, the "Requiem." The band was the best heard in Oxford during the term, the chorus was good, and the soloists were Miss Carrington, Miss Meredyth Elliot, Mr. Harper Kearton, and Mr. Watkin Mills.

An interesting performance of viol music was given in the Sheldonian Theatre on November 26, by Mr. Arnold Dolmetsch, assisted by members of his family and friends. A more unfortunate place in which to exhibit the beauties of these feeble-toned instruments could hardly have been chosen; but, even so, the programme was one of the very greatest interest and value.

MUSIC IN SHEFFIELD.

(From our own Correspondent.)

The performance of Mr. H. Coward's "Story of Bethany," on November 26, took place too late in the month to be dealt with in last month's letter, but was in every respect so successful that reference to it now is justified. The Sheffield Musical Union, under whose auspices the performance was given, has speedily attained an important position among the numerous South Yorkshire choirs. In opening the season with "The Story of Bethany" the committee paid a deserved compliment to Mr. Coward, the Conductor. The work, since its first production in May last, has won more than local popularity, and despite the fact of its having been performed by suburban societies in the interval, the Concert under notice attracted a crowded audience to the Albert Hall. The massive choral effects which constitute the backbone of the work were so rendered by the choir (numbering 200) that the chorus-singing became decidedly the leading feature of the performance. To instance the popularity of the Cantata it may be stated that eight of the numbers were encored. The principals were Miss Margaret Hoare, Miss Dews, and Mr. D. Billington. Mr. Phillips was Organist, and the composer conducted.

Sullivan's "Light of the World" was performed by the Amateur Musical Society on the 15th ult., in the Albert Hall. The work has not been heard in Sheffield since 1877, and in reviving it the Committee of the Society did well, the hall being crowded. "The Light of the World" was given with the completeness of *ensemble* which characterises all the choral performances given under Mr. Schollhammer's direction. The fine body of vocalists on the platform entered with enthusiasm into the task of doing justice to Sullivan's pleasing music, and the chorus-singing was superior to anything the Society has done for a number of years. The principals were Miss B. Holt, Miss M. Elliot, Mr. B. Smith, and Mr. B. Pierpoint. The orchestra, under the leadership of Mr. J. Peck, was beyond reproach, and Mr. J. W. Phillips rendered material service at the organ. Mr. Schollhammer conducted.

A successful Concert was given by the Collegiate Orchestral Society on the 14th ult. Kalliwoda's Symphony (No. 1) in F minor, and other pieces, were performed under Mr. Suckley.

The Sarasate Concert on the 2nd ult. was so pronounced a success that a return visit was at once arranged. The violinist played Mendelssohn's Concerto and other pieces in his best style, and Madame Marx was highly successful in her solos and accompaniments.

Mr. E. H. Lemare gave his fourth Organ Recital in the Albert Hall on the 14th ult. Miss Effie Thomas was the vocalist, and Mr. J. A. Rodgers pianist.

The usual number of "Messiah" performances were announced for Christmas Day.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, December 15, 1891.

The Oratorio Society of New York opened the season of Oratorio Concerts with a fine performance of Brahms's German "Requiem" and the third part of Schumann's "Faust," under the direction of Mr. Damrosch.

The Arion Club, of Providence, R.I., under the direction of Mr. Jules Jordan, gave an excellent performance of Verdi's "Requiem." It is believed that a performance of Mackenzie's "Rose of Sharon" is contemplated.

Mr. William R. Chapman's two choral societies of this city have opened their season with Concerts of miscellaneous music, the most prominent number of the programme of the Rubinstein Club's Concert being Karel Bendl's "The Water-Sprite's Revenge."

The anniversary of Mozart's death gave occasion for a delightful performance of Mozart music by the Philharmonic Society of New York, under Herr Anton Seidl. The chief feature of the programme was the "Jupiter" Symphony.

Great interest is created in the expected performance, by the same body, of Dvorák's Fourth Symphony, which is promised as soon as the work is published. Mr. Theodore Thomas, whose field of activity has been transplanted to Chicago, will also give this Symphony a performance as soon as it is published. Though Dvorák has always been highly thought of in this country, as one of the most prominent living composers, his promised visit and engagement as Director of the National Conservatory of Music has given an additional interest to everything that emanates from his pen. This new Symphony, the "Requiem," his "Patriotic Hymn," the "Spectre's Bride," and the "Stabat Mater" are all promised for this season by various Societies.

Special evening services in our more prominent churches are becoming more and more a welcome and special addition to the musical life of every large city of this country. Many performances of classical and modern oratorios and cantatas are promised. The first of our season was given at Calvary Church, of this city, under the Organist and Choirmaster, C. R. Gale, who, in the short time in which he has had charge of the choir at Calvary, has raised the music at this church to a highly artistic standing. The work performed on this occasion was the "Woman of Samaria."

At the annual meeting of the Plain-song and Mediæval Music Society, held on the 10th ult., at 32, Sloane Gardens, a paper was read by Mr. W. J. Birkbeck on "The Eight Ecclesiastical Modes." The lecturer drew attention, not only to the well-known peculiarities of the modes, but to the necessity for accompanying them in a style distinct from that necessary for modern scales. The vocal illustrations consisted of hymns, introits, &c., in the different modes, well sung by three boys, who thus showed the suitability of plain-song for small as well as large choirs. In the hymns the metre was strictly preserved and the music made to fit it, however numerous the notes to each syllable might be. An especially beautiful Introit—that for the Epiphany—was extraordinarily modern in its dramatic effect. The Lecture, in fact, sufficiently showed that there is more in plain-song than musicians seem to suspect. The Annual Report of the Society reveals a very satisfactory state of things. There are 137 members and associates on the roll, against ninety-three at the corresponding date last year; a scheme is on foot for the provision of a special fount of music-type for printing plain-song; and the first part of a photograph *fac-simile* of an English Gradual of the thirteenth century is nearly ready for issue to members of the Society.

The Brixton Choral Society gave its first Concert of the season at the Brixton Hall on the 14th ult., when Macfarren's "Lady of the Lake" was given. The solo parts were sustained by Miss Fusselle, Miss Mary Chamberlain, Mr. Edward Branscombe, and Mr. David Hughes. Considering that Miss Fusselle was suffering from a severe cold, great praise is due to her for singing so well in the various portions allotted to her. Miss Mary Chamberlain's solo, the "Lay of the imprisoned huntsman," was highly appreciated and did her much credit. Mr. Edward Branscombe, who sang well throughout the evening, was heard to great advantage in the duet with Mr. David Hughes, given with great spirit. The performance of the choir was good, but more attention to gradation of tone would be an improvement, and the orchestra, selected from the bands of the Philharmonic, Crystal Palace, Royal Italian Opera, and the Academy, was excellent. Mr. W. J. Kipps presided at the organ, while Mr. H. A. Chapman was the orchestral superintendent. Mr. Douglas Redman, the Conductor of the Brixton Choral Society, may be congratulated upon the success of the evening.

The Mozart Centenary was celebrated, on the 11th ult., in the South London Institute of Music by a performance of the "Requiem" and a miscellaneous selection. The principal vocalists were Miss Naomi Hardy, Miss Flora Edwards, Mr. John Bartlett, and Mr. Morgan Wilkinson, who rendered full justice to their respective parts as did the members of the South London Choral Association. Mr. Gatehouse, the leader of the orchestra, was encored for his violin solo, a Minuet and Trio, transcribed by G. Haddock, from Mozart's Third Symphony. Mr. L. C. Venables conducted in his accustomed able manner. The Violin Class Concert at this Institute took place on the 14th ult., under the direction of Mr. T. E. Gatehouse. The students, who numbered over eighty, performed their selection in a most satisfactory manner. The vocal efforts of Miss Blamy and Mr. Ives were well received, and Mr. Gatehouse's violin solos were enthusiastically encored. Miss Biddell, Miss Margaret Doughty, and Miss S. E. Wood acted as accompanists.

At the Orchestral Concert given under the *bâton* of Mr. Frederic Corder, by the students of Trinity College, at Princes' Hall, on the 2nd ult., a welcome measure of progress was shown. The works heard included Mendelssohn's Capriccio in B minor (soloist, Miss E. Bonavia Hunt), two movements from Mozart's D minor Pianoforte Concerto (Miss L. W. Starling), two from Raff's in C minor (Miss E. M. Shuttleworth), F. David's *Andante* and *Scherzo* for violin and orchestra (Mrs. C. S. Fenigstein), and the *Andante* and *Scherzo* from Beethoven's A major Symphony. These last were extremely well played. The *Andante* was given at the beginning, the *Scherzo* at the end of the first part (!) and the latter was described as "*Finale* from the Symphony in A." Beyond the remark that no one who knows Mr. Corder will attribute these eccentricities to him, comment is unnecessary. The vocalists were Miss Maggie Pritchard, Miss Maud Williams, Miss May Pinney, and Miss Bertha Ackworth; the accompanist was Mr. Augustus Toop.

The "professional students" of the London Academy of Music gave a Concert on the 21st ult., at St. George's Hall, Mr. A. Pollitzer conducting the orchestra (of strings), and Messrs. Visetti and Denza acting as accompanists. The orchestral pieces were rendered with remarkable grip, precision, and unanimity of expression, and as one of these was Bach's Suite in D it will be seen that this is high praise. The violin obbligato in Bach's work was played with much taste by Miss C. Fisher. Another violinist, Mr. H. Dickason, also reflected great credit upon his master, Mr. Pollitzer. The vocalists were the Misses Daisy Irvine, Teresa Blamey, C. Lynne, E. Foxcroft, C. Fuller, and T. Croft, Messrs. Charles Loder and Mervyn Dene; and Miss Bruckshaw and Miss A. Hayman played solos on the pianoforte. Many of these showed conspicuous merit; all in one way or another giving evidence of having been well taught.

In aid of the Post Office Orphan Homes a Concert was given at Holloway Hall, on the 1st ult., by the Post Office Musical Society (choral and orchestral), under the direction of its Conductor, Mr. Sydney Beckley. Mendelssohn's "Hymn of Praise" constituted the first part, and a miscellaneous selection the second. The playing and singing generally were remarkable for *entrain* and intelligent appreciation of the composer's meaning, and, were space available, many instances in point might be adduced. The

choir distinguished itself further by wholly excellent renderings of a new part-song by W. H. Gill, "Before Dawn," and of the beautiful "O Gladsome Light," from the "Golden Legend." The soloists were Miss Annie Marriott, Mr. Percy Palmer, and Mrs. Henry Clayton. Pianoforte pieces were contributed by Mr. J. Twyford, a flute solo by Mr. J. Finn, and the orchestra played the "Tannhäuser" March.

Miss Kate Cove gave an evening Concert at the Kensington Town Hall on Tuesday, the 8th ult. The programme opened with Mr. J. Thomas's Romance for harp and violoncello, well rendered by Miss G. Williams and Mr. H. Walenn. Miss Williams afterwards played some harp solos, displaying considerable executive ability, and Mr. Walenn was successful in Popper's "Polonaise." Miss Edith Hands sang songs by Lassen and Barnby in a sympathetic and artistic manner. Madame Belle Cole, Mr. Herbert Sims Reeves, and Mr. Henry Pope also appeared. Miss Kate Cove possesses a good soprano voice; in her opening song she was nervous, but was encored in Handel's "Lusinghe più care." She took part in Smart's Trio "Queen of the Night," and also sang "Softly sighs." There was a large and appreciative audience.

At the Hampstead Conservatoire, on the 19th ult., Mr. Harold Bauer, assisted by the Misses Ethel and Winifred Bauer, Miss Daisy Defries, Mr. Carl Engel, and Mr. H. Walenn, gave a Concert of chamber music, which included Beethoven's "Posthumous" Quartet (Op. 127), Rheinberger's Quintet, for pianoforte and strings, in C (Op. 114), and solos—for pianoforte, by Chopin, Schumann, and Rubinstein, played by Miss Ethel Bauer; for violin, by Wieniawski, played with great skill by Mr. Bauer; and for violoncello, by Popper, capitally rendered by Mr. Walenn. The Quintet was very finely played. Miss Defries's vocal efforts, which had the advantage of Mr. Bauer's sympathetic accompaniment, were much appreciated.

The Civil Service Vocal Union gave its first Concert of the season on the 3rd ult., in the Large Hall of the Cannon Street Hotel. The choir, under the direction of Mr. J. H. Maunder, gave an effective rendering of the late Mrs. Meadows-White's Choral Ballad "The Song of the Little Baltung," and contributed various part-songs, &c., including Sullivan's "Long day closes," Maunder's "Thor's war song," Williams's "Song of the pedlar," and Harding's "Flow, thou regal purple stream." Messrs. Bantock Pierpoint, G. Micklewood, and Master Porter were the vocalists; Messrs. Arthur Payne and C. Spencer West played violin and flute solos respectively, and Mr. Frederick Upton and Mr. R. Forbes Young gave some recitations.

Mr. Charles Fry gave his now popular Recital of the "Merchant of Venice" on the 16th ult. at the South London Institute of Music, and on the 19th ult. at the Hampstead Conservatoire. On each occasion Sir Arthur Sullivan's graceful Incidental Music was given—the serenade with much taste by Mr. Edwin Bryant, the orchestral portions by a competent little orchestra led by Mr. T. E. Gatehouse—conducted in the South by Mr. L. C. Venables, in the North by Mr. G. F. Geaussent. Pinsuti's part-song, "Tell me where is fancy bred" (sung at Hampstead by Miss Riversdale, Miss Tombleson, Mr. Bryant, and Mr. Burgess), and the effective "Merchant of Venice March," by Berthold Tours, also formed part of the interesting and varied programme.

The Cecilian Choral Society, Brondesbury, gave its first Concert at Brondesbury Hall, on Tuesday, the 8th ult., when the programme consisted of Lloyd's "Hero and Leander," Smieton's "Ariadne," and songs by Miss Ethel Barnard and Messrs. E. Branscombe and Wilfred Jones, who also took the solo parts in the Cantatas; the part of *Phœdra* in "Ariadne" being sung by Miss Renwick, a member of the Society. The works were accompanied by Mr. Sydney Cross (pianoforte) and Dr. J. A. Smith (American organ), hon. accompanist to the Society, and the Conductor was Mr. F. Leeds. The Society, which already numbers nearly sixty active members, is to be congratulated on a very promising start.

The Students and Professors of Mr. W. F. Schweir's Academy of Music, at High Barnet, gave a very successful Concert, on the 8th ult., in the Town Hall. The vocalists were Mrs. Little, the Misses Thyne, Mrs. T. C. Kingham, Miss Blake, and Mrs. Schweir; the instrumentalists, the Misses Fleming, Shepheard, Ellis, Tilden, Richards, L. Richards, Crane, Catford, L. Britten, Stevens, and M. Blake, Mrs. Eastman, Mr. F. A. Earnshaw, and Mr. W. F. Schweir, whose efforts were much appreciated by a crowded audience. Between the parts an address was delivered by Mr. H. C. Banister, who spoke in favour of elevated aims in art and study, and warmly praised the successful efforts of his friend Mr. Schweir.

Mr. F. Gilbert Webb read a paper, on the 1st ult., at the College of Organists, on "Psalm accompaniment." He contended that no portion of the Church service demanded more reverent treatment and study than the Psalms; that the lyrical element of each Psalm should dictate the style and manner of its recital; that appropriate and specific tone-colour should be used to show the connection between verses of similar sentiment; and that organists should compare their Psalters verse by verse with the versions of the Psalms given in the marginal and revised Bibles, and base the variations and treatment of the chants on the knowledge so gained, rather than on the figurative language employed by the psalmist in individual verses.

The second of four Chamber Concerts was given on the 10th ult. at St. Peter's Institute, by Miss O'Reilly and Miss Fédarb, two young pianists recently students at the Royal College, assisted by Mr. C. Jacoby (violin) and Mr. T. E. Hill (violoncello). As the programme contained such works as Mozart's Fantasia in C minor, Brahms's Violin and Pianoforte Sonata (Op. 108), Chopin's E flat minor Polonaise, and Schumann's "Faschingsschwank," to say nothing of some trifles by Bach and Mendelssohn, it will be seen that these ladies have high aims. By-and-bye, no doubt, they will realise them; at present it is sufficient to note with pleasure the earnestness, intelligence, and artistic refinement of their performances.

Mendelssohn's "Elijah" was performed by the Streatham Choral Society at its Concert on the 7th ult. The principal vocalists were Madame Clara Leighton, Miss Greta Williams, Mr. H. L. Thomas, and Mr. D. Hughes. There was a full professional orchestra, with Mr. Ellis Roberts as principal violin. The work was rendered in an effective manner; the choral singing was bright, crisp, and expressive. A good word must be said for Mr. David Hughes for his able rendering of the *Prophet* music. Mr. Stewart Macpherson was the Conductor, and to the earnest efforts of this talented musician much of the success of the Streatham Society is due.

The St. Mary's Choral Society gave a Concert in the Bishop Wilson Memorial Hall, Islington, on the 18th ult., when, amongst other interesting pieces, the programme included an interesting Cantata by Mr. Erskine Allon, entitled "The Child of Eve." The solo portions were sung by Miss France, Miss Dafforne, Mr. Frank Adams, and Mr. Jesse Cooper. A charming part-song, "Come to me, gentle sleep," the composition of Mr. Sidney Hann, the Conductor of the Society, was also performed for the first time and well received. The improvement shown in the singing of the Society reflects the greatest credit upon the Conductor.

A Concert was given by the Hackney Choral Society at the People's Palace, on Saturday evening, November 28, to an audience of 3,000. The programme consisted of A. R. Gaul's Cantata "The Ten Virgins" and a miscellaneous selection, including Macfarren's "Who is Silvia?" Leslie's "Troubadour," and Mendelssohn's Overture to the "Son and Stranger." The principals were Madame Edina, Miss Annie Layton, Mr. James Bovett, and Mr. Charles Phillips. The accompaniments were played by a full orchestra led by Mr. B. P. Willis, the Conductor being Mr. Thomas H. Warner. The chorus-singing was especially good.

A Concert was given under distinguished patronage, in Northfield Hall, Highgate, on the 16th ult., in aid of the Santa Claus Home, when J. F. Barnett's Cantata "The Ancient Mariner" and a miscellaneous selection were given. The soloists, the Misses Barnard and Long, and

Messrs. Gostick and Broughton Black gave effective renderings of the portions entrusted to them, while the chorus, supported by a small but thoroughly efficient band, were noticeable for their good phrasing and attack. Miss Constance Long presided at the pianoforte and Mr. Henry J. B. Dart was the Conductor.

SIGNOR LAGO'S opera season at the Shaftesbury Theatre, prolonged a fortnight beyond the period originally specified, closed, on the 12th ult., with a reduced version of "Orfeo" and "Cavalleria Rusticana." The latter was, of course, the chief feature of the whole series of performances, and drew large and appreciative audiences to the last. The only incident to be recorded during the final weeks was the appearance of Mdlle. Marie Brema, the *Lola* of Mascagni's opera, as Gluck's hero. This promising artist showed intimate acquaintance with the histrionic requirements of the character, and sang the music with considerable judgment.

H.R.H. THE PRINCESS CHRISTIAN distributed prizes to the pupils at the admirable School for the Blind in Finchley Road on the 5th ult. Music prizes were awarded to F. W. Britton, Thomas Stoneham, Charles Goulding, J. W. Brereton, and Arthur Harris, all of whom are pupils of Mr. Barnes or Miss Garden. The three last-named pupils afterwards respectively played organ and pianoforte solos, Miss Standing sang Bishop's "Mocking Bird," and the choir (her pupils) sang glees by Calcott, Jackson, and Sullivan. The Concert was directed by Mr. Barnes, Music Professor at the School.

AT St. Gabriel's, Willesden Green, special Services have been held on the Wednesdays in Advent, when Spohr's "Last Judgment" has been sung. The choir was considerably augmented, the solos being excellently sung by Masters G. Jones, J. Davies, Henry Body, and Merrion Davies; and with the accompaniment of a small string band and a Liszt organ (Mr. F. Charlton Fry) very adequate performances have been given. Great credit is due to the Choirmaster, Mr. Henry Baker, the successful rendering of such a work being no small attainment for a choir of such recent formation.

AT the request of Messrs. Breitkopf and Härtel, and with the sanction of H.R.H. the Prince of Wales, Sir George Grove will become the head of a "Beethoven Society" now in course of formation, the chief purpose of which will be the publication of photograph *fac-similes* of the scores of the great composers. A beginning will be made with the Symphonies, Overtures, and Concertos of Beethoven. It is intended that one or, if possible, two volumes shall be issued each year. The subscription is fixed at 15s. per volume.

THE Walworth Choral Society gave an excellent performance, on the 8th ult., of Mozart's Twelfth Mass, followed by a miscellaneous selection, at the Lecture Hall, Brunswick Terrace, Camberwell. The principal vocalists, Miss H. B. Fowler, Miss R. Gordon, Mr. Reaveley Long, and Mr. C. Hardy sang their respective parts in a perfectly efficient style, and Mr. F. W. Grant and Miss Carey, at the harmonium and pianoforte respectively, rendered the orchestral accompaniments in an effective manner.

THE Savage Club's experiment of providing Sunday evening Classical Concerts, so happily inaugurated last year, was resumed on Sunday, the 6th ult., when the first of five monthly Concerts was given under the direction of Mr. William Nicholl. Schubert's Pianoforte Trio in B flat was admirably rendered by Messrs. Peiniger, A. Brousil, and Septimus Webbe, and songs by Schubert and Gounod were given by Messrs. Nicholl and Grove. Messrs. Chas. Hargitt and Ernest Lake accompanied.

THE second of the Forest Hill Concerts of Chamber Music, which took place on the 7th ult., included fine performances of the third Rasoumowsky Quartet and of a Mozart Trio for strings. The executants were Messrs. M. and C. Jacoby, E. Schrattenholz, and H. Bast. Mrs. M. Schrattenholz contributed pianoforte solos, and the vocalist was Mr. Fairbairn, who was very successful with Hatton's dramatic "Revenge" and Mendelssohn's "I'm a roamer."

MESSRS. F. BESSON AND CO., the musical instrument makers of the Euston Road, have just introduced a contra-bass clarinet, extending an octave below the usual bass clarinet. The manufacturers claim for their new instrument that it will enable composers to write with greater freedom than before for reed bass parts, and to obtain a quartet entirely of clarinet *timbre*. Its power, facility, and richness of tone, as manifested by M. Bretonneau, were warmly approved at a private performance attended by many distinguished musicians.

AT Christ Church, Enfield, an Organ and Vocal Recital was given by M. A. Guilmant, Mr. Routledge Smith, Mr. J. Hatch, and the choir. Bach's Toccata in F and Mendelssohn's first Sonata were among M. Guilmant's pieces. The feature of the choral portion was the performance of six carols—two of the fifteenth century, from the recently published collection issued by the Leadenhall Press; two foreign, and two modern English. Mr. Bernard Fison accompanied.

AT a special Service held at St. Anne's Church, Wandsworth, on the 9th ult., Sir John Stainer's Cantata "The Daughter of Jairus" was sung by the choir augmented to seventy-five voices. The solo parts were sung by Master Henton (soprano), Mr. J. Doubleday (tenor), and Mr. Charles Rolfe (bass). Mr. Daniel presided at the organ and the Conductor was Mr. J. M. Ennis, Organist and Choirmaster of Holy Trinity Church, Knightsbridge.

A CONCERT was given at Brooke House, Upper Clapton, on the 10th ult., under the direction of Mr. Spencer Morris. The vocalists were Miss E. Dennett, Miss L. Dafforne, Mr. Wakefield Blenkhorn, and Mr. Neville Johnstone, a very promising young bass. Pianoforte solos were contributed by Miss Beatrice Lewellin, Miss Adams, and Mr. Harvey Löhr, who also accompanied.

THE St. Mark's Choral Society gave a performance of "The Messiah" in St. Mark's Vestry Hall, Battersea Rise, on the 16th ult. The solos were well rendered by Miss Stella Maris, Miss Helen Saunders, Mr. Ager Grover, and Mr. Robert Hilton. Miss Grace B. Smith presided at the pianoforte, Mr. James Connah at the organ, and Mr. H. Bray conducted with his usual judgment.

AT All Saints' Church, South Lambeth, on the 14th ult., "The Messiah" was given under the direction of the Organist, Mr. Walter Attersoll. The soloists were Miss Georgina Tear, Miss Hetty Norriss, Mr. H. D. Warwick, Mr. Charles Rolfe, and Mr. Albon Nash. Mr. Warren Tear presided at the organ.

ON the 3rd ult. an Organ and Violin Recital was given in Holy Trinity Church, Tulse Hill, by Dr. Walmsley Little and Mr. T. E. Gatehouse. A very interesting programme was presented. The choir boys sang Parker's song "Jerusalem," and the full choir rendered two Anthems in an admirable manner.

GOUNOD'S "Redemption," an Oratorio which has lost none of its popularity, was given at the thirteenth Saturday entertainment at the People's Palace last month. The performance was a good one, the best, indeed, ever given by the East London Union. Mr. Henry W. Thomas, the indefatigable Conductor, displayed his usual ability.

A PERFORMANCE of the "Creation" was given by the Kyrle Choir, under the direction of Mr. C. J. Dale, on the 8th ult., at All Saints', Notting Hill. The solos were sung by Mrs. Edwardes, Mr. Herbert Clinch, and Mr. James Blackney.

ON the 12th ult., at the Holloway Hall, Gaul's "Ruth" was performed by a band and chorus of upwards of 200. Miss Ada Loaring, Miss Bertha Read, Miss Jessie King, and Mr. Albert Fairbairn were the soloists. Organist, Mr. Belchamber; Conductor, Mr. George Hare.

AN Organ Recital was given at the People's Palace, Mile End, on the 13th ult., by Mr. B. Jackson. The programme included Mendelssohn's B flat Sonata, Bach's Fugue in B minor, and works by Handel, Merkel, Widor, Guilmant, and others.

REVIEWS.

The Beautiful in Music. A contribution to the revisal of Musical Æsthetics. By Dr. Eduard Hanslick, Professor at the Vienna University. Seventh edition, enlarged and revised (Leipzig, 1885). Translated by Gustav Cohen (1891).

[Novello, Ewer and Co.]

This is, of course, a translation of the famous "Vom Musikalische Schönen," which has been spoken of by an eminent authority as "a work that marks an epoch." Its author is so well known for his hostility to the principles and practices of the Wagner party that English readers will, we are sure, welcome the opportunity now afforded of acquainting themselves at first hand with the views on which that hostility is based. Remembering the antagonism evoked in Germany by the book, it is safe to anticipate some opposition here, in spite of English indifference to philosophical investigation in art. But it is permissible to hope that even those who find themselves least in sympathy with the author's views will acknowledge his singularly keen analytical powers, his lucidity, and his unflinching thoroughness in grappling with the problems involved—problems which, we regret to say, are often complacently shirked by those who rank themselves among the enlightened. And to those who will have none of Dr. Hanslick's teaching because they cannot accept the whole of it, we recommend the inward digestion of an extract from an essay by Robert Louis Stevenson, which we have hunted up for their benefit. "Something that seems quite new," says that penetrating writer, "or that seems insolently false or very dangerous is the test of a reader. If he tries to see what it means, what truth excuses it, he has the gift, and let him read. If he is merely hurt or offended, or exclaims upon his author's folly, he had better take to the daily papers; he will never be a reader."

It may be mentioned, *en passant*, that in a masterly paper read before the Musical Association in 1880, Mr. Eustace Breakspeare, whilst opposing, did full justice to the remarkable merits of Hanslick's work. "It has," he said, "certainly induced writers to examine a little more carefully the boundaries and capabilities of the musical art." This is high praise, for more nonsense has been talked and written on the æsthetics of music than upon those of any other art—which is saying not a little. The volume has another merit—a rare one in works of this character, still more so when it is remembered that its author is a German—that of brevity. Dr. Hanslick says his say in little more than a hundred and fifty pages, the seven chapters into which, with a brief preface, these are divided, being respectively headed as follows: I. Æsthetics, as founded on feelings; II. The representation of feelings is not the subject of music; III. The beautiful in music; IV. Analysis of the subjective impression of music; V. An æsthetic hearing as distinguished from a pathological hearing of music; VI. Music in its relation to Nature; VII. Form and substance (subject) as applied to music. The heading of Chapter II. furnishes the key to the author's system. True, his object, as the title of the book sufficiently shows, is to analyse the *beauty* rather than the *significance* of music—two different things; but he is led to deal at considerable length with the emotional effects of the art, because he considers the errors of his predecessors to have been caused by the habit of regarding music as a language. "*The principal* but *negative proposition* of this enquiry"—we quote from the preface—". . . is mainly and primarily directed against the widely accepted doctrine that the office of music is to 'represent feelings,'" and this negative proposition is "complemented by its correlative, the *affirmative* proposition: the beauty of a composition is *specifically musical—i.e.*, it inheres in the combinations of musical sounds, and is independent of all alien extra-musical notions." Hanslick does not, however, deny that music is capable of exciting emotion (or "feeling"), but only protests against the theory that emotion is the *subject-matter* which it is the aim of music to convey from composer to listener. He regards the emotion rather as an accidental result. "An art aims, above all," he says, "at producing something *beautiful*, which affects not our feelings, but the organ of pure contemplation—our *imagination*"; and again: "The mere fact that this particular art (music) is so closely bound up with our feelings by no means justifies the assumption that its æsthetic principles depend on this union." Moreover, he argues, "Definite feelings and emotions are unsusceptible of being embodied in music. . . . Only by virtue of ideas and judgments—unconscious though we may be of them when our feelings run high—can an indefinite state of mind pass into an indefinite feeling. The feeling of hope is inseparable from the conception of a happier state that is to come. . . . The feeling of sadness involves the notion of a past state of happiness. These are perfectly definite ideas or conceptions, and in default of them . . . no feeling can be called 'hope' or 'sadness.' . . . On excluding these conceptions from consciousness, nothing remains but a vague sense of motion, which, at best, could not rise beyond a general feeling of satisfaction or discomfort." "What part of the feelings, then," he asks, "can music represent if not the subject involved in them?" He replies: "Only their *dynamic* properties." "It may reproduce the motion accompanying psychical action," he says, and adds: "But motion is only one of the concomitants of feeling, not the feeling itself." In the later chapters of his book, Dr. Hanslick treats of the act of composition. "The object of every art," he tells us, "is to clothe in some material form an idea which has originated in the artist's imagination. In music this idea is an *acoustic* one; it cannot be expressed in words and subsequently translated into sounds. The initial force of a composition is the invention of some definite theme, and not the desire to describe a given emotion by musical means. . . . Nothing great or beautiful has ever been accomplished without warmth of feeling. The emotional faculty is no doubt highly developed in the composer no less than in the poet; but with the former it is not the productive factor. . . . An *inward melody*, so to speak, and not mere feeling, prompts the true musician to compose. . . . It is not the actual feeling of the composer, not a subjective state of mind that evokes a like feeling in the listener. . . . It is æsthetically quite correct to speak of a theme as having a sad or noble accent, but not as expressing the sad or noble feelings of the composer." These extracts will sufficiently indicate the general nature of Dr. Hanslick's views, though, had space been available, we would gladly have quoted from the chapter on "Music in its relation to Nature," which contains some of the very best things in the book. How Mr. Cohen has done his difficult work of translation will be evident from the intelligibility of the examples we have given. The whole book is equally clear.

My Thoughts on Music and Musicians. By H. Heathcote Statham. [Chapman and Hall.]

In this solid volume Mr. Statham has put together a variety of essays published by him at different periods in the pages of the *Fortnightly Review*, the *Edinburgh Review*, and *Fraser's Magazine*, together with the expansion of a lecture on "Form and Design in Music," and a hitherto unpublished chapter on "The Organ." Mr. Statham is both an able and learned writer, and as such his "thoughts" are entitled to respectful attention. But we fear that the value of the book will be seriously impaired by the writer's attitude in regard to that music and those musicians, with which and with whom he is in imperfect sympathy. The note struck in the preface—when he says: "As Mendelssohn-worship has gone, so will Wagner-worship go, only that the fall of Wagner will be greater, because his principle and method were essentially false (which could not be said of Mendelssohn), and his pretensions much more magniloquent"—this note is maintained throughout the book. Dogmatic assertions are propounded on the most insufficient grounds, as, for example: "The truth about Wagner may, perhaps, be summed up in the conclusion that he was the most remarkable charlatan who has ever appeared in art." On the other hand, if anybody presumes to disparage the genius of Mr. Statham's musical heroes he is up in arms at once. Take, for example, the case of Handel. Here Mr. Statham is immensely indignant with the authors of the article in the "Dictionary of National Biography" for denying to Handel the right to rank as a genius of the

first order. Such indignation is perfectly intelligible; for ourselves, we agree with Mr. Statham's estimate. But note that the most effectual of Mr. Statham's retorts is one which recoils like a boomerang on his own head. He lays great stress on the profound veneration in which Beethoven held Handel. That in itself is an excellent point. But it is a point which can be made with equal force at Mr. Statham's expense in the case of Schubert, whom he writes down as a second-rate composer—"bourgeois to the backbone." "Poor Schubert," writes Mr. Statham, "had no touch of the heroic or chivalresque in or about him, and the heroic note is not in his songs." Poor Mr. Statham! But this is not all. "Schubert used to sleep in his spectacles that he might be ready to compose the moment he awoke, either in bed or out of it. The inference as to the toilet is pretty obvious." This fact seems fairly to have overcome Mr. Statham. What possible good could come out of a man who slept in his spectacles? The thought is too appalling! And yet Beethoven—who, by the way, was almost as slovenly in his habits as Schubert—declared that Schubert had in him the divine fire; while Schumann's and Liszt's eulogies are too well known to need repetition. Mr. Statham has set out in this article with the resolve to "smash" Sir George Grove's eulogy of Schubert in his Dictionary. "Foolish," "absurd," "bombastic" are the epithets which he bestows on Sir George Grove's biography. Nothing could be in worse taste than the tone and temper of this essay, unless it be the consistent disparagement of the "Dictionary of Music and Musicians," to which, by the way, Mr. Statham was himself a contributor. All this is the more to be regretted inasmuch as Mr. Statham's appreciations of Bach, Handel, Mozart, and Beethoven are well written and interesting, and the chapter "About the Organ" embodies a great deal of valuable information. If the title of the book is to be taken—as it very well may—to indicate that the contents represent the author's views on music and musicians as a whole, Mr. Statham must be set down in the category of those who hold that nothing of any value has been achieved in the last half-century. Schumann is only alluded to as a critic, and Brahms's name is only mentioned once. The rest is silence. He has not a word for the modern English school, good, bad, or indifferent.

Six Songs. By F. Cunningham Woods (Op. 1). [Novello, Ewer and Co.]

THE words of these songs have been selected from the poems of Moore, Tennyson, G. W. Thornbury, and Lord Lytton; the music shows a nice feeling for melody if not a distinct declaration of its powers. The several songs are fairly well constructed, but there is a deficiency of original treatment in the voice part and the pianoforte accompaniments are made to be too large a factor in the sum. The attention of the hearer is drawn away from that portion of the song which should claim first consideration as a song, and is almost forcibly directed to that which should be subordinated to the prime design. As the first work of the composer the songs show good teaching well applied and sufficient reason to justify encouragement to pursue the path he has set out upon.

Original Compositions for the Organ, No. 141. [Novello, Ewer and Co.]

THIS number consists of a Fantasia Sonata on the ancient melody "Dies Iræ," by Mr. Luard Selby. The composer has transposed the traditional tune to G minor, but he preserves the characteristics of the Dorian mode by avoiding F sharp. His Sonata is in three movements, of which the second, in B flat, an original and charming *Allegretto* headed "Lacrymosa dies illa," is the most attractive. There is, however, a great deal of effective writing in the extended *Finale*, the close being especially striking. Mr. Luard Selby's work will please those who like organ music not constructed on conventional lines.

The Day of Rest. A Cantata for female voices. By Josiah Booth. [Novello, Ewer and Co.]

PART-MUSIC for female voices only would seem to be in great and increasing demand, judging from the large mass of compositions of this nature which at present come before us. The words of this Cantata, by Mr. Edward Oxenford, are for the most part hymn-like in character, and are studiously simple, being suitable indeed for very young singers. Mr. Booth has written several successful Cantatas for use in school, but not one more pleasing than "The Day of Rest." Of course, the music is unpretentious, but it is at the same time artistic as well as melodious. Two soloists, soprano and contralto, are required, and the choruses are almost invariably in two parts only.

For Home and Liberty. Part-song for male voices (T.T.B.B.). By Frederick Leeds. [Hart and Co.]

THIS is a clever and spirited setting of stirring words, comprising a call to arms, conflict, flight of the enemy, lament over the fallen, and song of victory. Such a poem obviously makes considerable demands on the composer, and the fact that these are well met by Mr. Leeds' music is no slight testimony to his dramatic perception and musicianly skill. The part-writing is thoroughly vocal and of sufficient variety to sustain the interest of a well-trained choir. The effectiveness of the work is enhanced by a clever pianoforte accompaniment.

Short Settings of the Holy Communion Office, No. 19. By J. R. Alsop, in E. [Novello, Ewer and Co.]

THE characteristics of this Service are flowing melody and tasteful modern harmony combined with chaste expression and church-like dignity. Mr. Alsop writes like a musician who is well versed in all schools of sacred music and has culled something from each, preserving, however, the sober earnestness which has ever been a prevailing feature in our National Church music from the time of the Reformation onwards.

Lord of the Harvest. Anthem. By Ethel May Clapton. [Novello, Ewer and Co.]

THE composer has selected a metrical hymn for the words, and has set them to music which is particularly noteworthy for its vigorous and expressive treatment. The opening tenor solo, though melodious, is not altogether so happily dealt with as is that portion in which the chorus is employed as accompaniment. As a whole, however, the composition is good and worthy of high praise.

FOREIGN NOTES.

THE Mozart Centenary was commemorated in a worthy manner at many of the leading musical centres of the Continent. At Vienna the cycle of the master's operas was inaugurated on November 28 with "Idomeneo," which was followed during last month by his remaining great operatic works, and in addition, as had been announced, on the 23rd ult., by the two early operettas "La Finta Giardiniera" and "Bastien und Bastienne." Special performances were also given by the Viennese Philharmonic Society. At Berlin a cycle of Mozart's operas, comprising the seven last operatic works of the master, was begun on the 5th ult., the performance being preceded by a prologue from the pen of Herr Taubert. There was also a commemorative Concert on the same day, given by the Berlin Singakademie, the programme of which included an Offertory, "Misericordias," composed in 1775, the "Adoramus," "Ave Verum," and the "Requiem." Professor Joachim played the A major Violin Concerto. Similar performances, operatic and otherwise, took place at Leipzig, Dresden, and elsewhere in Germany. At St. Petersburg a week was devoted to the interpretation of some of the master's music, including three performances of the "Requiem." There was, however, no commemorative operatic performance here or at Moscow.

Frau Amalie Joachim completed, in the last week of November, the interesting series of four Recitals illustrative of the development of the German *Lied*, the final one having been devoted to the composers since Schubert up to the present day. The Concerts were attended by a numerous and enthusiastic audience, and the press organs speak in

terms of the highest praise of the unique artistic feat accomplished by the lady. The series was repeated by Frau Joachim last month at the Leipzig Gewandhaus.

This year's Bayreuth Festspiele are to be held from July 16 to August 19, and will comprise four of Wagner's operatic works—viz., "Tannhäuser," "Tristan und Isolde," "Die Meistersinger," and "Parsifal."

An Orchestral Suite by Herr C. Kretschmer, a son of the well-known composer of "Die Folkunger," was recently performed for the first time, and well received, at Cologne, under the direction of Dr. Wüllner.

A new opera, "Edelweiss," of the "Volksoper," or popular type, composed by Herr Komzak, was brought out successfully on November 28, at Salzburg.

M. Messager's "La Basoche," recently produced at Berlin with but moderate success, owing chiefly to an inadequate mounting of the work, was brought out, on November 29, at the Darmstadt Hof-Theater, under the direction of the composer, and was extremely well received.

The question as to whether Schumann's Cantata "The Pilgrimage of the Rose" was originally scored with an orchestral accompaniment or intended to be performed with a pianoforte accompaniment only, has been finally set at rest by Dr. Carl Reinecke in an interesting letter recently published in the *Leipziger Tageblatt*. The veteran Leipzig musician, it appears, was present on the occasion of the first performance of the Cantata at the composer's house, in July, 1851, when Clara Schumann played the pianoforte accompaniment, and when all present were greatly delighted with the work. After the performance Schumann, pleased with the very favourable impression his work had created, requested Reinecke, in the course of their conversation upon the subject, to undertake the orchestration of the accompaniment. The latter, though feeling much gratified by the confidence in his musicianship such a proposal implied, however, declined the task, and the orchestral part was subsequently supplied by Schumann himself—viz., in November of the same year.

A new opera in four acts, and with an epilogue, entitled "Alienor," the libretto by Edmond Harancourt, the music from the pen of Eduard Hubay, was performed for the first time on the 5th ult., at the Royal Opera of Buda Pesth, where it met with great success.

An interesting and successful Concert took place recently at Carlsruhe, under the direction of Herr Arthur Smolian, the programme consisting entirely of compositions by Frederick the Great and Prince Louis Ferdinand of Prussia.

The centenary of the birth of Peter von Lindpaintner, the once highly popular German composer (his music to Goethe's "Faust" is still frequently heard in Germany), was celebrated on the 8th ult. at Stuttgart, where he had been the principal Conductor at the Hof-Theater from 1820 until his death in 1856. Lindpaintner was born at Coblenz in 1791.

It is stated in continental papers that Anton Rubinstein has engaged himself for a series of 100 Concerts to be given in the United States during the present year, and for which he is to receive the sum of £25,000.

A comic opera, entitled "Des Königs Schwert," by the able Capellmeister of the Hamburg Stadt-Theater, Herr Hentschel, was performed at that institution for the first time on the 2nd ult., and was favourably received. The libretto is from the pen of Herr Bittong.

Anton Bruckner's Symphony in C minor, written some twenty-five years since, but recently revised by its composer (now in his sixty-eighth year), was performed at the Vienna Philharmonic Society's Concert of the 13th ult., and in its new form met with a most enthusiastic reception.

The fiftieth performance of "Cavalleria Rusticana" has recently been recorded both at the Vienna Opera and at the Dresden Hof-Theater.

M. Gevaert's opera "Quentin Durward" was revived last month at the French Theatre in the Hague, with complete success.

At the Royal Opera of Madrid a new operatic work, "El Fantasma de fuego," by Señor Fernandez Caballero, one of the ablest of modern Spanish composers, was well received on its first representation there last month. The libretto is based upon Jules Verne's novel, "Les Indes Noires."

The first performance of "Ritter Pazman," the only serious opera from the pen of Johann Strauss, the famous composer of valses and of a number of operettas, has had to be indefinitely postponed at the Imperial Opera of Vienna. At the same theatre the first performance of M. Massenet's new opera "Werther" has likewise been postponed on account of the indisposition of M. Van Dyck, who is to create the titular part.

Tschaikowski's opera "La Dame de Pique," successfully brought out some time since in the composer's native Russia, is in course of being mounted at the National Theatre of Prague.

The popularity which Grieg's Orchestral Suite "Peer Gynt" has obtained must have led many to examine that portion of the incidental music which, in 1874-5, he wrote for a stage performance of Ibsen's drama in Christiania, and which, some years ago, was published as a pianoforte duet. None can have done so without entertaining the wish that this first Suite might be followed by a second, for which the remaining numbers of the incidental music, which have not been drawn upon, furnish abundant and equally admirable material. It is satisfactory, therefore, to learn that this has at length come to pass, a second Orchestral Suite derived from the same source having been brought to a first performance at Christiania in November last, when it was so warmly received that it bids fair to become as widely known and esteemed as its predecessor. The Norwegian master, we may add, was the recipient last month of a public ovation at Christiania, on the occasion of the twenty-fifth anniversary of his first appearance as a Concert-giver in that town.

The Stockholm Opera House was finally closed on November 30 with a performance of an opera by Hallström and an afterpiece by Nordquist. The theatre, which was built under the auspices of King Gustavus III. in 1782, is to be pulled down to make room for an entirely new structure.

MM. Stoumon and Calabresi, the directors of the Théâtre de la Monnaie, of Brussels, have had their contract with that establishment renewed for a further three years.

M. Paul Dubois, the eminent French sculptor, who was to have executed the statue to be erected in Paris to the late Georges Bizet, has at the last moment declined to undertake the work on account of failing health. The artist who has now been entrusted with the task is M. Falguière, but he will not be able to take it in hand for some time to come.

Mr. Théodore Dubois, the well-known French composer, having just completed the score of an opera "Circé," the libretto by MM. Jules and Pierre Barbier, has already taken in hand another grand opera, entitled "Frithjof," for which the same authors have furnished the book.

Under the title of "La Musique et ses Représentants," our Paris contemporary *Le Ménestrel* is just now publishing a very interesting essay, in dialogue form, from the pen of Anton Rubinstein, translated into French from the Russian manuscript.

The one hundredth performance of M. Reyer's opera "Sigurd" was announced to take place on the 30th ult., at the Paris Opéra, on which occasion the principal female singers were to be those who have created their respective parts at the original production of the opera at Brussels—viz., Mesdames Caron (*Brunehilde*), Deschamps (*Uta*), and Bosman (*Hilda*).

In consequence of the recent political disturbances in Brazil the usual season of Italian Opera at Rio de Janeiro has been interrupted, and the company had to be dissolved. The directors (MM. Chiechi and Ducci) are said to be heavy losers in consequence, and much distress has been caused to many of the members of the troupe.

A medallion portrait of Francesco Florimo, the late librarian of the Naples Conservatorio, is to be added to the monument erected to Bellini at that town, the erection of which is almost entirely owing to his individual efforts. Florimo was, it may be added, a personal friend, as well as an admirer, of the composer of "Norma."

The valuable musical library hitherto belonging to the University of Pavia, consisting of some ten thousand numbers, theoretical and practical, has just been presented to the authorities of the Milan Conservatorio, by order of the Italian Ministry of Public Instruction, on account of its being of but little use to the University.

It is announced in Italian journals that Baron Franchetti, the wealthy Italian amateur and composer of the successful opera "Asrael," has taken the Brunetti Theatre, in Bologna, for the purpose of giving there operatic performances on a grand scale.

"Il Diavolo zoppo," a new operetta by the Maëstro Buongiorno, met with great success on its first production last month, at the Teatro Fenice, of Naples. Another novelty by the same prolific composer, the operetta "Il Talismano di Granata," was well received at the Metastasio Theatre, of Rome.

According to *Il Secolo XIX.*, there are just now no less than eight Genovese composers, each having a complete new opera waiting to be accepted for performance at the Carlo Felice Theatre. They are the Maëstri Brignami, Elia, Grimaldi, Massa, Perosio, Ronco, Samengo, and Zambelli.

The coming season of opera at the La Scala of Milan comprises the production of the following works—viz., "Tannhäuser," "Il figliuol prodigso," "Vally," "La Basoche," "Les Huguenots," and "Norma."

A new opera, entitled "Barbarine," the libretto of which is founded upon a poem by Alfred de Musset, and the music composed by M. de Saint-Quentin, was performed for the first time on the 10th ult., at the Théâtre de la Monnaie, of Brussels, where the work had been most carefully prepared for weeks past. The music is said to be graceful and refined, but lacking in dramatic qualities. The work obtained little more than a *succès d'estime*.

The opening Concert of the season of the Stefano Tempia Choral Society, of Turin, which took place on the 13th ult., was devoted in part to the memory of both the founder of this excellent institution and his immediate successor, the programme including an "Ave Virgo," by Tempia, the "Kyrie," from Giulio Roberti's "Mass of St. Lawrence," and a portion of the Funeral Mass dedicated to the last-named much lamented musician.

Mascagni's new comic opera, "L'Amico Fritz," was brought out on November 28 at the Pergola Theatre of Florence, and was extremely well received, many numbers having to be repeated.

"Cavalleria rustico-romana" is the title of a parody upon Pietro Mascagni's successful opera, which is about to be brought out at the Teatro Rossini, of Rome. The composer of the music is Signor Angelo Piarangeli.

The new opera "Raquel," by the young Spanish composer, Señor Santamaria, appears to have met with a most brilliant reception upon its first performance on November 29, at the Royal Theatre of Madrid. The libretto is founded upon a drama by Vicente Garcia de la Huerta, the subject of which has already been utilised by Grillparzer in his drama, "Die Jüdin von Toledo."

Señor Melesio Morales, a Professor at the Conservatorio of Mexico, has written an operatic work, entitled "Cleopatra," which has recently been performed in that town with conspicuous success.

CORRESPONDENCE.

PETER CORNELIUS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—While the "Barber of Bagdad" is occupying the foremost place in the attention of the London musical world, it may not be amiss to amplify, somewhat, the able remarks of our contemporary critics.

A daily paper remarks that it was not until 1887, at Coburg, that the "Barber of Bagdad" was reproduced. I have, however, before me the playbill and criticisms of its reproduction at Munich, on October 15, 1885, when it was played for the first time there in conjunction with Alexander Ritter's "Der faule Hans" (then given also for the first time), under the able conductorship of Hof-Capellmeister Levi, who was mainly instrumental in bringing Cornelius's work to a hearing. Since that time the "Barber" has simply created a *furore* throughout Germany, where no operatic *répertoire* would now be considered complete without it.

The limits of a daily paper perhaps account for the very curt explanation that the opera, when it first saw the light thirty-three years ago at Weimar, was "a complete *fiasco*," and that it "only survived a single performance"; but the facts are so interesting that they deserve recording here. According to a Dresden paper (of this year) "The Cid," Cornelius's second opera, is a kind of protest against the ill-luck which the "Barber of Bagdad" experienced thirty years ago. The article continues: "At the head of the musical circle of Weimar, at this *première* of the 'Barber,' stood Liszt; the first-rate Hof-Capelle played, the best possible singers sang; a full house, in which the Grand Duke Carl Alexander was prominent in his box, applauded rapturously. . . . but Dingelstedt, who hated Liszt's influence, had got a good supply of *sifflcurs* arranged in the stalls, pit, and boxes, so that the opera was hissed down—an unheard-of thing at the Hof-Theater, and Liszt, deeply offended, left Weimar and went to Rome. Cornelius went to Vienna, and, poor as he was, but unbroken in spirit, composed there, and in Munich and Mainz, the opera 'The Cid.' He wished to prove that he was *not* quenched. The Grand Duke immediately commanded a performance of 'The Cid' in Weimar. In Munich, the veritable cradle of 'The Cid,' the opera was not thought of, although Cornelius became later one of the Professors at the Music Conservatoire there, under Herr von Perfall. This was at the time when Ludwig II. called Wagner to Munich. Herr von Perfall himself related, as an instance of the incredible modesty of Cornelius, that the latter had never so much as breathed a syllable about his dramatic work. Only Richard Wagner, his most intimate friend now that Liszt was gone to Rome, knew about 'The Cid,' and was perfectly enraptured with the poem as well as with the delicacy and nobility of the music; and Wagner, who was not exactly the man to go in for other people's work, proffered his services to bring out and to conduct "The Cid" in Weimar. The reply of the Weimar theatre-management was cutting and impudent, not to say foolish. It has only come to light lately among Cornelius's papers: 'The Weimar Hof-Theater (Dingelstedt!) expresses its surprise that Herr Wagner should offer himself as the conductor of "The Cid," Weimar possessing twoc onductors of its own, and needing, therefore, no extraneous help!' Is not this incredibly cutting refusal—to refuse with such motives a *Richard Wagner*—really splendid? And is it not a mournful illustration of the fate of genius?"

If any notoriety is better than none at all, Dingelstedt has, at least, earned for himself the renown of the young man who burnt the temple at Ephesus, and his name may be regarded as synonymous with "Dingskirchen"!

To say that Cornelius was a pupil of Liszt is a slight mistake. He was his colleague and friend, as also of Wagner, as the letters that passed between them show. A daily paper says "it is unfortunate that Cornelius accepted for a typical work of this character a plot taken from the 'Barber's Story' in the 'Arabian Nights,' a sketch which might be satisfactory as a drawing-room charade, but is hopelessly insufficient for a whole programme opera." The programme of the first performance in Munich, which I quoted above, is sufficient reply to this, where it will be seen that the "Barber" was the *Finale* of the evening, after the performance of an equally short (and also comic) piece, entitled "Der faule Hans."

A word about the translation, of which it would be difficult to speak too highly. To render the spirit and fun of one language so closely, so idiomatically, into another is indeed no easy task; but it is one that the Rev. Marmaduke Browne has discharged not only most ably, but *con amore;* and he is modest, indeed, in calling his work a paraphrase, since he has transcribed most faithfully, and almost literally, the original text, being especially successful in the "patter" songs of the barber, so difficult to render into another language.—Yours faithfully,

CONSTANCE BACHE
(Pupil of Peter Cornelius).

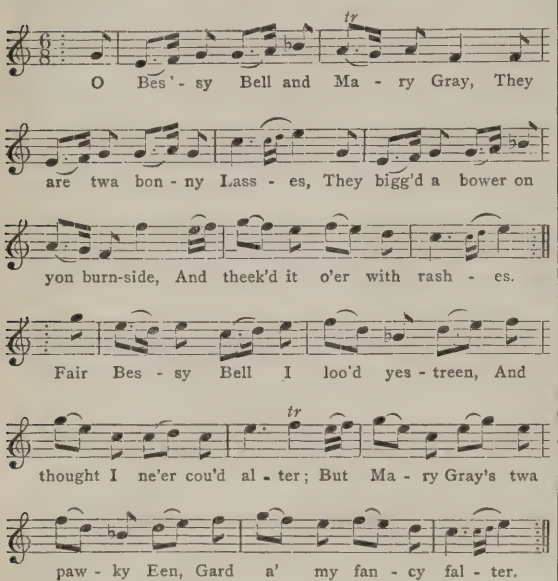
"THE VICAR OF BRAY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On seeing my letter to you on this subject in the December number of THE MUSICAL TIMES, Mr. W. J. Biffen, of Tenterden, Ashford, Kent, most courteously for-

warded to me an old volume of songs belonging to him with a letter in which he pointed out the similarity of one of the tunes in it to the air that I then quoted. The title of the book is "Thirty Scots Songs, adapted for a Voice and Harpsichord. The Words by Allan Ramsay. Book I.," and it was printed and sold by N. Stewart, Parliament Square, Edinburgh. The air in question is the third in this collection, and, omitting the opening and concluding symphonies, is as follows:—

"BESSY BELL AND MARY GRAY."


tr
O Bes'- sy Bell and Ma - ry Gray, They
are twa bon - ny Lass - es, They bigg'd a bower on
yon burn-side, And theek'd it o'er with rash - es.
Fair Bes - sy Bell I loo'd yes - treen, And
tr
thought I ne'er cou'd al - ter; But Ma - ry Gray's twa
paw - ky Een, Gard a' my fan - cy fal - ter.

On comparing this air with the tune to the "Vicar of Bray" given last month, it is at once apparent that it is an exceedingly similar, though not quite identical, tune, and it seems a reasonable inference either that one is a corrupted form of the other or that both are derived from some older air. One of the earliest of Ramsay's productions now known appeared in 1712, when the poet was twenty-six years old, and after 1730 he may be said to have almost discontinued the profession of an author, though his death did not take place till 1757 or 1758. It is, therefore, eminently probable that "Bessy Bell" was printed in Edinburgh within a very few years of the composition of the words of the "Vicar of Bray." If it could be further shown that Colonel Fuller's troop of Dragoons, to which the author of the "Vicar" belonged, was a Scotch regiment, a fair presumption would be raised that the air quoted in your last month's issue was the original tune of the "Vicar of Bray."

I may add that Ramsay's "Bessy Bell" appears to have no connection with the song of the same title mentioned in Chappell's "Popular Music," and also that, by a curious blunder, which escaped more than one pair of eyes, September 4 was printed in my last letter, instead of September 2.—Your obedient Servant,

JOHN H. MEE.

Kettel Hall, Oxford, December 17, 1891.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I take the liberty to suggest that in the letter of Mr. John H. Mee, published on the first of this month (p. 745), there is an error of date in your correspondent's quotation in reference to the air of this old song? The last day of the old style was Wednesday, September 2 (not 4), and the next day, Thursday, was the 14th; the intermediate numbers, September 3 to September 13 inclusive, had no place in our calendar of 1752.

Your obedient Servant,

KANT O'PHERMO.

Dublin, December 4, 1891.

THE VIENNA EXHIBITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As the question of finance seems one great impediment in the way of sending the Royal Choral Society to represent English choral singing at Vienna, might not that be partially removed were some of our great vocalists to volunteer their services and assist in a popular Oratorio at the Albert Hall, the proceeds to be given towards the cost of the undertaking? If the orchestra could also give their services and the choir forego their complimentary tickets, the proceeds would be still greater.

A MEMBER OF THE ROYAL CHORAL SOCIETY.

December 9, 1891.

THE GRESHAM LECTURES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your notice of the Gresham Lectures, delivered in November by Professor Bridge, I observe you give the attendance at the four Lectures as 2,002. Will you allow me to draw the attention of the authorities, through your columns, to the advisability of these Lectures being given in some larger and more commodious building? The Gresham College theatre is doubtless an excellent lecture room for a limited number, but the sufferings inflicted upon those who attend, from the state of the atmosphere and from crowding, are very considerable. Dr. Bridge has, by his learned and interesting style, raised these Lectures to a high degree of popularity; and in spite of the entrance being free, I think that a very small section of those who attend go there for mere amusement, though naturally enough a few may be drawn there simply by the musical illustrations, as a new kind of exhibition, set off by the spice of humour which the learned Professor infuses into his discourses. I do not know what are the exact rules laid down by the Gresham foundation, as constituted at present, or how the *locus in quo* is limited; but it is not far to go in the City for a larger building, and one of the City Companies, or several in turn, might not be averse to lending their halls, though the point of expense would naturally have to be considered. Another point: the Gresham College exits are, to say the least, peculiar; and an alarm of fire would, at the Lectures I have attended, have had disastrous results.—Yours faithfully,

Lincoln's Inn, December 4, 1891. Q.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

LAMBERT (Blackfriars).—*Madame Jenny Lind-Goldschmidt died at Malvern, November 2, 1887.*

L. V. B. (Liverpool).—*Schindler's "Life of Beethoven," translated by Moscheles, is the best book; but the article "Beethoven," in Sir George Grove's Dictionary, contains later information, and is, on the whole, the best "Life" available in the English language.*

P. S.—*Hummel's Mass in D is not published folio size either here or abroad.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—An excellent biographical and critical Lecture on Mozart was delivered by Mr. R. B. Bateman, at Queen's Cross Free Church, on the 14th ult., illustrated by vocal and instrumental selections.

BASINGSTOKE.—A successful performance was given at the Drill Hall on Tuesday, the 1st ult., to a large and appreciative audience, when a new Operetta in two acts, entitled *Don Pedro*, was presented. The music, which is composed by Mr. Frank Idle, is graceful and most melodious throughout, the concerted pieces being very harmonious and, when the subject demands it, dramatic—notably in the *Finale* to Act 1. The libretto is by Mrs. Edward Adams, who has succeeded in developing an interesting plot, and in providing Mr. Idle with some charming lyrics. The several characters were admirably represented by Miss Blanche Powell (soprano), Miss Hannah Jones contralto), Mr. William Philp (tenor), and Mr. Musgrove Tufnail (baritone)——The first Concert of this season of the North Hants Amateur Musical Society was given in the Town Hall on the 11th ult. The choir showed much improvement, especially in the singing of the Trios for female voices by King Hall, "April" and "Daffodils." Spohr's *Hymn to St. Cecila* and Gounod's *Gallia*, accompanied by the orchestra, were the remaining choral portions of the programme. The orchestra was heard in Schubert's Symphony in B flat, Overtures *La Caravane* (Grétry) and *Don Giovanni*, and a Minuet and Trio by W. S. Hoyte. The solo vocalists were Miss Kate Cove and Mr. H. L. Thomas. Mr. Chas. Griffiths and Mr. H. E. Powell divided the duties of Conductor.

BUENOS AYRES.—An entirely successful Organ and Vocal Recital was given in the American Episcopal Church on November 13 last, by Mr. H. G. Wellby, Organist of the Church, the vocalists being Miss M. Lee and Miss Nicholson. The choral pieces included Gounod's "Ave Verum" and "Send out Thy light." The names of Stainer, Barnby, and H. S. Oakeley were also in the programme.

CHELTENHAM.—A Mozart Centenary Concert was given here on the 5th ult., conducted by Dr. Dyer. Mr. Burnett led the orchestra. The programme included Symphony in E minor, and D minor Pianoforte Concerto (solo pianist, Mr. van Holst); the Overtures to *Don Giovanni* and *Figaro*, with selections from those operas, also "Splendente te, Deus," "Placido è il mar," and "Godiam la pace," the three latter numbers well rendered by a chorus of picked voices, trained by Herr Lortzing. Mrs. Hutchinson, Mr. de Terras, and Mr. Montagu Worlock were the solo vocalists, who all received well merited encores.

CHESHUNT.—The first Concert of the fourth season of the Choral Society took place in St. Mary's Hall on the 3rd ult. The programme comprised the *Hymn of Praise* and a miscellaneous second part, including Nicolai's Overture to the *Merry Wives of Windsor*. A small but efficient orchestra, led by Mr. S. D. Grimson, and assisted by Professor W. A. Todhunter, at the pianoforte, played the accompaniments. The chorus acquitted themselves admirably. The soloists were Miss Florence Monk, Miss Barbara Pearce, and Mr Albert James, all of whom gave complete satisfaction. The choir sang several part-songs with much taste and expression, a pleasing variety being the introduction of Sullivan's "Beleaguered" for male voices. Mr. W. D. Butt, the Hon. Conductor, directed the Concert with conspicuous ability.

DARTFORD.—Spohr's *Last Judgment* was given in the Parish Church on Monday evening, the 14th ult., by the choir of the Church, assisted by the local Choral Society, under the conductorship of Mr. Samuel Jessop (the lately appointed Organist of the Church), and with Mr. Henry J. B. Dart (Organist of St. John's, Waterloo Road), at the organ. There was a good performance, and Mr. A. Barlow's rendering of the bass solos was especially fine.

DERBY—On Friday, the 4th ult., the Musical Society gave its first Concert at the Temperance Hall. The programme contained Mendelssohn's Motet for female voices "Veni, Domine," Haydn's "Summer," part-songs by Macfarren, Leslie, Gaul, &c. The soloists were Miss Lindley, the Rev. A. Cope, and Dr. F. E. Taylor. Mr. Arthur Wilson conducted as usual.——The Orchestral Union gave its first Concert at the Temperance Hall on the 15th ult., under the conductorship of Mr. Arthur Wilson, who has filled the place of Mr. Neville Cox, he having unhappily been obliged to give up for this season owing to indisposition. Mendelssohn's "Italian" Symphony, the Overtures to *Don Giovanni* and *William Tell*, Entr'acte from Gounod's *Colombe*, and Handel's Bourrée from the "Water Music" were the principal instrumental pieces; and Miss Frances Turner, of Burton, was the vocalist. This young lady gave Gluck's "Che faro" so exquisitely that an encore was the result. She also was heard to advantage in "O Lord, Thou hast searched me out" (Bennett), and two charming songs by Miss Horrocks, "An Idle Poet" and "Constant Love." The orchestra was admirably led by Mr. E. J. King.

EASTBOURNE.—Sir Arthur Sullivan's *Golden Legend* was given, on the 10th ult., at the Town Hall, under the direction of Dr. W. H. Sangster. The solo vocalists were Miss Emily Davies, Miss Jennie Langford, Mr. T. W. Page, and Mr. Frederick Bevan. The important orchestral accompaniments were splendidly rendered by a professional band of forty performers, while the choral portions of the work received ample justice from the choir.

HOUNSLOW.—Mr. G. H. Giles gave his annual Concert at the Town Hall on November 25. His choir of 150 voices deserve great credit for the precision and finish with which they rendered several choruses and part-songs. Misses Burford and Devonshire and Mr. T. W. Turner were the chief soloists, and did well. The same may be said of Miss Talbot (violinist) and Mr. Dimes (clarinet). Mr. W. Tyacke George exhibited high executive skill and artistic expression in Raff's Rigaudon for pianoforte, and in the numbers he accompanied.

LEE.—Spohr's *Last Judgment* was performed at the Parish Church of St. Margaret, on the 16th ult., by the ordinary choir of the church and a small orchestra of well-known professionals, led by Mr. Alfred Burnett. The solos were admirably sung by Master Willie Gordon, Mr. Colston Regan, and Mr. Macdonald Beaumont. The choruses were given in a manner that showed most careful training. The members of the orchestra contributed in a large degree to the success of the performance. Mr. W. Rayment Kirby presided ably at the organ, and the work was conducted with judgment by Mr. Howard Leask.

LONG EATON.—A Concert was given in the Literary Institute on Tuesday, the 1st ult Miss Marjorie Eaton made a most favourable impression in the "Ave Maria" by Gounod (violin obbligato by Miss Dawes). "Bid me discourse" also gave excellent scope for the flexibility of her voice of unusual range, and she gave an admirable rendering of Dr. Mackenzie's two songs "Hush thee, my babie," and "If love were what the rose is," all of which were enthusiastically encored. The other vocalists were Miss Morris, Mr. Dunkerton, and Mr. Rowland Hill. Mr. J. W. Chambers recited, and an orchestral band played some selections. Mr. E. Swift accompanied most ably.

LUTON.—Farmer's Oratorio *Christ and His Soldier* was given in Christ Church by a largely augmented choir on Tuesday, the 8th ult., the soloists being Mrs. Thompson, Mrs. Sworder, Miss Foote, Mr. Haberfield, Mr. Wright, and Mr. Locke. The band, under the leadership of Mr. Manning, performed its part with credit, and the chorus did their work remarkably well. Mr. A. Hayward conducted, and Mr. Lambert (Organist of the Church) presided at the organ.

MAIDENHEAD.—On the 1st ult. the Philharmonic Society gave its first Concert in the Town Hall, before a large audience. The programme included Haydn's *Seasons* (Parts 1 and 2) and a short selection of vocal and instrumental music by Mozart, Schubert, C. H. Lloyd, Salaman, Schytte, Scharwenka, &c. The principal artists were Miss Bessie Holt, Mr. J. Wright, and Mr. E. Jackson. Conductor, Mr. J. G. Wrigley. The performance was excellent, the chorus-singing, as usual, being a special feature throughout. A new part-song by Cowen, "Rowing Homewards," is very well written for unaccompanied singing, and doubtless will soon be very popular.

MALPAS.—The Musical Society gave a Concert in the Jubilee Hall on the 14th ult. The first part consisted of selections from *Judas Maccabæus*, solos by Miss Marjorie Eaton and Mr. Lloyd James. In the second part (miscellaneous) Miss Eaton had a double recall for her artistic rendering of Dr. Mackenzie's songs "Hush thee, my babie," and "If love were what the rose is." Mr. Edwardes conducted with much skill, the choruses reflecting great care on his teaching.

MIRFIELD.—On the 3rd ult. the Choral Society performed, for the first time, the new Cantata, *The Great Day of the Lord*, by Mr. W. Clark Ainley, Organist of the Parish Church. The words have been chosen by the Rev. H. Walsham How, Vicar. The Cantata is divided into three parts:—(1) The Preparation for the Great Day; (2) The Coming of the Lord; (3) The Consummation of all things. The composer has entered thoroughly into the spirit of his work, which contains thirty-four numbers. The performers numbered about 100, including the following principals: Madame Hardy (soprano), Miss Helen England (contralto), Mr. Sandwell (tenor), and Mr. William Riley (bass), all of Huddersfield. The composer, who is also Conductor of the Society, was heartily received on taking his position in front of the chorus. The hall was well filled. The work was loudly cheered at the close of an excellent performance.

NANTWICH.—The Musical Society gave a performance of Van Bree's *St. Cecilia's Day* in the Town Hall, on the 7th ult. The solos and recitatives were throughout admirably sustained by Miss Marjorie Eaton, who gave a careful and accurate rendering of her part. Her voice is of great range, and her execution facile, finished, true, and graceful. In the second part Miss Eaton sang, with much feeling, Dr. Mackenzie's two quaint songs "Hush thee, my babie," and "If love were what the rose is," and joined Mr. Dean in the duet "A night in Venice." Mr. A. J. Smith deserves commendation for the way in which he conducted. Mr. Hassall led the band and Mr. Harry Smith was an efficient accompanist.

NEWCASTLE-ON-TYNE.—Under the auspices of the London College of Music, Mr. George Dodds has just concluded a series of ten Lectures on the "Theory of Music," which have been given to school teachers in the Young Men's Christian Association on Saturday mornings. The Lectures have been characterised by great clearness of exposition and brilliancy of expression, and the local press have been unanimous in their praise. Mr. Dodds will commence a second course of Lectures on "Harmony" in February.——The Giglio Concert at the Theatre Royal, on the 18th ult., proved one of the most brilliant events in the busy Northern city. Signorina Giglio is the daughter of Miss Emily Cross (Mrs. Ernest Jobling), the well-known actress; she studied in Italy, and before returning appeared on various Italian stages. For so interesting a *début* the theatre was packed from floor to ceiling. The young lady was naturally somewhat nervous in her first song, the Rondo from *Sonnambula*, but later on her pure and sweet and well-trained voice was heard to great advantage in Gounod's "Ave Maria," and in Blumenthal's "Venetian Boat Song," which she sang with Miss Marian McKenzie, and in a duet by Goring Thomas with Mr. Orlando Harley. Signorina Giglio has every reason to be satisfied with the brilliant reception accorded to her. Madame Hildegard Werner's clever "Mignon" string orchestra contributed to the attractions of the evening. Mr. Carrodus was another great attraction, and his solos were received with enthusiastic applause. He also played the violin obbligato to the "Ave Maria." An amusing little sketch by R. W. Walker, entitled "Her New Dressmaker," was admirably played by Miss Emily Cross and Mr. F. W. Wyndham.

NICE.—Mr. Alfred Alexander gave an Organ Recital at the American Church on the 10th ult. His programme included Bach's Toccata and Fugue in D minor and Mendelssohn's Sonata in D. Part-songs were well rendered by the choir, and solos were sung by Miss C. Partridge, Miss E. Kelly, Mr. Hagyard, and Mr. F. Freeman.

PENRITH.—A performance of Handel's *Messiah* was given in the Market Hall, on the 11th ult. The soloists were Miss Marjorie Eaton, Mrs. Mornington, Mr. T. E. Gledhill, and Mr. Rickard, who all sang their solos excellently, Miss Eaton giving a beautiful rendering of "Rejoice greatly," and "I know that my Redeemer," which she sang most devotionally. The band was led by Mr. Crozier, of Carlisle. The singing of the choruses showed the great care which the Rev. W. J. Marsh had bestowed upon the training of the Choir.

Portsmouth.—Mozart's *Requiem*, and songs, choruses, &c., from his operas and sacred pieces were given by the Philharmonic Society's chorus and orchestra at the Town Hall on the 16th ult. Mrs. Mason, Miss Annie Wilson, Mr. E. Houghton, and Mr. A. Tucker were the soloists, and Mr. J. W. D. Pillow the Conductor.

Reading.—On November 25 a Violin and Pianoforte Recital was given in the Town Hall by Messrs. W. H. Phelps and J. W. Speaight; vocalist, Miss Caroline Jannings. The first movement of Max Bruch's Concerto in D minor and a new Sonata (MS.) by Dr. Alan Gray, in G major, and pianoforte solos—Ballade in A flat (Chopin) and Polonaise in A flat, together with Mendelssohn's "Spinnerlied," were the chief works performed. Several songs were contributed by Miss Jannings. Mr. J. W. Speaight accompanied.——A Morning Concert was given on the 5th ult. by the Berkshire Amateur Musical Society, at which Romberg's *Lay of the Bell* and a miscellaneous selection were given. Vocalists, Miss Aylmer Jones, Miss Katherine Allen; Messrs. Harry Stubbs, F. Gomer Waterer, and Col. Colebrooke Carter; solo pianoforte, Fräulein Hubert; solo violin, Miss M. Venables; leader of orchestra, Mr. Chas. Griffiths; Conductor, Mr. J. C. B. Tirbutt.——The first Subscription Concert of the season of the Philharmonic Society was given on the 8th ult., Mozart's *Twelfth Mass* and Sullivan's *Prodigal Son* being the works performed. Soloists, Madame Agnes Larkcom, Miss Minnie Kirton, Mr. Charles Chilley, and Mr. Bantock Pierpoint; leader of the orchestra, Mr. A. F. Rippon; Organist, Mr. J. C. B. Tirbutt; Conductor, Mr. W. H. Strickland.

Ryde.—A highly successful Mozart Centenary Concert was given at the Town Hall on the 14th ult., by the Choral Union, aided by Miss Kate Flinn, Madame Schluter, Mr. Phillip Tomes, Mr. Charles Tinney, and a small orchestra. The Conductor was Miss Margaret F. Fowles; Miss Kate Spanner was at the pianoforte, and Mr. Rutland at the organ.

Sherborne.—Spohr's *Last Judgment*, Part I., was sung in Sherborne Abbey by the choir, on Thursday evening, the 17th ult. Mr. G. E. Lyle presided at the Organ.

Sydney.—The City Organist, Mons. Auguste Wiegand, has given a large number of Organ Recitals in the Centennial Hall during the past six months, to the great delight of lovers of the king of instruments. His *répertoire* has been very extensive, all styles, schools, and epochs being represented. The artistic and executive powers of the famous Belgian organist are so well known in Europe that criticism is unnecessary; it is sufficient to say that M. Wiegand always sustains his reputation.

Swinton.—The Vocal Society gave its third Concert on the 15th ult., consisting of selections from *The Messiah* and songs. The principals were Miss Marjorie Eaton, Miss Wolstenholme, Mr. Lawton, and Mr. S. R. Cookson. Miss Eaton deserved all the applause which she received. Mr. Cookson was successful in "Why do the nations?" The singing of the choir evinced great care on the part of the Conductor, Mr. Makin.

Theydon Bois.—A highly successful Concert was given, on the 12th ult., on behalf of the organ fund of St. Mary's Church. The soloists were Madame Clara West, Madame Millard, and Mr. Charles Prickett; violin, Miss Rosabel Watson; violoncello, Miss Lillian Watson; cornet, Mr. Arthur Slade; pianoforte, Mr. William West; organ, Mr. Horace Norton. A select choir also gave some excellent part-songs.

Windsor.—The Windsor and Eton Choral Society inaugurated its season on the 2nd ult. by a fine performance of Haydn's *Creation*, which drew a large and appreciative audience. The soloists were Miss Maggie Davies, Mr. Harry Stubbs (a local tenor of rising repute), and Mr. Watkin Mills. The orchestral accompaniments were chiefly rendered by the members of the Windsor and Eton Amateur Orchestral Society. The band and chorus numbered 120, and had been excellently trained by their Hon. Conductor, Mr. W. Parratt, Organist of St. George's Chapel. The Concert was in every sense a great success, and as the first of the fifty-first season of the Society, augured well for its continued prosperity.

Organ Appointments.—Mr. James Griffin, Organist and Choirmaster to the Parish Church, Saint-Austell, Cornwall.—Mr. J. Welsh Leith, Organist and Choirmaster to Dundas Street E.U. Church, Glasgow.—Mr. R. H. Parkerson, Organist and Choirmaster to the Congregational Church, Bexhill, near Hastings.—Mr Ernest H. Smith, Organist and Choirmaster to St. Bede's Church, Liverpool.—Mr. John George E. Leach, Organist and Choirmaster to Talgarth Parish Church, Breconshire.—Mr. R. H. Whall, to St. Mary's, Huntingdon.—Mr. Arthur Briscoe, Organist and Director of Choir, Highbury Quadrant Congregational Church.—Mr. Charles W. Setchfield, Organist and Choirmaster to Wesleyan Church, Caledonian Road.—Mr. Hugh Richard Owen, Organist and Master of the Choristers in the Private Chapel of the Countess of Craven at Ashdown Park, Shrivenham, Berks.—Mr. T. Smith, Organist and Choirmaster to St. Peter's, Highgate Hill.

Choir Appointments.—Mr. F. L. Kett (Choirmaster), to St. Mildred's, Lee.—Mr. Nelson J. Stokes (Alto), Manchester Cathedral.

DEATHS.

On the 3rd ult., at Claremont Villa, Folkestone, Henry Stephen Roberts, Professor of Music, aged sixty-four years.

Louis Balfour Mallett, youngest son of Thomas H. Mallett, of Carisbrooke, Torquay, died suddenly at 24, Beatrice Road, Finsbury Park, on the 12th ult., aged twenty-four years.

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INCORPORATED BY ROYAL CHARTER, 1883.

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Extract from *Daily Telegraph*, Thursday, July 26, 1888.
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1892.

MUSICIANS IN COUNCIL.

Whatever the National Society of Professional Musicians may have done, or is doing, in matters with which we are not now immediately concerned, all who are interested in the art have reason for satisfaction with the Annual Conferences, the latest of which was held in Newcastle last month. Judiciously managed, these gatherings may have an important influence upon the art; serving also to dissipate some prejudices regarding its professors. Musicians are popularly looked upon as quarrelsome, impracticable folk; and in that capacity even worthy of scientific examination. It is not unusual to meet with suggestions pointing to reasons, psychical or physical, or both, why the spirit of discord should be so much at home with the ministers of a gentle art. We are unable to say that the common belief is altogether groundless, but its intensity should abate as, year by year, the National Society of Professional Musicians holds its conferences and presents the edifying spectacle of brethren who, *pro tem.*, dwell together in unity and pursue a common object with one mind and soul. But consequences more important are possible. This musical parliament is neither legislative nor executive beyond its own limits. It cannot make laws or enforce the observance of laws; but it can talk, and if it talk well there is hope of good results for the art in general. We propose now, in brief space, to consider what was said at the Newcastle Conference, in so far as it had an interest for outsiders.

Mr. W. H. Cummings introduced as a subject for consideration, "The Relation of Poetry to Music." It is time that this matter should be considered, because there is an obvious tendency at the present day to push reaction against what was objectionable in the practice of the past to an extreme calling equally for regret and reprehension. It would, perhaps, be rash to say that at one time composers gave no heed to the words for which they wrote music. We do not suppose any of them went quite so far as that, but it is true that they made poetry unduly subordinate to their own art. Musical form and effect were with them a first and chief consideration, and of the two divine sisters, one was treated as a poor relation, ordained to "fetch and carry" for the other. Against this inartistic state of things there was bound, sooner or later, to be protest; and protest, when it did come, met with so much support from enlightened opinion that reform followed. In proportion to the felt need of any change is the danger that it will be pushed too far. As a rule, however, the wise and thoughtful men by whom reform is set on foot do not carry it to extravagant lengths. The mischief is done by those who join the movement when it becomes strong, and are neither wise nor thoughtful, of which truth the story of the French Revolution affords a striking and terrible example. But, be this as it may, we now find, instead of the undue subordination of poetry to music, a state of things exactly the reverse. The pendulum of change has swung past the *juste milieu*, or, as we sometimes call it, the golden mean, and has reached a point on the opposite side as high as the one from which it started. That is the way of pendulums. Music is thus being degraded to a condition of abject servitude, in which there are neither privileges nor rights—in which, as presented by some composers, music lacks the qualities entitling it to the name it bears. This, to reflective minds, presents a serious consideration, and we are glad that Mr. Cummings, in a judicial manner and with proper moderation of thought and word, laid it before the Newcastle Conference. Its main proposition appears to be stated in the following:—"The thought, the sense, and the sentiment of poetry can be conserved, nay, enhanced, within the limits of musical composition." We take it that by "conserved" Mr. Cummings meant adequately expressed, and by "musical composition" he intended that art as practised by the classical masters. So put, the thesis is one for the dispassionate consideration of all who are interested in music, and the object should be to establish some compromise between the extreme claims advanced on both sides. We may depend upon it that truth is to be found about midway. In commending the subject to reflection, let us express an individual opinion that the pretentions of music should always be considered in a very liberal spirit. In point of theory, it may be proved up to the hilt that the rights of poetry are equal to those of the allied art; it may even be shown that they are superior, but we all know that in effect music takes precedence. In any work claiming our acceptance, the poetry *may* be good; the music *must* be good. The attention we instinctively give to the one is beyond comparison greater than that bestowed upon the other, and in determining the verdict upon opera, oratorio, or cantata, music must be the first consideration. This belongs to the very nature of the case and cannot be changed. It is, therefore, a matter not to be overlooked in the process of arriving at a conclusion as to the relative claims of the two arts when in alliance.

The Newcastle Conference had before it also the subject of the musical education of children, introduced by "A Few Thoughts" from Mrs. Roskell, who has, if our information be correct, recently removed from Penarth to London, where she is likely to do good service as a professor of the pianoforte. From the report of Mrs. Roskell's paper, and the remarks of the Chairman (Mr. W. H. Cummings), the fact seems pretty clear that attention was called to further materials for a "royal road" into the domain of our art. We do not believe much in royal roads. The story goes that when a ruler of Russia (Catherine of dubious memory?) proposed a certain progress through her dominions, the favourite minister of the day had the route made very smooth, and the view from it liberally embellished with sham villages, in appearance both picturesque and prosperous. The Czarina, no doubt, enjoyed her fool's paradise. Nevertheless, much can be done with children by varied application of the principle exemplified in the parable of the donkey and the bunch of carrots. Mrs. Roskell has faith in the carrots, and, perhaps, she is right. Let us add, however—since we have stooped to homely illustration—that "you cannot make a silk purse out of a sow's ear." The musical faculty is a gift. A child not endowed with it vainly studies music at all; a child who has it scarcely needs enticing. Discussion of this subject can never be very satisfactory. Everything depends upon the teacher, and the true teachers of children are, like poets, born, not made.

We note a paper on "Intonation" by Mr. Carl Courvoisier, only to say that it is too technical for discussion in this article; while, for various reasons, we pass with simple mention Mr. Ions's remarks

upon "Anomalies of Notation"; those by Dr. Rea upon "Northumbrian Ballads"; and those by the Rev. Dr. Bruce on "Northumbrian Pipes."

The most important paper of the week was that read by Mr. George Riseley, who, at the Conference of 1890, drew attention to the subject of local orchestras, and on this occasion followed up with some practical proposals. We need not argue in favour of local orchestras, whether professional or amateur. The more there are of them the better for music. In point of fact, the need of them is extreme, if we are to complete our equipment for the campaign against ignorance and bad taste. It may be said that the public continue to show indifference as regards orchestral music. That is true enough, and it is indifference which musicians desire to assail and utterly rout. We sometimes hear that you can never properly know a man till you have lived with him. On the same principle, we want to bring orchestras and orchestral music into close, every-day association with the public. The result would be better acquaintance ripening into growing friendship.

The need of local orchestras granted, how does Mr. Riseley propose to satisfy it? He is quite aware of the fact that Orchestral Concerts are of no good as a business speculation. Save under very exceptional circumstances, they do not pay. If they did, keen-sighted *entrepreneurs* would everywhere spring up and provide them. As they don't, somebody has to make up the losses entailed. Wanted, therefore, a fund upon which to draw in such cases. Mr. Riseley suggests the subsidisation of local orchestras out of the rates, for that is what his proposed municipal grants come to. We have nothing to say against it. It would give us the greatest possible satisfaction to hear that the "conscript fathers" of every city and town in England had set apart an annual sum for the encouragement of instrumental music. Such news would be very welcome, not only for artistic reasons, but as showing that the British ratepayer, whom Disraeli charged with "an ignorant impatience of taxation," had shaken off some of his materialism and risen in spirit to heights commanding a larger horizon than that which usually bounds his view. But the change has not come, and, looking at the case with a practical eye, we see very little to encourage hope that Aldermen and Councillors will yet awhile figure as the nursing fathers of local orchestras. We all know the class from which these functionaries are taken, and they know equally well the tone and temper of their constituents. Assistance on anything like an adequate scale from municipal corporations is, we fear, hopeless for a long time to come, though it may be that a few isolated cases, in which a beginning has been made, are symptomatic of a change from the Philistinism of the past.

Mr. Riseley further advocates an application to the Government for State aid to local schools, and to County Councils for grants in furtherance of musical education. By all means let us try what can be done in such quarters. We have a good cause, and though it is true that the eagle of Victory does not always perch on the banners of the right, a good cause nerves the arm of those who fight for it. If Mr. Riseley and the Professional Musicians will only bombard Whitehall, and lay siege to every County Council in the land, we are ready to cheer them on. Only let there be no sanguine expectations such as, when disappointed, end in discouragement.

We look with entire favour upon Mr. Riseley's very practical proposal to restore orchestral instruments to the Church, and put them on the same footing as the voices. In advocating this change, it is not necessary to run down the present state of things. The practice of church music, as carried on with the means now at disposal, has wonderfully improved of late years, and the only question is whether it be possible to increase the means still further to better the results. That it is desirable to introduce orchestral instruments, we take for granted. They are necessary to the proper effect of much of the music now used in churches on festival and other special occasions, and under ordinary circumstances, as supplemental to the organ, they add much to the beauty and interest of public praise. With reference to the matter, Mr. Riseley says:—

"In the Christian Church, from the earliest time down to our own day, orchestral instruments have been employed in her services with more or less regularity, and would probably have never fallen into the desuetude that was prevalent twenty or thirty years ago had it not been for the great perfection to which organs had been brought. Of course, it saved much trouble to find one instead of many executants, and no doubt the services of the Church in small country parishes gained in dignity by dispensing with the aid of the bass viol, flute, clarinet, &c., which used to do duty as accompaniments; but although none of us, probably, would care to see that state of things revived, yet these village church bands served to keep alive a certain amount of musical talent in our rural districts, and the universal introduction of organs proved a great check to the spread of the knowledge of instrumental music, and also deprived many of the keen personal interest which they before took in the Church services. I therefore trust that my present proposal will meet with approval, and I hope to be spared to see the day when perfectly trained orchestras, well disciplined and up to their work, shall take their places in Cathedrals and other large churches side by side with the choirs, and add a fulness and completeness to the music which can never be attained by the organ alone."

We go farther than Mr. Riseley and hope to see the revival of the orchestra elsewhere than in Cathedrals and churches that are "large." The "village church band" should come back again; not, of course, as it was forty or fifty years ago, but in a condition commensurate with the general advance in musical skill. It will never do to draw a line excluding the average parish church from the scope of the proposed reform. We should, in such a case, reap for orchestral music only a fractional advantage, and leave the "musical talent in our rural districts" uncultivated and barren. The matter mainly rests with the parochial clergy, who, we sincerely trust, will regard it as favourably as do their superiors in the ministry. There is reason for special solicitude on this point, because every church that opens its doors to orchestral instruments becomes the source of a very powerful musical stimulus, working the whole year round, strengthened by religious feeling, and that pride which congregations naturally and justifiably take in the efficiency of their services. Here, we cannot but think, lies the answer to the question how best we can popularise orchestral music and instruments throughout the land, and because the National Society of Professional Musicians has been the means of securing attention for Mr. Riseley's proposals it deserves well of all who love the art.

SCHUMANN'S SYMPHONY IN D MINOR.

Students of Schumann have been given to understand, from a note prefixed to the first edition of the full score of this Symphony, published by Messrs. Breitkopf and Härtel as his "fourth" (Op. 120), that it was sketched in 1841, shortly after the appearance of

his "first" Symphony (in B flat), but was not fully instrumented till 1851, by which time his two other Symphonies, No. 2, in C, and No. 3, in E flat, had been published, and that therefore this "fourth" Symphony, having regard to the order of its composition, should more properly be known as his "second."

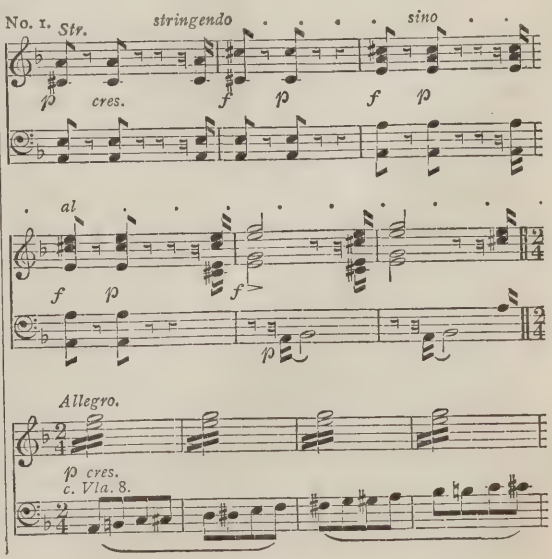
In its original form, which, as it turns out, was no mere sketch, but a complete and fully instrumented score, it was performed at Leipzig for the first time on December 6, 1841, and then, as stated above, was laid by for ten years before it received its final revision at Schumann's hands. Dr. Johannes Brahms is the fortunate possessor of the manuscript in its original form. This he confided to Dr. Franz Wüllner, of Cologne, where, on October 21, 1889, it was brought to a performance, and excited so much interest that, at Dr. Brahms's instigation, and under the editorship of Dr. Wüllner, it has recently been published by Messrs. Breitkopf and Härtel in their complete edition of Schumann's works.

From Dr. Wüllner's preface to the recently published edition we learn that the first page of the score is inscribed, in Schumann's own hand-writing, "Symphonie in D moll von Robert Schumann," and that the outer covering bears in pencil the direction: "Auf den schnellen Wechsel von *p.* und *f.* vorzüglich zu achten"—*i.e.*, "The sudden changes of *piano* and *forte* should be strictly observed." It is dated on the first page June 7, 1841, and at the end September 9, 1841. This first draft of the score is a hastily written one, containing many alterations, which, however, are perfectly legible. A large number of these alterations, some of which are completely written in and some only slightly indicated, seem to have been interpolated at a later date, for the most part in red ink, now much faded, and partly in black or red pencil. These alterations, which are certainly to be regarded as improvements, have been incorporated in the new edition of the score, in the preface to which numerous examples in music-type of passages altogether struck out or amended by Schumann are also given. The new version of the score has been issued as the "Erste Bearbeitung aus dem Jahre 1841"—*i.e.*, "The first version of 1841"; but from what has been said above it is, more strictly speaking, to be regarded as Schumann's "first *corrected* version, revised by Drs. Brahms and Wüllner," for in one or two instances the instrumentation of the later version of 1851 has been adopted. Thus it will be seen that it has not been the editors' aim to furnish an exact *replica* of the first version of the score, as might have been done by photographing it, and, as it is to be hoped, will be done some day when it comes to be included in the "*Fac-similes* of the Autograph Scores of the Great Composers," about to be issued, at the suggestion of Sir George Grove, by Messrs. Breitkopf and Härtel. They seem rather to have been prompted by the wish to supply an edition which shall not be open to objection on the ground of over-thickness of scoring, arising from too liberal a reduplication of parts, and one which eventually may be accepted as the preferable version of the two. Their good intentions probably will not be questioned, for even Schumann's most devoted admirers admit that instrumentation, especially in his latter days, was not his strongest point, but to what extent their hopes will be gratified remains to be seen. It is much in its favour that the earlier version is more thinly instrumented than the later one, that a more due observance has been shown to light and shade, and that consequently the more fully scored passages will probably stand out with enhanced brilliancy.

A comparison of the newly-issued score of 1841 with the later version of 1851, with which all lovers of Schumann are familiar, has proved a far more interesting task than the oft-repeated statement of Schumann's biographer, Josef W. von Wasielewski, that the alterations in the version of 1851 were confined solely to the wind parts and to the elimination of a guitar from the *Romanza* would lead one to expect. Such a statement turns out to be quite unfounded, for the later version abounds in alterations both for strings and wind; the guitar in the *Romanza* is conspicuous by its absence; more than one passage of the subject-matter has undergone revision; and the first and last movements must have been entirely rewritten. To furnish a complete view of the points of resemblance and difference of the two versions would therefore involve a transcription of both scores in parallel columns. This being impossible, it must suffice to call attention to some of their most salient points of difference.

Externally these two versions of the score of this Symphony differ widely in appearance, both in the order in which the instruments stand and in the marks of expression. In this earlier version of 1841 the wood-wind stands at the top of the score and the marks of expression and *tempi* directions, &c., are given in Italian. In the later, but first published, version of 1851 the very reverse is the case, the brass and drums standing at the top and the marks of expression, &c., being given in German. Here it seems not unworthy of the passing remark that the early version in its plan of arrangement accorded with that of his first Symphony (in B flat), but that in the "Overture, Scherzo, and Finale," which immediately followed, and in his subsequent Symphonies, Schumann adopted the more old-fashioned plan of placing the brass and drums at the top of the score. But why he should have reverted to this plan on revising and publishing his work in 1851 will probably ever remain a mystery.

On revising his score, Schumann started at once with an important alteration, adding at the commencement one-third of a bar and excising the harmony from the initial chord, and thus making it begin with the striking unison passage we are already familiar with, and, further, twice converting a single drum-tap into a roll of four bars. Further alterations in the Introduction are not of much importance until we come to the passage leading to the first *Allegro*. Here ten bars are reduced to seven and entirely altered. In the first version, omitting some reduplication by the wood-wind, they may be thus sketched:—



The corresponding passage in the later version starts—

No. 2.

and, seeing that it so well prefigures the pervading figure of the *Allegro*, to which it directly leads, is a manifest improvement.

In the quick movement, marked *Allegro di molto* in the earlier version and *Lebhaft* in the later one, two bars of the former are compressed into one of the latter, and the inner parts are of a much more lively character. This will best be made apparent by quoting the commencement of each. The early version stands thus, the melody being sustained only by the first violins—

No. 3. *Allegro di molto.*

while the later one takes the following more elaborate form—

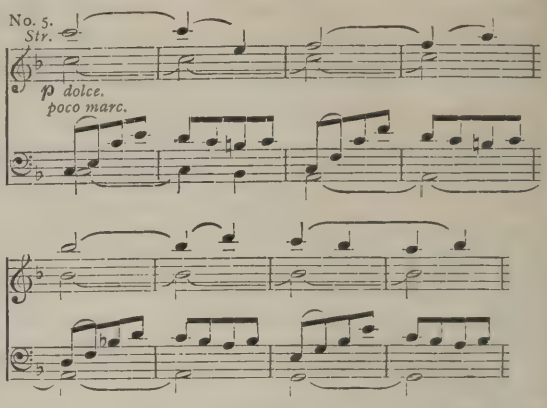
No. 4. *Lebhaft.*

Both versions grow thicker as they proceed, but in the earlier version the melodic figure is far less seldom doubled than in the later one. In the transitional passage immediately following the first tonic full-close, as well as in the second subject proper, the doubling of parts is so much resorted to that the character of the harmony is sometimes changed—*e.g.*, as when the root is added to a chord of the second. In the earlier version the first section is not directed to be repeated.

Throughout the remainder of this movement the same plan of reinforcing the melody by doubling it, or assigning it to a different class of instruments, has been generally followed. Indeed, on coming to revise his work, Schumann seems to have experienced the same feelings with regard to the orchestra as those which, in 1839, prompted him to write to the late Heinrich Dorn that he often wished to smash his pianoforte, which he found had become too restricted a vehicle for the full expression of his ideas. He must now have felt that his subject-matter, especially as regards its melodic side, could not be set forth in too strong a light; and hence his treatment of the orchestra with more fulness than it had received before.

We cannot forbear calling attention to an important alteration made in the accompaniment of the following charmingly melodious passage, which is marked, in the earlier version, *animato*, and stood thus—

No. 5.



Schumann must have been loathe to drop the motive of the first subject of the movement which he here cleverly utilised as a contrapuntal figure of accompaniment. He was right, however, in doing so, as a short relief from it at this point is by no means unwelcome, and greater freshness is added to its subsequent re-entry. The later version has—

No. 6.

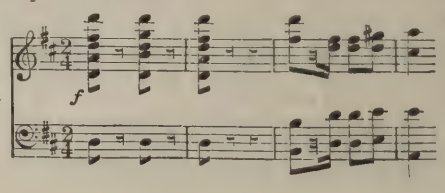
No material alteration was made in the *Romanza*. It is satisfactory, however, to be able to account for Wasielewski's statement that a guitar part which he supposed existed in the first version was excised from the later one. In point of fact, Schumann left the lower stave of his earlier version blank for a guitar part, but this he never wrote in.

The *Scherzo* was originally prefaced by a passage of eight bars for trumpets and horns. This Schumann amended for one for trumpets only, but subsequently struck out both. Except, therefore, for the reinforcement of a few isolated passages, of no great importance, it remains pretty much the same as in the first version.

Considerable changes were made in the Introduction to the *Finale*. The oft-repeated figure from the first *Allegro* is thinned down in the later version, and the last four bars of the first version, which end with a running scale passage, leading directly to the *Finale*, have been extended to seven and complemented with a long pause on the chord of the dominant seventh.

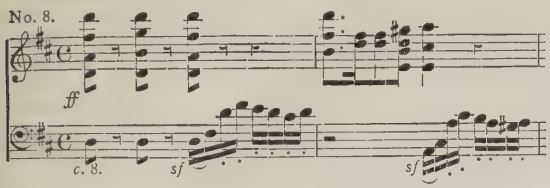
The *Finale*, which originally stood in 2-4 time, by the excision of every other bar-line was altered to common time, and at the commencement was subjected to many changes, especially by the interpolation of the figure from the first *Allegro*. Thus the first four bars, which, omitting doublings by the wind, originally stood thus—

No. 7.



in the later version were altered to—

No. 8.



In continuation the passage last quoted is repeated a tone lower, in substitution of the following much simpler passage from the first version—

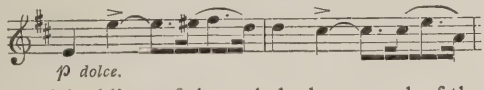
No. 9.

The melodious passage which soon follows, and in the earlier version is marked *più vivace*—

No. 10.

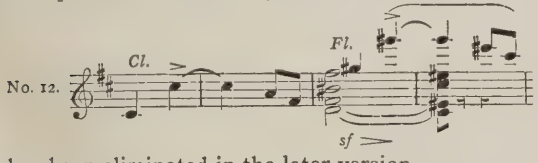
was originally accompanied throughout its development by quaver triplets preceded by a quaver rest, instead of by semiquaver duplets, as in the later version. Its outcome, commencing—

No. 11.



by repeated doublings of the melody, loses much of the conversational character which it originally had. But its close here, as well as on subsequent repetitions, is vastly improved by the ante-penultimate chord being changed from a commonplace "six-four" to a more vigorous "six-five." The remarkable trombone passage, which closes the first section, together with its accompanying scale passages, is treated with more fulness, and the entire section is directed to be repeated. Similar fillings up and interchanges of parts occur in what follows, and in one or two instances in the "working-out" section a nice example of "imitation" by the flute and oboe—

No. 12.



has been eliminated in the later version.

As regards the melodious episodical passage commencing—

No. 13.

the editors of the recently published edition have adopted a combination founded upon both the earlier and later versions. This they have done in view of the greater beauty of effect attained by allowing the melody to be given out by a solo clarinet, as in the first draft, and keeping its gradual reinforcement by other instruments for subsequent repetitions. From this point to the end, the alterations being restricted to sundry fillings in, there is no need for detailed comment.

Inadequate as a comparative analysis of the two versions of this Symphony the above remarks, from want of space, necessarily are, enough has been said in proof of the enormous pains which Schumann must have taken to render his work as far as possible perfect according to his own views. At the same time, it seems to reveal the fact that from a technical point of view his mode of working was not altogether that of the best composers, who have generally maintained that, to insure perfection of workmanship and effect, melody, harmony, and instrumentation must be simultaneously conceived.

It is satisfactory to be able to state that an opportunity of listening to a performance of this Symphony in its original shape will be accorded by Mr. August Manns (for the first time in England) at the Saturday Concert at the Crystal Palace on the 13th inst., when those interested may satisfy their curiosity by oral demonstration, and without the labour of instituting a comparison between the two scores. C. A. B.

THE ART OF CONDUCTING.

By Joseph Barnby.

The enormous development of choral singing is one of the remarkable features of our time, and it is not too much to say that where there was one choral society twenty years ago there are now ten. Still more remarkable has been the increase in church choirs. Many will remember the church choir (if it may be dignified by such a name) of twenty or thirty years ago, when one or two hysterical females and an equal number of men, ensconced in a pew near the "three decker," or in the gallery in front of it, used to take their cue from the parish clerk on the lower deck, and ruin the one or two hymn tunes which formed the staple of the Sunday music. Nor will the school children, massed on each side of the organ—boys on one side and girls on the other—be forgotten, either for the quality of tone they produced or the startling nature of their accent. Compare these with the decorous procession of white-robed choristers which now makes its way at the beginning of service to the carved stalls in the chancel and takes its dignified part in a musical service of so ornate a character that it would put an average Cathedral choir on its mettle, and we shall see at once that in these matters we have fallen upon quite "other days"; that the practice of choral music in the concert-room, as well as in the Sanctuary, has become much more widely spread; and that, in spite of the rarity of the gifted and trained conductor or choirmaster, societies have been increasing in number, at least, if not in efficiency.

Seeing that there is no school for the training of choral conductors, it is strange that the development of choral societies has been so regular and so considerable, for it is an odd thing that in no school in this country—so far, at least, as I am aware—are any means provided for the training of choral conductors or choirmasters. It is, in fact, much to be desired that the heads of our great musical institutions should take some steps towards this end; for, of church choirs alone, there must be thousands in England in which the services of a choirmaster are necessary. Students are worked up in organ playing and pedalling to a marvellous pitch of proficiency, yet, in nine cases out of ten, clergymen express their desire for a good choir-trainer in preference to a brilliant organist. It is strange in face of such facts that more provision is not made for training choirmasters.

Let me now say what I consider the qualifications of a conductor. A conductor should possess (1) Abundant technical knowledge; (2) Experience; (3) A Strong Will; (4) Magnetic Influence; (5) A Quick Ear; (6) A Sharp Tongue; (7) A Good Memory; (8) A Clear Beat.

Abundant technical knowledge it is clear he should have, and experience will teach him the best means of utilising that knowledge. A strong will is essential to bind all the various elements together and to enforce obedience. A quick ear is indispensable, for otherwise mistakes may pass that the public would be sure to detect. With regard to a sharp tongue, I have something to say. A conductor should not begin by apologising. He should state, in as few words as possible, and these of the strongest kind, what he wishes; for example:—"Attack," which explains itself; "Short," in preference to "Staccato"; "Massive," "Veiled," "Smooth," "Stately," "Heavy," "Declaim," "Speak," "Whisper," "Tender," "Crashing," "Gaily," "Murmur," "A stage whisper," "Sinister," even "Slimy." Let me give illustrations: "Attack," "Short," and "Sharp" need none; "Massive"—"Worthy is the Lamb"; "Veiled"—"Upon your faces fall" ("Elijah"); "Smooth and sustained"—"He that shall endure to the end"; "Declaim"—"Take all the prophets of Baal, and let not one of them escape"; "Speak"—"Thou art Elijah, thou art he that troubleth Israel"; "Plaintive"—"He counteth all your sorrows"; "Tender"—"He, watching over Israel, slumbers not nor sleeps"; "Gaily"—first chorus in Berlioz's "Faust"; "Murmur"—"Dream, happy Faust." A "Good memory" is essential, for a conductor should not always be looking at his book, but should be *en rapport* with his singers; and a "Clear" beat, is more essential in the case of choral conducting than under other circumstances.

Armed with these the conductor needs to get his choir together. He first advertises for voices; if he be well known he will find plenty of candidates. He then settles upon the time for testing the voices, and having satisfied himself as to the quality and compass of the voice and the ability to read of the candidates, he accepts or rejects them as he thinks fit. Having got his voices, it is necessary that he should consider the subject of an approximate balance of parts. In a general way I have come to the conclusion that the sopranos should form one-third of the whole number, the basses one-fourth, the tenors one-fifth, and the altos the remainder. I subjoin details of the composition of five choirs of various sizes.

Sixty voices—Sopranos, 20; altos, 11; tenors, 13; basses, 16.

Eighty voices—Sopranos, 28; altos, 15; tenors, 17; basses, 20.

Ninety-six voices—Sopranos, 33; altos, 18; tenors, 20; basses, 25.

210 voices—Sopranos, 70; altos, 40; tenors, 45; basses, 55.

310 voices—Sopranos, 100; altos, 60; tenors, 70; basses, 80.

Respecting the disposition of voices on the orchestra, the basses should be on the conductor's right, at the back; the tenors on the conductor's left, also at the back; the sopranos in front of the tenors, and the altos in front of the basses. For this arrangement there is more than one motive. In the first place, the compass of the soprano is approximately an octave above the tenor, as the alto compass is above the bass; but there is another and equally important reason. The sopranos should be on the left of the conductor because the first violins are on the left of the conductor, and the altos on the right because the second violins are on the right of the conductor. There are cases—for instance, that of the Royal Choral Society—in which it has been found advantageous to have a complete choir on both sides: the sopranos in front of the altos, behind them the tenors, and the basses at the back.

With regard to the position and height of the conductor's desk:—these will, of course, always be regulated by personal taste or physical reasons; but a few words on the subject may not be out of place. It would be well that the desk should be placed a little to the conductor's left, seeing that he conducts with his right hand. By this means he would secure greater freedom for his beat. It is equally necessary that the desk should not be so high as to conceal the conductor's face from any member of the choir.

Coming now to the first rehearsal: it is better that a conductor should not expect too much from his forces at first. He would be wise to ask for accuracy alone. Accuracy in time and tune once gained, he should call attention to the marks of expression—last of all to "phrasing" and what may be called the "finer touches." One conductor, not very experienced, will take the opportunity of stopping his choir at intervals of every few bars, the only effect being to tire out his forces. Another will ask them to try the same passage over and over again without giving them the slightest indication of what is wrong and what should be righted. A third will begin by taking each section through its particular part without the slightest necessity other than the fact that he feels himself incapable of detecting mistakes when all are singing together.

With regard to marks of expression: there is a great tendency to think that when a mark of expression has been carried out, everything has been done that is necessary. This is a great mistake. A mark of expression should be the "outward and visible sign of an *inward* and *spiritual* grace," and unless it is sung from the heart, it is a mere matter of taste and not of "expression" at all. Following out this idea, there is a great advantage in getting one's forces into the "dramatic position." They will, for instance, produce the great cries of "Baal, hear us," with far more effect if they are told to imagine themselves exactly in the dramatic position.

The art of phrasing as applied to choral singing was, until comparatively recent times, little understood or practised. It was usual in early days to "pound your way" through choruses without any attention to that which is well understood by orchestral players as phrasing, and is indicated by slurs and other signs. But a whole volume, rather than a short article, might be written on phrasing, and it would appear to be wiser to leave the subject for the present than to deal with it imperfectly.

The efficiency of a choir depends upon its conductor. It is told of a composer, long since dead, that on the occasion of the first choral rehearsal of a work of his which he was to conduct, he held his *bâton* in the air while the accompanist waited with hands ready over the keys, and the whole proceedings remained at a standstill. An onlooker, seeing the difficulty, called to the composer "Beat, and he'll go on." This solved the difficulty, and the rehearsal began. Here was a case in which the conductor waited to be conducted.

Another instance:—Having heard great things of the playing of a band in a Continental city I went, anticipating the treat that had been promised me; but was surprised to find the playing ragged and ill-balanced, the phrasing unsatisfactory, and the general tone indifferent to bad. It had been pressed upon me so forcibly that this was the finest opera band in that part of the country that I went a second time, and found the performance in several respects as bad as on the former occasion. Leaving that city for a week, on my return I attended these Concerts for the third time. The members of the band were the same, but a younger man stepped up, and glancing round with the eye of a master, gave a sharp rap

with his *bâton*, which called the attention of every man round him, and started with a swing and precision that were simply delightful. Now in each case exactly the same band was playing. In the first instance, under one of their own number, their performance was quite third-rate; yet immediately the born conductor appeared it became first rate at once.

To return to our choir: I consider the following to be the essential tests of efficiency in the singing of a choir: — *Tempo*, Intonation, Balance of Parts, Quality of Tone, Marks of Expression, Clear Articulation, Phrasing, and Feeling. I put *tempo* first because all the other qualifications would be as nothing if the wrong *tempo* were adopted. Although the metronome marks in compositions cannot always be relied upon, yet I would strongly urge upon inexperienced conductors the necessity of using the metronome to ascertain the composer's intentions with regard to speed. I have met with so many instances of compositions being absolutely ruined by the pace at which they have been taken (quick or slow), that I speak very feelingly and strongly in urging the use of the metronome, if only it may be as a "point of departure." I am quite aware, in urging this, that there are many instances which can be brought to show that composers were not always the best judges of the pace at which their compositions should be taken. But this applies rather to compositions of a high and complex kind than to the music sung by ordinary choirs. To show how easy it is for choirmasters to make mistakes in comparatively small matters, I have heard hymn-tunes of a penitential character sung at a racing pace, and others of a jubilant nature sung as slowly. I have likewise heard part-songs in which every phrase, I had almost said every note, should have been taken at a slow, or at least, deliberate pace, taken at such racing speed as to suggest that "getting through" the work was the first, if not only consideration.

Coming to intonation: when a conductor finds that there is a tendency to sing out of tune in a certain section of his choir it should be his duty to find out the delinquent as quickly as possible. There should be no question about it—for the good of the whole choir that member should be eliminated. There are, however, occasions on which a passage may have been written so awkwardly for voices that, instead of an individual, the whole section would be singing out of tune. For instance: a passage that dwells upon D, E flat, E, or F is sure, sooner or later, to produce a lowering of pitch on the part of the tenors. In such a case the only possibility of keeping in tune would be to enjoin upon the tenors to use the head-voice. Next, as to balance of parts: if the parts are ill-balanced, that is to say, if one part is more robust—has greater body of tone—than another, I would say level up, don't level down. Add to the other parts; don't reduce that particular one, except in the case (not frequent) of some particular voice that, by its raucous or unduly robust quality, stands out in glaring relief, when the only plan is again to "eliminate."

In marks of expression it is necessary to be careful to make a regular gradation; for example, a *piano* should be less soft than a *pianissimo*, a *forte* less loud than a *fortissimo*, and these in due proportion. A *crescendo* should begin and end *exactly where it is marked;* a *diminuendo*, *ritardando*, and *accelerando* also. Clear articulation is a quality sadly lacking: indeed, the use of the lips, tongue, and teeth seems, in the majority of cases, to be the last thing thought of.

I have already said that the art of phrasing, as applied to choral singing, is of that subtle nature that it could only be adequately dealt with in a pamphlet; but it may be said that "ragged edges" should be avoided both in the beginning and at the end of the phrase; the attack should be simultaneous, and the release of the last note equally so. Indeed, it is not too much to say that, for a choir to pass a general test of efficiency, it should sing, as it were, with one heart and one mind.

It is obvious that this result can be attained only by the influence of a conductor who unites in his own person all the qualities to which I have drawn attention.

FROM MY STUDY.

The history of the renowned Don Quixote de la Mancha, chapter viii., contains thrilling particulars of a mighty combat between that knight and a certain Biscayan, whom, though he was no gentleman, the Don condescended to chastise. At the most critical stage of the encounter, it is said: "Don Quixote advanced towards the wary Biscayan with his uplifted sword, fully determined to cleave him asunder; and the Biscayan awaited him with his sword also raised, and guarded by his cushion. All the bystanders were in fearful suspense as to the event of those prodigious blows with which they threatened each other." Such was the position of my readers when, last month, the pen of the writer fell from his hand—or, to be more literal and less magniloquent, was carefully wiped and put aside—that all his energies might be given to wordy warfare with W. on the matter of Hanslick's book. The result of the fight was not then recorded, out of respect for a well-known practice in story-telling. Don Quixote's biographer, having got his combatants in the attitudes above shown, leaves them there while he makes a rambling discourse concerning documents. I shall improve upon that by keeping absolute silence, even at the risk of a suspicion that winged Victory deserted me and alighted on the standard of my opponent. The affair is a month old and belongs, therefore, to the ancient in serial literature, though, no doubt, it is a pity mankind should lose the examples of acuteness, logic, eloquence, and, on W.'s side, prejudice which made the argument memorable. My antagonist, it grieves me to state, remains in a state of obstinacy and irritation. How do I know that? Because he has written protesting against my calling him W. on the ground that the run upon capital letters as an appendage to names has made them very cheap, and he objects to be a capital letter only. As for his obstinacy, I gather it from the following atrocious stanzas which were enclosed in the same envelope and made it over-weight:

What! am I ne'er again to hear the whistling wind
As up and down the scale chromatic rush the strings?
Are drums well hammered, double-basses' rasping grind,
No more to speak of thundering bolts that great Jove flings?

Must gently swaying measures from the breathing flute
Now cease to tell me that a nurse the cradle rocks?
And when a *cor inglese* in six-eight doth toot,
Am I forbade to think of shepherds mid their flocks?

No doubt you'll strenuous urge that I am wrong to see
The Old One when "mi contra fa" strikes on mine ear!
And perhaps you'll say the tam-tam's hideous crash to me
Must never mean that something somewhere's out of gear!

Such teaching's very like an egg in state of addle,
And here comes in a rhyme that's most appropriate—twaddle!

I have been told that after posting this stuff to me W. went home and took the influenza.

When rummaging a bookcase the other day, I found, modestly hiding away in the darkest corner, a thin volume bound in panelled calf. It contains six monthly numbers (August to January inclusive) of "*The Gentleman's Journal* or the *Monthly Miscellany*,

by way of Letter to a Gentleman in the Country, consisting of News, History, Philosophy, Poetry, Music, Translations, &c." Invaluable Lowndes tells me that this periodical was born in January, 1692, and died in 1694, the thirty-three numbers making three volumes, price eighteen shillings. It was edited by Peter Motteux, playwright and translator. I give these particulars for a reason which the courteous reader will note presently. Each number of the *Journal* contains one or more songs contributed by Henry Purcell, King, and other composers of the day. I may refer to some of these another time, but am at present solely concerned with a notice of the "Music Feast on St. Cecilia's Day," which appears in the number for November, 1692. Nine years before that date certain worthy souls (I am sure they must have been worthy) formed themselves into a body called "The Musical Society," for the purpose—perhaps not the sole purpose—of properly celebrating the patron saint of music. "Their practice," says W. H. H. in *Grove's Dictionary*, "was to attend Divine worship (usually at St. Bride's Church) when a choral service and anthem with orchestral accompaniments (often composed expressly for the festival) were performed by an exceptionally large number of musicians, and a sermon, usually in defence of cathedral music, was preached. They then repaired to another place (commonly Stationers' Hall), where an ode in praise of music, written and composed expressly for the occasion, was performed, after which they sat down to an entertainment." The *Gentleman's Journal* of the date already named makes reference as below to the Festival held in 1692:—

"In my first journal I gave you a large account of the Musick Feast on St. Cecilia's Day, so, to avoid repetitions, I shall only tell you that the last was no ways inferior to the former. The Stewards chosen for the next year are, the Right Honourable the Lord Kennedy; — Norton, Esquire; Sir John Woodhouse, Baronet; Philip Weake, Esquire; Mr. Godfrey Finger, and Mr. Bingham. The following Ode was admirably set to music by Mr. Henry Purcell, and performed twice with universal applause, particularly the second stanza, which was sung with incredible graces by Mr. Purcell himself. Though I was enjoined not to name the author of the Ode, I find a great deal of reluctancy to forbear letting you know whom you must thank for so beautiful a poem."

Elsewhere the author in question is referred to as Mr. B——y. Who was this gentleman? But the matter I have been all along coming to is the public or *quasi*-public appearance of Purcell as a vocalist, and I wish to ask whether this was an exceptional case, or did Purcell often display his powers as a singer, with or without "incredible graces"? Query, also, whether any one among my obliging readers owns a copy of the *Gentleman's Journal* for January, 1692, and will be good enough to send me the notice of the St. Cecilia Festival therein contained?

This is the place to say that I particularly desire my readers to correspond with me on the subjects referred to in these discursive papers. By that means, and only by that means, a mass of valuable information may be accumulated. *Apropos*, let me thank a courteous Oxford correspondent for an advertisement of the *Musical Entertainer*—one of the illustrated song-books mentioned last month—which he has copied from *The Champion, or Evening Advertiser*, of July 24, 1740. Apart from the information it gives, this announcement is worth inserting as a sample of its kind, *temp.* George II., and for the amusing *naïveté* with which the advertiser praises his own wares:—

"The Copper Plates being entirely finished of that beautiful work, entitled, 'The Musical Entertainer,' consisting of the most Favourite Italian, English, and Scots Songs, Cantata's, &c., &c., extant. The Words by the Best Poets; and set to Musick by Purcell, Handell, Corelli, Green, and other eminent Masters. Adapted to the Voice, Violin, German and Common Flute, Harpsichord, &c., all neatly engraved on Copper Plates; at the Head of each of which is a beautiful Picture adapted to each Song, designed by Gravelot and others, and engraved by George Bickham, Jun. Now Corrected, and a figured Thorough bass added to each Song, and made entirely complete, by Mr. John Frederick Lampe. The whole making Two Volumes in Folio, containing 200 Plates, besides Frontispieces and Tables, is proposed to be delivered by Subscription on the following Conditions:—

"I. That it shall be carefully printed on a Superfine thick Genoa Paper.

"II. That a Number containing Four Plates shall be punctually deliver'd every Saturday, sew'd up in Blue Covers for Six-pence.

"III. That the First Number shall be delivered on Saturday, August 23rd, 1740.

"IV. That at the end of each volume shall be given gratis a Beautiful Frontispiece and a Table of the Songs.

"V. That a List of the Subscribers shall be printed and given Gratis at the End of the Work.

"Subscriptions are taken in by Charles Corbet, Bookseller and Publisher, at Addison's Head, over against St. Dunstan's Church in Fleet Street; and by the Booksellers, Picturesellers, and Musicksellers in England, Scotland, and Ireland; where a Specimen of this present beautiful Edition may be seen.

"Those Gentlemen and Ladies, therefore, who are willing to become Subscribers to this Work, so universally admired, now faithfully corrected, the like of which never was before (nor in all Probability ever will be again) publish'd, are desired to be speedy in sending in their Names to any of the above persons, the Proprietor intending to print no more (or at least very few) than what are really subscrib'd for.

"N.B. Those Persons who rather choose to have this beautiful Work altogether, than by the Week, may be furnished therewith any Time before the Twenty-third of August next, after which no complete Sets can be sold until the whole Subscription is gone through."

Another correspondent points out, "more in sorrow than in anger," that my first paper contains no reference to Tom D'Urfey's "Wit and Mirth; or, Pills to Purge Melancholy." He should remember that I am dealing with illustrated song-books only, and that D'Urfey's work can hardly be so classed on the strength of that worthy's portrait, which forms the frontispiece to the first volume. A single plate may, however, entitle Tom's very free and easy collection to courtesy notice. I hesitated before writing the word "courtesy," the thing represented by it seeming so out of place in connection with bare-faced licentiousness. To us of the present day (though we may not at heart be much better than the men and women who constituted English society in the days of good Queen Anne), it appears wonderful that the general circulation of songs such as many of those in D'Urfey's collection should have been allowed. At the same time, regard must be paid to the very different standard of taste then existing, and, in any case, the "Pills to Purge Melancholy" have come down to us as a curious and singularly vivid illustration of the social and patriotic lyrics which were not only tolerated but applauded nearly two centuries ago.

I was wrong, by-the-way, in speaking of D'Urfey's

portrait as the only plate. The title-page of each volume presents a bust of Shakespeare, whose connection with the work, however, is roundabout and remote. Jacob Tonson, publisher of the "Pills," carried on business "over against Catherine Street in the Strand," under the sign of the Shakespeare's Head, and the features of the bard consequently grace the frontispiece of many books congruous and incongruous. I have before me the five chubby, calf-bound, red-edged volumes promised in the general title-page, issued 1719, and followed by a sixth in 1720, which I possess only in the reprint published a few years ago. The collection is undoubtedly of value from a musical point of view, in its capacity as a store-house of genuine English melody, while some of the lyrics are not wanting in unpretentious charm. By way of sample I take the following stanza from the lament of a forsaken maid:—

Farewell each Shepherdess,
Ye bonny Lads adieu;
May each his Wish possess,
And to that Wish be true:
Your Oaten Pipes cou'd please,
But Jockey then was kind;
Your bonny tunes may cease,
The Lad has changed his Mind.

I take from behind the glass which protects them six pretty volumes, resplendent in red morocco and gold, and having inside each cover the gorgeous Hailstone book-plate. These are the complete "Musical Miscellany, being a Collection of Choice Songs, set to the Violin and Flute, by the most Eminent Masters. Printed by and for John Watts, at the Printing Office in Wild Court, near Lincoln's Inn Fields. 1729." The volumes were separately issued, like those of D'Urfey ten years earlier, and a perfect set is now exceedingly difficult to find. Till the other day I had managed to secure only two of the six, clad in their original calf and somewhat the worse for wear. At last, however, patience was rewarded, and into my hands passed, after a monetary transaction which would have made Mr. John Watts open his eyes, a complete and spotless copy. The work is dedicated to "all Gentlemen and Ladies, Lovers of Musick," and, from the very self-satisfied preface, it may be gathered that many of the songs were, in the first instance, separately published. Its illustrations consist of a frontispiece to each volume, designed by Vanderbank, and engraved by the well-known Van der Gucht, whose cuts are found in many books of the period. The plate represents a female playing upon a harp from a music-book held open by a winged boy. At the back is another female figure, while, above, Apollo sits among the clouds, lyre in hand, his head surrounded by a lustrous aureole. The figures are all well drawn, and the general effect is good. There are many tail-pieces scattered through the volumes, the most notable representing Apollo, around whose head the sun forms a nimbus, and an ornate design showing many lightnings zig-zagging from a cloud. These and others are frequently repeated in the customary manner. It is worthy of note that Vanderbank made two designs for the frontispiece, one showing the principal figures in a changed attitude and with an altogether different boy. As in D'Urfey's collection, only the melodies of the songs are given, but, where necessary to bring them within compass, a transposed version for the flute is printed apart. Decidedly the most gratifying feature in the "Miscellany" is its comparative freedom from licentious verse. So great is the contrast in this respect between the "Miscellany" and "Pills to Purge Melancholy" that we must either believe in a vast improvement of public taste between 1719 and 1729 or that there were two publics at that period, the one fairly decent, the other dissolute. Of the tunes, many are traditional, others bear such names as Cary and Galliard, while many more were composed by men unknown to fame. Nearly all, however, have the frank, manly, straightforward character which distinguishes purely English airs. Not a few of the lyrics, collected from a variety of sources, are worthy of admiration, and I could fill my space with charming examples comparing very favourably with average "words for music" of the present day. But a couple of stanzas must suffice. I take them from the gloomy legend of "Lucy and Collin," by Mr. Tickel:—

Of Leinster, fam'd for Maidens fair,
Bright Lucy was the Grace;
Nor e'er did Liffy's limpid stream
Reflect so sweet a Face.
'Till luckless Love and pining Care,
Impair'd her rosy Hue,
Her coral Lips and damask Cheeks,
And Eyes of glossy blue.

Oh! have you seen a Lily pale,
When beating Rains descend?
So droop'd the slow-consuming Maid,
Her Life now near its End.
By Lucy warn'd, of flatt'ring Swains
Take heed, ye easy Fair;
Of Vengeance due to broken Vows,
Ye perjur'd Swains beware.

This is homely verse, no doubt, but it rings true all the same, and I value my "Musical Miscellany" because the volumes contain a good deal equally of the right sort. They are none the worse for occasional satire and cynicism, such as this:—

Give me a Lass with a lump of Land,
And we for Life shall gang together.
Foolish or wise, I'll ne'er demand,
Or black, or fair, it makes not whether

. . . . .

Love tips his Arrows with Woods and Parks,
And Castles and Riggs and Moors and Meadows;
And nothing can catch our modern Sparks
But well-tocher'd Lasses or joynter'd Widows.

For the finest examples of illustrated song-books published in the eighteenth century we must go to France, where, during the decades of splendour and luxury immediately preceding the Revolution, great artists such as Eisen, and accomplished engravers like Moria and Baquoy, ministered to the taste for magnificence in books. Who that has seen the Fermier-Général edition of La Fontaine can readily forget it? But I must not wander, though sorely tempted, into the region of general literature, so, to fix my thoughts, I take down and place before me a work in four volumes, entitled: "Choix de Chansons mises en Musique par M. de la Borde, Premier Valet-de-Chambre ordinaire du Roi, Gouverneur du Louvre, ornée d'Estampes par J. M. Moreau." Paris, 1773. "What!" exclaims a reader who knows, "are you so fortunate as to own an original copy of that work?" I am not Crœsus, nor even a modern millionaire; otherwise I should long since have been in a position to answer "Yes." Once I saw a copy for sale, the sum demanded being £100. Of course, the treasure was not for a poor scribe, who could only sigh and go his way; but happily, I afterwards discovered that a publisher in Rouen had issued a *fac-simile* reprint (1881), using the original plates. Even that was hard to find, and, when found, cost money. However, it lies before me, each volume in sheets, unbound, and enclosed in a separate portfolio. What a luxurious thing it is! Looking thereon, one begins to see uses in a *fermier-général*—which Laborde once was—and how even money wrung from the poor and wretched can bear good fruit. I fancy Laborde must have been a favourable specimen of his kind, both before and after he attained the dignities mentioned on the title-page of his *magnum opus*. His Chansons prove him a melodist; he wrote fairly well for the stage, and his "Essai sur la Musique Ancienne et

Moderne," in four portly volumes (Paris, 1780), shows that he was industrious in research. That work, also, is splendidly illustrated in the highest style of art. Laborde, in fact, gave nothing to the world without putting it in a magnificent dress; and he was wise, for his productions are mainly preserved on account of their costly trappings. He came to a melancholy end, poor man. It was his unlucky fate to live on into the storm of the Revolution, and to believe that he, an ex-farmer of taxes and a high Court functionary, could brave it out. No *fermier-général* escaped on whom the Revolutionary government could lay its heavy hand. It is not probable that Laborde was one of the number of those functionaries who, accepting an invitation to appear at a final audit of their accounts, were bagged in a body and hurried to the guillotine. He had long ceased to be a tax-gatherer. But the government laid hold of him all the same. On July 22, 1794, he was condemned to death and promptly executed; all his belongings being no less expeditiously seized by the State. In a book recently published, "Un Inventoire sous la Terreur" (Paris, 1890), there is a list of the musical instruments found in his house. It includes two harpsichords, two harps, two cors de chasse, three guitars, and "une boîte de fer blanc avec des chords," whatever that may have been. But let us leave Laborde himself, and take up his "Choix de Chansons."

As already indicated, the luxury of these volumes is extreme. It meets us on the beautiful title-page, with its glowing vignette representing a lyre in a circle of flowers and foliage, from which light streams all around, and with its lovely border of nymphs and fauns and cupids. On the next page a medallion portrait of Jean Benjamin de Laborde himself shows a pleasant, handsome profile. Dedicatory and other designs follow (I now refer to the first volume), and then come the songs, each illustrated by plates printed in duplicate with ink of different colours. Those who know Moreau's talent will take the charm of the designs for granted, and it is easy to understand why £100 should be asked for a copy of the first edition. Even the reprint is a feast for the eye—such a feast that I strongly suspect poor Laborde's music, though pretty enough in its Watteau-like style, receives scant attention from those who turn over the leaves.

Here I must stop because of interruption. This time it is not W., but Y. who disturbs me. I will introduce Y. to my readers next month. No, there is no occasion for alarm. He does not write doggerel verse. X.

Prime donne and operatic artists generally are looked upon as the spoiled children of the musical world, and indeed a *diva* is generally accorded a divine right to do just as she pleases. But outside the ranks of the stars of the first magnitude the case is very different. The lot of the lyric artist who perambulates the globe is a chequered one; even the heroes and heroines of one public often meet with a very different reception from that to which they are accustomed when they seek to cull laurels in fresh woods and pastures new. Where this is a matter of taste, the artist has no choice but to acquiesce in the verdict. What is one man's meat, musically speaking, is another man's poison, and this holds good of composers as well as executants. But there is a wide gulf between the honest expression of feelings which are often a matter of national temperament and the petulant prejudice and ungenerous caprice for which some towns have earned so unenviable a notoriety. Paris was bad enough thirty years ago, when the fate of composers and artists rested with the Jockey Club, but the state of affairs at Antwerp at the present moment would seem to be, if anything, worse. The *Ménestrel* in a recent issue told a story of a tenor who, previous to his *début* at the Theatre Royal in that town, attended a performance at the house in question, and was so upset and unhinged by the attitude of the audience that he packed up his traps and fled from Antwerp by the next train. One might be disposed to discredit this and other stories of the rowdiness and violence of the Antwerp public it they were not confirmed by the circumstantial accounts given in the Belgian Press. It is the exception rather than the rule for a performance to be carried through without a "ruction." Within the last fortnight, M. Ambroise Thomas's "Hamlet" was announced for representation, but the attempt to perform the work was abortive. A new bass—the sixth who has dared to face the Antwerp public since the opening of the present season—assumed the title-*rôle*, but it transpired that he had sung in Antwerp twenty-five years previously, and, on the strength of this, the exacting public refused to give the unlucky artist a fair hearing, hooted him off the stage, and demanded back their money. In some respects, the English opera-going public is a great deal too tolerant, but we may thank our stars that at least it is free from the spirit of cabal and jealousy, and, *per contra*, the "stars" may thank us that such is the case.

At a meeting of the Court of Common Council held on the 21st ult. in the Guildhall, under the presidency of the Lord Mayor, Mr. Deputy Rogers moved, and it was agreed: "That the subject of the duties and emoluments of the post of Principal of the Guildhall School of Music should be referred to the Music Committee for consideration"; and it was further unanimously agreed "that the Court should place upon record its appreciation of the late Mr. Weist Hill's eminent services in the interests of the Guildhall School of Music." From these resolutions it is plain that the City Fathers have no intention of playing into the hands of those who desire to see the Guildhall School reduced to the level of a concern worked in the interests of a small minority. As men of the world they recognise the supreme importance, to such an institution, of its chief. There have been rumours of late that a serious attempt would be made to carry on the School without the aid of a principal. It is no secret that the enormous success of the School has been achieved in the face of exceptionally trying difficulties, Mr. Weist Hill's illness being such that most of his work during the past twelve months has devolved upon others. Certain short-sighted persons have thereupon flown to the conclusion that these others could have done without him altogether. They forgot that no Institution of the rank to which the Guildhall School aspires has ever in any country been left without a head of acknowledged musical eminence, whose name would carry weight in the artistic world. They forgot that the Guildhall School, in spite of its phenomenal success, was as yet but an infant—prodigious indeed, but still an infant—of whose future no man could compass the possibilities; and that to leave it without a strong and influential guardian would therefore be perilous in the extreme. And they forgot that men able to achieve so much under a chief, who was practically *hors de combat*, would necessarily achieve ever so much more if led by a general in full possession of his powers. It is satisfactory to know that the sound sense which characterises commercial minds has seen the matter in its right light. The appointment of a successor to Mr. Weist Hill is

obviously no light matter, but it will assuredly receive due consideration and care. Among the candidates who have already offered themselves are Mr. Barnby, Mr. Prout, Mr. Wingham, Mr. Orton Bradley, Dr. Warwick Jordan, and Mr. W. Carter.

The thoughtful musical critic of *Vanity Fair* recently drew attention to the hap-hazard style of making up Concert programmes, which, even in "high places," now so generally prevails. Neither is the fault limited to "unmusical" England. At the second Concert of the New York Oratorio Society the programme is said to have consisted of "selections from Wagner ('Tristan') and Handel." Particulars are wanting, so we do not know how the selections were placed, and this might modify the atrocity. It is, of course, not always possible that a Concert should present only co-temporaneous works, nor would it always be desirable; but even if, for some strong reason, music of such violently contrasting styles as the above should be performed, the least that could be done would be to put the modern work, with its profuse resources of instrumentation and harmony, last. To hear Mozart played after Wagner or Mendelssohn after Beethoven, is like eating fish after joint or reading Wordsworth after Browning. Mendelssohn used to be very severe on Concert-givers who made up incongruous programmes, and declared, with perfect truth, that the selection of the pieces demanded the utmost thought and care, both as regards contrast of style and tonality. In a miscellaneous Concert, if we may judge from our own experience, the *entrepreneur's* entire energies are exhausted in so arranging the pieces as not to give dire offence to the so-called "artists" who all want the best place in the programme. Considerations of style and tonality are of very little weight compared with the convenience of a *prima donna* who has a train to catch, or a tenor who has to sing somewhere else at half-past nine.

A Concert programme, it is evident, should be a work of art, in the sense that it owes its existence to "selection" (rejection is therefore implied), and "arrangement" according to some clearly defined principle or principles. Of these, Unity and Variety, in fairly equal proportions, are indispensable. Clearly, therefore, violent contrasts are undesirable, since the first of these principles is thereby violated. Yet it is obvious that such contrasts may be utilised with excellent results, especially for purposes of artistic education. Thus the juxtaposition of specially chosen works to represent two opposite schools, with a view of exhibiting their individual characteristics in a strong light, and enabling hearers to realise the points of difference, is not to be regarded as inartistic merely because unity is absent and only variety present, for this last quality is, in such cases, made use of, not for its own sake, but for a purpose with which unity would be altogether incompatible. So, also, while it is evident that monotony should be avoided whenever the highest object sought is merely the composition of an artistic programme, it is equally clear that, with a view of exhibiting peculiarities common to a school, an epoch, or a nation, a programme may include several works so similar in style that, to those who judge it apart from this consideration, the result must appear monotonous. In this, as in most other matters connected with art, it is difficult to lay down a hard-and-fast rule which will release Concert-givers, or their critics, from the dire necessity of using their brains, if they intend to remove the reproach which now attaches to the art of programme-making. But the fact is, that in these days, when musical enterprises are so formidably expensive, the first question the Concert-giver asks himself is, "Whom shall I engage?" and the second, "What are the most attractive works?" (if more than one is to be done). He cannot afford to let such a matter as suitability of style weigh with him against the question of the hard dollar.

A correspondent of the *Liverpool Mercury* calls attention to a nuisance which for many a long year has caused anguish to the sensitive musician. *Apropos* of the programmes of the Philharmonic Society in that town—and the same remark holds good of all Concerts where programmes are provided—the complainant stateth that "it almost invariably happens that the words of songs are so arranged that at least once during each performance the turning over of a leaf has to take place during the progress of a song. The noise occasioned by the simultaneous turning over of leaves by 1,500 or 2,000 people is sometimes sufficient to almost drown the music, or, at any rate, to distract the attention of the listener, and most often is very embarrassing to the singer whose song may happen to be so rudely broken in upon." There is no questioning the fact that the complaint is well founded. No more excellent illustration of the old saying "Many a mickle makes a muckle" can be found than that afforded by the multiplication of the rustle caused by the turning over of a single leaf. But how is the difficulty to be got over? No doubt something can be done by the disposition of the contents of a programme so that the necessity for turning over may not occur at some "psychological moment." The ideal programme from this point of view would consist of only a single page; but just think of the dimensions to which it would run when some new and important work, calling for detailed analysis, was to be performed! If England were Germany and the matter came to the knowledge of the Emperor, no doubt he would settle the matter summarily by abolishing all programmes inside a Concert hall. In default of so heroic a solution of the difficulty we must look forward to the introduction of some new and noiseless substitute for paper. Perhaps Mr. Edison might help us if his attention were drawn to the subject.

In the course of an action brought by Signor Ferga, the author of the play from which the famous "Cavalleria Rusticana" was pirated, the publishers' statistics of profit and loss on that work were mentioned. Of course these may not be more accurate than the average Briton's annual statement submitted to the Income Tax Commissioners, but, accepting them with all reserve, they are interesting. Signor Mascagni is said to have been paid lire 47,865, which, reckoning twenty-seven paper lire to the sovereign, is about £1,773—a handsome amount for a one-act opera and a first work. Sonzogno, the publisher, is stated to have lost about £2,300, a statement which we find considerable difficulty in swallowing when we remember the huge sums which have been paid for performing rights alone in this work. Some light is thrown upon the vivid interest in the "Cavalleria" by the press when we read that £1,250 were spent in advertising and £1,200 in "general expenses." But even were the loss as great as the publishers declare, they would have little to complain of, for any subsequent work by Mascagni could hardly fail to recoup them.

Edinburgh has not had long to wait for evidence of the activity and intelligence of its new Professor of Music. In order to carry out more fully General

Reid's desire that the annual Concert should "show the taste of music about the middle of last century," Professor Niecks has arranged an "historical" programme, "not one however"—we quote his own words—"of compositions, dead, buried, and past reviving, but one of compositions as fresh and living as they were in the early days of their existence, and as are the best productions of to-day and yesterday." Among the works promised are Bach's Orchestral Suite in D, Mozart's Twenty-third Pianoforte Concerto (solo by Mr. Max Pauer), Handel's Concerto in G minor for strings, Haydn's E flat Symphony (No. 1, B. & H.), and Cherubini's Overture to "Lodoiska." Miss Macintyre and Mr. Ffrangcon Davies will sing, and the orchestra, led by Mr. Maurice Sons, will consist almost entirely of musicians resident in Scotland. Professor Niecks hopes that this may be the first step towards the establishment in Edinburgh of a complete resident orchestra. We hope so too. *Other cities, please copy!*

FACTS, RUMOURS, AND REMARKS.

THE Philharmonic Society's eightieth season will be inaugurated, on March 10, by a Mozart Centenary Concert, consisting exclusively of works by the Salzburg master. The dates of the six subsequent Concerts are March 24, April 7 and 27, May 11, June 1, and (this a morning Concert) June 15. Only three absolute novelties are, as yet, announced—viz., Dvorák's new Triple Overture, Miss Dora Bright's second Fantasia (in G minor) for pianoforte and orchestra, and Grieg's baritone scena "Die Einsame"; though Max Bruch's Third Violin Concerto, Rheinberger's "Demetrius," and Villiers Stanford's "Queen of the Seas" Overtures may be spoken of as comparatively new. The Symphonies promised are Beethoven's Nos. 6 and 7, Brahms's in F, Mozart's in G minor, Schumann's in C, and Raff's "Lenore." Among the artists engaged are Madame Sophie Menter, Miss Dora Bright, MM. Joachim, Ysaÿe, Hugo Becker, De Greef, F. Lamond, and Sapellnikoff. Mr. F. H. Cowen of course retains his place as Conductor.

THE *Reform* daily paper of Hamburg, dated November 27, 1891, reports: "Mr. L. E. Kruse was summoned to-day to answer a charge of fraud in which he had been assisted by his late manager, Mr. H. Schmidt. It was established that Mr. Kruse obtained pianofortes and affixed to them labels with names invented by himself, and closely resembling that of an eminent firm. These "famous" pianofortes were exported to England and elsewhere, and sent to auctions, where they were sold at various prices. One lady who had been imposed upon by Kruse appeared as principal witness. She had purchased a pianoforte from him for £45 bearing the name of C. H. Bachstein, believing that she was buying a genuine Bechstein. Kruse and Schmidt were both found guilty and Kruse's practices severely commented upon by the judge, who sentenced him to two months' imprisonment and a fine of £50; and Schmidt, as an accomplice, to two months' imprisonment, with the option of a fine of £30.

A STORY of a cock and bull—no, of a skull and a gravedigger has lately appeared in the Vienna *Neue Freie Presse*. There are many stories of skulls. The cranium once owned by Oliver Cromwell exists, we believe, in two or three places at the same time, which is a remarkable thing; but still more wonderful seems to us the report that somebody possesses the skull of another historical personage as it was when he was a boy. All this, however, is neither here nor there in relation to the Vienna story, to which we turn. A certain Dr. Frankl is the narrator, and he deposeth as below.

PROFESSOR HYRTL had a brother, Jacob, an engraver and an eccentric, who, falling ill a good many years ago, and believing he was going to die, sent for the professor that he might unburden his mind of a weighty secret. The eccentric truly had a remarkable tale to tell. It was to this effect: After the death of his mother, Jacob Hyrtl frequently visited the cemetery of St. Mark, and there made the acquaintance of the gravedigger, who, like himself, was devoted to music. Now this gravedigger, believing he had not very long to live, had a confession to make and a present to give. Who but Jacob, the eccentric, should receive both?

As to the confession, the gravedigger said that he was one of those who assisted at the funeral of Mozart, a part of his duty on such occasions being to note the position of the coffin in the common *fosse* and enter the same in a book. Mozart's body was placed on the top layer, first on the left. Ten years passed, and the pit had then, in accordance with rule, to be cleared of its mouldering relics, to make room for fresh bodies. This was the gravedigger's opportunity, and, in his capacity as a musical devotee, he watched for the skull of Mozart, secured it, and took it home, where he had ever since kept it concealed. So much for the sexton's wondrous tale.

JACOB HYRTL, the eccentric, having received the precious relic from the moribund expectant who stole it, hid it away in turn, till, being himself a moribund expectant, he gave it over to his brother, the professor. The engraver, however, did not die that time, and the skull was reclaimed, to pass again into the professor's hands when, after a while, Jacob was actually gathered to his fathers. The professor had it mounted on a stand with a glass cover, and, in 1868, showed it to Dr. Frankl, who now tells the story after a lapse of twenty-four years.

THE foregoing is a most doubtful tale. It may be asked, in the first place, why the possessors of the skull, contrary to all precedent in such cases, made a secret of their treasure. If they did so, as alleged, out of consideration for the relatives of the sacrilegious sexton, we are bound to note the existence of an almost incredible feeling on the part of a relic owner. But the secrecy observed is a minor matter. Here is one far more important: Otto Jahn tells us that when Mozart's widow visited the cemetery a little time after the funeral "she found a fresh gravedigger, who was unable to point out Mozart's grave, and all her enquiries after it were fruitless." A. Fuchs made very careful investigations, with the same want of success; Ritter von Lucam, who took up the search, could only gather from two old friends of the master that the body was interred on the right of the churchyard cross, in the third or fourth row of graves; while enquiries officially set on foot in 1856 ascertained nothing more than a probability that it was in the fourth row. Now if the gravedigger friend of the eccentric Hyrtl had an official book in which the exact position was indicated, and if he could at any moment have pointed it out, why all this fruitless investigation? He was not then a thief, and unless he harboured a deliberate intention to steal the skull after ten years, it is difficult to see

why he kept his knowledge to himself. For these reasons we don't believe the Vienna story in its present stage. The evidence in its favour needs to be a great deal more convincing.

The musical critic of the *Wakefield Herald*, or, more likely, some one representing him, recently noticed a performance of "The Messiah" and much distinguished himself. He must be a distinctly precious person to his employers, for the article is studded with gems. We extract a few: "The instrumentation was delightful, and so good that the full band was allowed to share in the accompaniments of the soloists." The singing of "I know that my Redeemer liveth" was "a sustained emotion, mingled with emphatic declamation." A singer, "though he got confused in his score (letting a sheet fall) in the triplet trilling," picked up "at the unison bar." Another artist is praised for "intoning well" in his airs, and the quartet, "Since by man," is described as a "charming contribution." Lastly, the sopranos are credited with reaching a "full upper B." The *Wakefield Herald* should take care of its young man. He may eventually make the paper profitably known as a comic journal.

A correspondent writes: "A friend of mine, who is the conductor of a very much amateur provincial society, noticed during the rehearsal of a symphony that the 'only' 'cellist was gazing about him and appeared to have no music before him. 'Why, how is this, Mr. ——? You are playing without a part.' 'Oh, that's all right,' said the 'cello, 'I'm just playing *fancy!*' Another friend, also conductor of a local society, was much troubled by the two professional horns not turning up to the final rehearsal. However, they assured him that it would be 'all right,' and they would arrange among themselves how to 'fake' it up, &c.; but it so happened that in one part of the cantata one of them had to imitate the 'winding of the horn,' while the other answers with an *echo* behind the platform. Unfortunately at the performance our two friends so arranged it that the echo went off first! And now the society is considering the desirability of doing without a band."

According to a printed card circulated by the "regular Dustmen" of St. James's, Westminster, the token of that body is "a copper medal, on one side a male bust with the word 'Handel,' on reverse side a guitar with the words 'Crystal Palace Handel Festival.'" A correspondent sends us the following rhymed comment thereupon:—

Let foreigners talk of their musical skill,
And vow that Old England has no love for Art
(By the way, they come here their lean purses to fill,
Which end they accomplish before they depart);
Such talk on their part shows ignorance dense,
Or prejudice deep, or perhaps love of scandal,
For music in England the love is intense,
You'll find e'en the *Dustmen* disciples of Handel.

We are asked to make a note of the fact, as showing musical progress in Montreal, that Mr. William Reed, Organist of the American Presbyterian Church, is giving monthly Organ Recitals in that building, and meeting with great success. The December programme included a Fantasia by Silas, one of Beethoven's Violin Romances (arranged by Best), Bach's Prelude and Fugue in A minor, and other works of equal value. Well done. It will be some time before the Montreal amateurs want a new Reed for that organ.

The musical critic of the *North British Advertiser and Ladies' Journal* has ideas of his own on the question of rhythm. Noticing a performance of Beethoven's Choral Symphony, he speaks of the "almost rugged *Allegro* passing on to graceful minuet rhythm, and closing amid the calm of its third or *Adagio* movement. We were never before taught that the *Scherzo* of No. 9 is an example of "graceful minuet rhythm," but the oldest of us must continue to learn while he continues to live.

A Somersetshire monthly Nonconformist magazine recently contained the following description of a new organ erected in a chapel not far from Taunton: "The organ is now an extremely pretty instrument, and possesses a very sweet tone. It consists of seven stops—viz., one open diapson, two stopped diapson, three dulcina, four principal five-flute, six octave coupler, and seven swell; the front pipes being neatly decorated in gold and colour."

With reference to the veteran violoncellist, Alfredo Piatti, it may interest our readers to know that he has recently celebrated his seventieth birthday. We all hope that "by reason of strength" he may reach fourscore, and that even then, he may know neither the labour nor the sorrow of weakness. So good and true an artist—a Bayard in music—is precious.

The *Hoylake Herald* is responsible for the astonishing statement below: "The quartet were one member short, but the part-songs were well rendered notwithstanding, one of the performers taking two parts." Whoever expected to see the old joke of "singing a duet all by himself" thus reduced, potentially, to sober earnest?

Dr. A. C. Mackenzie's "Pibroch" was played by Señor Sarasate, on the 15th ult., at the Odeon at Munich. The work obtained a great success for, according to the *Münchener Fremdenblatt*, it created such a storm of applause as has rarely been heard at the Odeon.

We regret to learn that the health of Madame Clara Schumann continues in an unsatisfactory state. She is always haunted by the sound of music, and nothing her physicians can do succeeds in touching the evil. It is not surprising that the great artist has fallen into a state of melancholy and depression.

The Philharmonic directors have engaged Madame Valda, Mr. Oudin, and the Sisters Ravogli as vocalists for the next season. It is no longer their intention to do without vocal music at certain of the Concerts. Second thoughts are best.

Mr. Henschel's Suite from his music to "Hamlet" will be performed at the Musical Festival of Springfield, Mass., U.S.A., in the Spring, under the direction of the composer.

According to a Boston musical paper, it was Signor "Largo" who introduced "Cavalleria Rusticana" to London, and also caused to be played an opera called "Crispino e la Cormare."

THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

This Society commenced its seventh annual Conference on the 5th ult. in the Lecture Room of the College of Science, Newcastle-on-Tyne. There were about 150 members present. The Mayor, Mr. William Sutton, presided at the opening meeting, and was accompanied by the Sheriff, Mr. B. J. Sutherland, and other members of the municipality. The Mayor, on behalf of the city, gave a hearty welcome to the members, and hoped that their visit would give a stimulus to the cultivation of music in the North.—Mr. W. H. Cummings then took the chair, in the absence of Dr. A. C. Mackenzie.

Mr. Cummings thanked the Mayor for his welcome. The Association, he said, was becoming so large that they did not know where to go next year outside of London.

The honorary general secretary (Mr. Chadfield) read the annual report, which showed that 143 new members had been elected. There was a satisfactory balance in favour of the general fund. The local examinations held by the Society had been very successful, the number of candidates presented having been 2,613, an increase of 318 as compared with the preceding year. The great importance of the Society as an educational body was shown by a very simple calculation. Taking the number of teaching members as 700, and an average of only forty pupils for each teacher, the number of those receiving musical instruction from the members was no less than 28,000. From this it was evident how great was the influence exercised by the Society through its members upon the musical taste and culture of the people. The general council had at the present time a petition for a royal charter under consideration.

The Chairman then read an address on "The Relation of Poetry to Music." Music, he said, was the first born of all the arts, and as they all knew, could and did exist without the aid of words; indeed the highest form of music was that which was absolutely independent of all programme or of worldly thoughts, and which our full hearts recognised as giving some shadowy expression of feelings and aspirations unutterable in words, but which drew our spirit upwards, and brought our soul very near the footstool of the Almighty. They could not doubt that after the creation of our first parents music and poetry were united. Probably musicians only, and not even the majority of them, regarded abstract instrumental music as the most sublime, and they could understand how the reverse of this opinion was almost universal before the genius of Haydn, Mozart, and Beethoven had shown what orchestral combinations were capable of producing. In Milton's day, instrumental orchestral music had no existence; Milton was familiar with the majestic strains poured forth from the golden-mouthed organ pipe, and with more or less skilful lute playing, but that was all, and it was not therefore to be wondered at that he regarded the union of music and poetry as the perfection of association. They remembered his ode—

"Blest pair of syrens, pledges of heaven's joy."

If they inquired what were the relations of poetry and music in European nations in the early centuries of the Christian era, he thought they should find ample suggestion that the minstrels and troubadours fitted their poetry to music both tuneful and rhythmic. After mentioning that the tune of "Sumer is i cumin in" existed long before it was made into a round by the monk of Reading, John Fornsete, Mr. Cummings pointed out that in old folk songs they found this important feature, that poetry and music were fittingly wedded together; if the words were sad, the music was in sympathy; if joyous, then the music was correspondingly gay. He dwelt upon this point strongly, because he had come to the conclusion that the music of the Northern nations of Europe was distinctly of a rhythmic and tuneful type, and was driven away and superseded by the music of the South. He referred to the church modes, for there they found a neglect of rhythm and of expression, together with a carelessness or indifference as to the fitness of music and words. He need only make a passing reference to the works of early Italian church composers, and in the music of our own church composers of the period preceding and following the Reformation; they would find there an absolute indifference to rhythm, and ineptitude in the expression of music and words. With a few remarkable exceptions, they found a distressing indifference in the works of composers as to the spirit of the words. One of our own musicians of the sixteenth century had left on record that he strung together the titles of various Italian songs and set them to music, with the result that the composition was accepted by the world in good faith and without any suspicion of the nonsense they were hearing. Would it be possible to adduce a stronger proof of degeneracy in the relation of poetry and music? He had pleaded for poetry; it was time to say something on behalf of music. It was apparent to all who carefully considered the present condition of art that the due relation of poetry and music was a question pressing for solution. If in times past music had exercised a despotic disregard for the just rights of poetry, was there not a fear that, in the future, the opposite might become the fashion, and so the due relation of the arts be as little regarded as ever? Surely the beauties of thought, the sense and sentiment of poetry could be duly conserved, nay enhanced, within the limits of musical form and exposition. Was it not something akin to madness or sacrilege to decree that the developed air or the concerted trio, quartet, or other piece must be swept away in order to afford freedom to the self-proclaimed apostles of the music of the future? Compare for a moment the "ravings" of a recent performance in London (and previously to that in Paris), in which every law of harmony and accepted canon of form was thrown to the winds, with the cultivated and cultured production of a well-balanced mind. Take, for instance, the "Elijah," where they had, when required, continuous recitative without repetition of words and other movements, but where also the development of musical form was used not to obscure the sense and beauties of the poetry, but to enhance and emphasise both. It seemed to him that music of the kind they heard in "Le Rêve" was like what they saw in the kaleidoscope, restless and perpetual change, but only too rarely forms of beauty. He could not believe that poets, musicians, or painters would take the downward steps which must lead to artistic chaos. Purity of purpose and fineness of execution by no means went together, since fine, and indeed all but the finest, work was often seen in the most wanton purpose, as in much of our modern opera, and the rudest execution was again often joined with purest purpose, as in a mother's song to her child. Still, the entire accomplishment of music should aim at the union of purity of purpose and fineness of execution. The Association of Professional Musicians was established for the promotion of the art and the elevation of its professors. They should claim for themselves all freedom in their art work, but they would not descend to license. They would remember that "order is heaven's first law," and would endeavour to cultivate the study and appreciation of good poetry and good music, and would so try to use both as to promote their due and proper relationship. A noble art like theirs was not recklessly to be made to imitate the wild excesses of Pandemonium, because composers were deficient in art cultivation or in original genius. No! if they unhappily were not inspired to write good and true music, they could at least quietly and reverentially hear and respect the music of the great masters who had gone before, and bide their time until it should please heaven to send them another. Let them wait in that spirit, assured that music came from the heavenly abode; that the majestic and lofty sounds they heard, and which stirred the heart's emotions with mysterious yearnings for we knew not what, were the outpourings of eternal harmony in the realms of exalted sound, the echoes of our future music and of our future home. There they would find the exact adjustment of the relation of poetry to music. Mr. Ebenezer Prout moved, and Mr. Page (Nottingham) seconded, a vote of thanks to Mr. Cummings for his address. Mr. Lunn (Birmingham), Mr. Ward (London), Dr. Vincent, and Mr. S. S. Stratton (Birmingham), spoke briefly on the subject of the paper read by Mr. Cummings.

Mrs. Roskell, of London, followed with an interesting paper on "The Musical education of Children." In the course of the paper she spoke of her own study of music as a child, and its effects on children, and went on to say how easily children could be taught by love, and how

often they were turned away from music by the harsh tones of a teacher; by a blow on the little hands bravely doing their best to render rightly what had never been interpreted down to them in the region in which they lived. Experienced teachers did not care to teach the rudiments of music, and consequently this important work was left in the hands of those who had had very little musical training themselves. They all knew by experience that nothing was more difficult to undo than technical faults, and there was no reason why a little child should ever be allowed to contract them. When children were picking out their notes on the pianoforte they could easily be shown which part of the finger to press the notes with; and they soon understood what was required of them. Another point she dwelt on was that through incompetent early training a child was often made to dislike music, and when this happened they might say "good-bye to progress." A part of every lesson should be devoted to training the ear and teaching a child to distinguish individual sounds as well as chords. Musical structure was seldom taught to beginners and children were not told enough of the lives of the different composers.

Mr. Carl Courvoisier read an address "On intonation." He said he wished at the outset to state that intonation was not a matter of mere instinct in our sense of hearing, but was one of knowledge and experience. Instinctively correct intonation would be the lucky chance result of guess-work, and guess-work was the worst quality of amateurish proceedings. The Chairman, in thanking Mr. Courvoisier for his paper, said there were singers who did sing by pitch and not by relative intervals. That was a matter of fact, and there was no good questioning it. The singer could not, like the violinist, correct the intonation by listening for the harmonics, for no man could sing two notes at once. (Applause and laughter.)

Mr. J. P. Gibson brought the afternoon session to a close with his illustrated Lecture on "Northumbrian Scenery."

On Thursday morning, at 10 o'clock, the proceedings were resumed by an Organ Recital in the Cathedral by Dr. A. L. Peace, Organist of the Cathedral, Glasgow. The performance was of a very high order, and was thoroughly appreciated by the many organists present.

The Conference was again largely attended. Professor George Riseley, Organist of Bristol Cathedral, presided.

The Chairman read a paper on "The Development and Progress of Local Orchestras in Great Britain." He spoke of the deplorable state of orchestral music in this country as compared with that on the Continent, especially in Germany; the want of systematic education in all our large provincial centres, the lack of support from public bodies, the mischievous system of centralisation, the financial failure of orchestral concerts, the depressing effect upon native composers, and the loss suffered by students from the non-existence of local orchestras. The remedial schemes he proposed were (1) The establishment of a regular series of orchestral concerts in each large centre; (2) The formation of large amateur instrumental societies; (3) The granting from the various municipalities of annual subsidies towards the support of their local orchestras; and (lastly) the establishment of a good school of music in every large town, assisted by a Government grant. Mr. Riseley dealt with these four points in detail. He next spoke of the movement to render in their original form, and not by the organ alone in church services, the works written expressly for orchestral accompaniments. The favour with which this movement was being regarded led him to hope that the time had arrived when he might venture to propose a scheme that he had wished to make public—namely, the establishment of church orchestras on the same footing as church choirs. The orchestra and voluntary choir would be available on all festivals of the church and also on special occasions as determined by the authorities, and they would receive regular and systematic training in order that, by their aid, our musical services should be rendered in a much more legitimate and perfect manner than was the case at the present time. Such a scheme he maintained was perfectly practicable, and the use of musical instruments was justified in Holy Scripture. Mr. Riseley read many letters from bishops and others in favour of the scheme. The Bishop of Durham wrote: "The subject is one to which I have been led to give some attention at various times, and I have gladly expressed my opinion that on special occasions an orchestra may be used with excellent effect in church services. I believe there is scope for a very large development of orchestral church music. More than twenty years ago I called attention to the familiar fact of the origin of oratorios." He (Mr. Riseley) suggested that meetings of the clergy and laity, including both professional and amateur musicians, should be held in each large centre to consider the necessary preliminaries, and in concluding he suggested also that they should make application for an audience with Her Majesty the Queen and members of the Royal Family to gain their sympathy and support and take steps to apply for an annual State grant for each large centre.

Mr. Ebenezer Prout, in moving a vote of thanks to the Chairman for his paper, said he cordially agreed with the objects Mr. Riseley had in view. The foundation of local orchestras all over the country was certainly one of the best means that could be taken to promote the cause of their art in this country. Mr. W. H. Cummings, at some length, contended that the scheme proposed by Mr. Riseley was a terrible falling off from the scheme propounded last year. Mr. Riseley said they were not a musical nation, and they never would be a musical nation until they had local orchestras in every centre. That was why the Continent was in advance of them.

Mr. H. C. Banister delivered an address on "Some of the Pleasures of Delicate Musical Analysis."

In the afternoon a visit was paid to the Cathedral, where Dr. Ions explained the grand organ, and a Recital was given by Mr. J. M. Preston, Organist of St. George's, Jesmond. In the evening there was a Concert at the Town Hall, the programme consisting of compositions by members of the Society.

On Friday Dr. W. J. Ions took the chair and read a paper on "Some Anomalies of Notation." Mr. S. Reay, of Newark, then read a paper on "Northumberland Ballad Music." He said: To the abundant store of English ballad lore and ballad music the bards of the North country had contributed very largely. It was most natural that this should be so, for in the North and on the Borders events were continually happening which afforded fitting subjects on which the poet minstrels of the time could expatiate. They would scarcely fail to notice that the melodies of the more ancient of those ballads were founded on the old Church modes. This, amongst others, was the case with the humorous song "The mode o' wooing," in which there was a whole phrase identical with one in the Latin hymn "Audi benigne conditor," and there was in other respects a general resemblance between the two melodies. The examples were mainly selected from the collection of old ballads and songs published a few years ago by the Newcastle Antiquarian Society, under the title of "Northern Minstrelsy," and so ably edited by Dr. Bruce and Mr. John Stokoe.

Dr. Bruce read a paper on Northumbrian Pipes, illustrated by tunes on the instrument, played by Mr. Todd; and the afternoon meeting and a banquet held in the evening concluding the proceedings.

SIR CHARLES HALLÉ'S CONCERTS.

When the Manchester Conductor first brought his orchestra and chorus to London, nearly twelve years ago, for the performance of Berlioz's "Faust," the public received the work with indifference. Nothing daunted, however, Sir Charles Hallé persevered, and eventually with such success that "Faust" has become one of the most popular pieces in the repertory of choral societies. Metropolitan amateurs may almost be said to know it by heart, and the trouble and expense of again bringing the Lancashire choristers to London for the performances of the 8th and 9th ult. might, therefore, have been spared. They are a fine body of voices, and they sing with remarkable spirit and precision; but we missed the perfect refinement and exquisite light and shade to which Mr. Barnby has accustomed us at the Albert Hall. On the other hand, the orchestra was beyond all praise. Sir Charles Hallé has the score at his fingers' ends, and every detail in Berlioz's

rich orchestration was brought out with the utmost clearness. The marvellously brilliant rendering of the March caused an irresistible demand for its repetition, and the mocking Serenade was also encored. With regard to the solos, Mr. and Mrs. Henschel were as usual admirable in the parts of *Mephistopheles* and *Marguerite* respectively, and Mr. Barton McGuckin replaced Mr. Edward Lloyd at short notice, singing the somewhat thankless part with commendable care and conscientiousness.

The next Concert, on the 22nd ult., was purely orchestral, the Symphony being Brahms's genial work in D (No. 2). This was excellently rendered and the orchestra was heard to even greater advantage in Saint-Saëns's clever and showy Symphonic Poem, "Le Rouet d'Omphale." Cherubini's Overture to "Faniska" and a Suite of Dvorák were originally included in the programme, but for these Wagner's so-called Funeral March from "Götterdämmerung" and the "Siegfried" Idyll were substituted, doubtless for good and sufficient reasons. Another alteration had also to be made, Sir Charles Hallé feeling himself too unwell to play Beethoven's Concerto in G for which he was announced. In this emergency Lady Hallé kindly consented to play Mendelssohn's Violin Concerto, which she did with so much brilliancy that it cannot be said that the audience suffered by the change.

MONDAY AND SATURDAY POPULAR CONCERTS.

There was but a feeble assemblage of amateurs when these performances were resumed on Monday, the 11th ult., the prevailing sickness being the only reason that could be alleged for the number of absentees, for the entertainment was certainly not wanting in interest. It was Mr. Piatti's first appearance this season, and the esteemed virtuoso had brought with him a new Violoncello and Pianoforte Sonata, the fruit of his leisure hours in December last. This is the fourth work of its class from the same pen produced at the Popular Concerts during the last seven years. The first Sonata in C was heard on January 5, 1885; the second in D, on April 5 of the following year; and the third in F, on January 28, 1889. The latest example is entitled "Sonata Idillica," a very suitable appellation, for the style of the music is gentle and flowing rather than energetic, and the elegant vein of melody which prevails from the first bar is never interrupted by episodes of a brusque or agitated nature. The first and third movements in G major are separated by a brief *Intermezzo* in E minor, in the *scherzando* style. The most important work in each of the three movements is allotted to the violoncello, but the details for both instruments are marked by extreme refinement and polish. Rendered to perfection by the composer and Miss Fanny Davies, the Sonata was received with much favour, three recalls testifying to the satisfaction of the audience. Miss Davies gave an extremely brilliant performance of Mendelssohn's Capriccio in F sharp minor (Op. 5), and the instrumental portion of the programme was completed by Mozart's Divertimento in B flat, for strings and horns, which had already been performed this season at the Mozart Centenary Concert, and Beethoven's Pianoforte Trio in D (Op. 70, No. 1). Mr. Brereton brought forward Handel's very florid air "Furibando spira il vento" from "Partenope," and sang it with artistic skill.

The first Saturday performance of the year was devoted to the works of Beethoven, the instrumental pieces being the "Rasoumowski" Quartet in F (Op. 59, No. 1), the Pianoforte Sonata, familiarly known as the "Moonlight," of which Mdlle. Janotha was the executant, and the ever welcome Septet, the performers in which were Madame Néruda and Messrs. Straus, Egerton, Borsdorf, Wotton, Reynolds, and Piatti. Miss Fillunger sang in her most artistic manner the songs "Know'st thou the land" and "Penitence."

Schubert's Octet, performed in the usual manner—that is to say, with a pause between the third and fourth movements—occupied the central position in the programme of the following Monday and was rendered by the same artists as Beethoven's Septet, with the addition of Mr. L. Ries. The Concert commenced with Rubinstein's popular Sonata in D, for pianoforte and violoncello (Op. 18), played by Miss Janotha and Signor Piatti, and the Polish pianist brought it to a conclusion with Chopin's Scherzo in B minor (Op. 20). Mr. Charles Tinney being unable to appear as the vocalist, Mr. Norman Salmond sang in his place, his selection of Wallace's song "The Bellringer" being peculiarly appropriate under the circumstances.

Formal record is alone required of the Concert on Saturday, the 23rd ult. Miss Fanny Davies and Signor Piatti repeated the latter's "Sonata Idillica" for pianoforte and violoncello, and the other concerted works were Schumann's Quartet in A minor (Op. 41, No. 1) and Schubert's Trio in B flat (Op. 99). Miss Davies gave three of Schumann's trifling pieces for pedal pianoforte, and Mrs. Helen Trust was very successful in two of Arne's nearly forgotten songs, "Gentle youth" and "The Traveller Benighted."

On the evening of the 25th ult. a disappointment awaited the audience. Brahms's new vocal Quartets and Gipsy Songs were to have been repeated, but Mrs. Henschel was unfortunately too unwell to appear, and Mr. Henschel gave instead Loewe's magnificent *Lieder*, "Der Erl-könig" and "Henry the Fowler," delighting his hearers with his incomparably fine vocalisation. The concerted works were Mendelssohn's Quartet in A minor (Op. 13) and Schumann's Pianoforte Quartet in E flat (Op. 47), Miss Janotha played Chopin's Polonaise in F sharp minor (Op. 44), and Madame Néruda two movements from Franz Ries's Violin Suite in G (Op. 34), an encore being exacted in each instance.

WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

Not the slightest reproach of inappropriateness as regards selection could be made against the programme of the third Concert of the season at the Royal Academy of Music, on Friday, the 22nd ult. The pianoforte was the only instrument that did not agree with the title of the Society, but as by its means an English composition figured on the list of four pieces it certainly did not prove an obstacle to the success of the scheme. The work referred to was Mr. John F. Barnett's Grand Sonata in G minor (Op. 41), for flute and pianoforte, with Mr. W. L. Barrett and the composer as interpreters. The flautist's part is the more showy, having some exceptionally brilliant passages in the final *Allegro*, whilst the *Andante* movement consists of a lovely melody for this instrument. Mr. Barrett's skill had ample scope, and not a point was missed. Mr. Barnett of course played the pianoforte part with all requisite judgment, and after being complimented as an executant received the honours due to the composer of a thoroughly effective work. The interest of Reicha's Wind Quintet in G major was well sustained by Mr. Barrett (flute), Mr. E. W. Davies (oboe), Mr. Egerton (clarinet), Mr. Busby (horn), and Mr. W. Wotton (bassoon). The same performers, with the addition of Mr. H. F. Sharpe (pianoforte), did justice to Ludwig Thuile's Sextet (Op. 6), a melodious and excellently balanced work of four movements, of which the Larghetto (E flat) and Gavotte (in G) are particularly pleasing. Though placed last in the programme it made such an eminently favourable impression as to keep the audience in their seats until the last bar had been played. The other piece was Glinka's Trio Pathètique, for clarinet, bassoon, and pianoforte, the brief movements of which received their fair share of attention.

MR. DANNREUTHER'S CONCERTS.

Although Pianoforte Recitals and Chamber Concerts have increased enormously within the last few years, artists are so prone to confine themselves within a narrow repertory that many master works, especially for pianoforte solo, continue to lie neglected, while a few favourite compositions of Bach, Beethoven, Chopin, and Schumann are repeated again and again with a frequency that becomes irritating. The programmes of Mr. Dannreuther's Concerts in his commodious music-room at 12, Orme Square, on the 5th and 19th ult., served to remind us of these unfortunate facts. On the first occasion the admirable pianist presented Bach's wonderful Thirty Variations on a theme in Sarabande form (written for Johann Theophilus Goldberg, a gifted virtuoso and one of Bach's latest pupils), composed for a harpsichord with two manuals. The series,

according to Spitta, "exhibits such a wealth of invention and ingenuity that this work alone would be sufficient to make him immortal. His clavier technique is displayed in its most brilliant light, and in quite a new way, in consequence of the freest and most productive use of the two manuals." Much more than this might be said concerning these Variations, in which foreshadowings of the methods of Beethoven and even of Schumann are observable. At the second Concert Mr. Dannreuther performed Schumann's remarkable Sonata in F minor (Op. 14), or "Concert sans orchestre," as the composer described it. While the Sonatas in F sharp minor and G minor are heard tolerably often, the intermediate work is generally neglected, probably on account of the stupendous difficulties of the final movement. It is rendering Mr. Dannreuther the barest justice to say that in both these monumental compositions he displayed technical skill almost unsurpassable, and we cannot but express regret that he does not more frequently claim attention in the public concert-room. Concerning the general programme on the dates above named, it need only be said that they were both interesting, the first containing a Pianoforte Quartet in E flat by Dvorák (Op. 87) and the second a series of three "Spring Fancies" for viola and pianoforte by E. Kreuz (Op. 9), which on other occasions may obtain more attention than it is now possible to bestow upon them.

HIGHBURY PHILHARMONIC SOCIETY.

The enterprising Association over which Mr. Gilbert H. Betjemann holds potent and valuable sway increased the debt of gratitude which amateurs already owed to it, by producing Dr. Hubert Parry's "De Profundis," for the first time within the Metropolitan radius, at the Concert given at the Highbury Athenæum on the 18th ult. When this work was introduced at the Hereford Festival in September last it was immediately hailed as a masterpiece, alike for the splendid mastery over all the technicalities of musical science which it evinces from first to last, and also for the command of feeling and expression which is not always met with in combination with contrapuntal skill of the first grade. It would, of course, be unjustifiable to assert that Dr. Parry possesses genius sufficient to entitle him to be measured with Bach and Beethoven; but certainly in this setting of the 130th Psalm we discover qualities rarely found in union, and as gratitude is defined as a lively sense of favours to come, Dr. Parry will be expected to maintain the lofty standard he set for himself in this latest emanation of his undoubted genius. A choral work which includes writing for three choirs of four voices, two choirs of six voices, and four choirs of three voices, necessarily demands patient study even from the ablest executants, and we are awarding the Highbury choralists the highest praise it is possible to bestow in saying that they attacked and vanquished all the most arduous passages in the "De Profundis" with apparent ease, scarcely any hesitation being noticeable from first to last, though the pace adopted in the final chorus, "Et ipse redimet Israel," was perilously quick. Considering that the orchestra consisted mainly of amateurs, it is also entitled to share in the commendation, for, making allowance for some roughness, the intricate accompaniments were very ably rendered. The "De Profundis" was preceded by an orchestral selection from the third act of "Die Meistersinger," which went well under the *bâton* of Mr. G. R. Betjemann, and was followed by Mr. F. Corder's bright and picturesque Cantata "The Bridal of Triermain," which some regard as the composer's most successful achievement. In this the choir and orchestra were also heard to advantage. Due justice was rendered to the solo parts by Miss Anna Williams, Miss Eleanor Rees, Mr. Henry Piercy, and Mr. Brereton, although the first and third in the order named were singing at very brief notice in place of Miss Carlotta Elliot and Mr. Charles Chilley, who were absent through illness.

FINSBURY CHORAL ASSOCIATION.

A feature of the programme of the interesting Concert given by the Finsbury Choral Association at the Holloway Hall, on the 21st ult., was the performance for the first time of a setting by Dr. J. F. Bridge of the poem "The Inchcape Rock." It may at once be said that the work, short and not to any degree elaborate in construction, will at once meet with a large share of popular favour from the fact that it is a bold and vigorous setting of the well-known legend. There is no attempt at intricacy, and the composer has said what he has had to say in a plain, straightforward manner. The ballad is highly effective and an attractive vein of melody runs throughout the whole; the means at command for producing local colouring have been well utilised, and Dr. Bridge has reproduced the wash of the waves in a most realistic fashion, whil. the bell, the centre of interest, has not been forgotten, being represented by a single note upon the horn, which, whether played in conjunction with a pneumatic tube or not, is remarkably telling in effect. The vigour of the vocal parts and the character shown in the orchestral portion at once stamp the composition as one which is likely to share and augment the popularity of the poem. The performance of the work by all concerned—when due allowance has been made for the havoc created in the ranks of both singers and players by the prevailing epidemic—was remarkably good, and spoke well for the skill and intelligence of Mr. C. J. Dale, the trainer and Conductor of the Association. The ballad was conducted by the composer, and the reception of both was most hearty. The interest, great as it was, did not cease with this number of the programme, for the singing of the choir of several part-songs, including Prout's "Hail to the chief," Eaton Faning's "The Miller's wooing," Leslie's "The daylight is fading," and Macfarren's "The hunt is up," was praiseworthy in the extreme. The orchestra, an earnest body of players led by Mr. Halfpenny, did much useful work, while the approval with which the efforts of Madame Clara Samuell and Mr. Ffrangcon Davies as vocalists were met was unbounded. There was a large audience, and the progress of musical art in this part of London at least would seem to be followed with a good deal of interest and enthusiasm.

ORATORIO IN ST. PAUL'S.

A great portion of Mendelssohn's early Oratorio was, as usual, given on Monday afternoon, the 25th ult., as the Anthem at the Dedication Festival in St. Paul's Cathedral. The Order of Service was the same as that sanctioned for many years by Dean Church—viz., the ordinary course of Evening Prayer to the place prescribed for the anthem. The Proper Psalms of the day—cx., cxii., and cxlvii.—were sung to chants by Crotch, Lamb, and Sir John Stainer, with organ accompaniment only, until the Glorias, where the full orchestra was effectively employed. The music for the Canticles was that in A of Dr. Martin. The selection from "St. Paul" proceeded from the Overture to the impressive scene of the Conversion, and comprised some of the finest choral numbers of the work, such as "Rise up, arise," "O great is the depth," the always acceptable "How lovely are the messengers," and of course the chorale "Sleepers, awake." These were steadily given by a large body of singers, conducted by Dr. Martin, with Mr. Hodge at the organ. The principal soloists were Messrs. Kenningham, Fryer, Kempton, and Grice, and Masters Dean and Abbot. In the morning Dean Gregory introduced orchestral accompaniment into the Choral Communion, a numerous band located in the choir galleries assisting in the arrangement of Weber's Mass in E flat and in Gounod's "O Salutaris Hostia." The Cathedral in the afternoon was well filled.

NEW SHAKESPEARIAN MUSIC.

The difficult task of writing music to accompany a poetic drama cannot be spoken of as one which offers much temptation to composers, especially if they belong to those who "yearn" for appreciation. Nothing more discouraging than the attitude of English audiences towards such productions can well be imagined. The majority talk while the Overture and *Entr'actes* are being played, and those who listen—after a fashion—seldom give the smallest token of approval, be the composition or its performance ever so good. The average playgoer, in fact, seems to regard music as something to be endured rather than

enjoyed. Surely those managers who, with enlightened liberality, provide good music, might also insert a notice in their programmes urging the audiences to listen to it. As things are now, the music written by Mr. Henschel for "Hamlet" at the Haymarket Theatre, and that by Mr. Edward German for "Henry VIII." at the Lyceum, may be described as far too good, if not for its purpose, then for the majority of its hearers. A quadrille would probably please them better.

Mr. Henschel's music consists of five pieces—viz., a Prelude, "Hamlet"; a Danish March, in the Trio of which two national melodies are utilised; an *Entr'acte* "Ophelia"; an *Allegro impetuoso;* a sort of Funeral March, called "Ophelia's Death"; a Pastorale to precede Act V., and short snatches of melo-dramatic music. The five pieces which will, it is highly probable, become popular in the Concert-room, are, though modern in style and treatment, perfectly clear in form; and the rare combination of significance and beauty has been attained in the melodic material. The Prelude, the "Ophelia" movement, and the *Allegro impetuoso* are founded on representative themes, two being devoted to *Hamlet* and depicting his irresolution and his passionate desire for action, and the third suggesting the loving nature of *Ophelia*.

Mr. Edward German's music is less introspective, less psychical than Mr. Henschel's—less "symphonic," let us say, to speak technically. The character, locality, and epoch of the play naturally lend themselves to music of a straightforward "Old English" character. This our young English composer has supplied with a liberal hand, the dance music being of a particularly "taking" kind. The *Entr'actes*, however, and certain short passages which occur as the scenes are changed—this, by the way, is done with marvellous skill—touch the tragic note of the play; they have a rich sombre colour that is in admirable keeping. Mr. German has set "Orpheus with his lute" very happily as a trio for female voices, which was sung with great charm by the Misses Kate Lewis, Lancaster, and Minnie Robinson. The Procession March in Act IV. is effective and should become popular. It should be said that in both cases the orchestra—under the direction of Carl Armbruster at the Haymarket and of Mr. Meredith Ball at the Lyceum—is thoroughly efficient.

"THE MOUNTEBANKS" AT THE LYRIC.

For any reflection of the tragic circumstances under which Messrs. W. S. Gilbert and Alfred Cellier's comic opera "The Mountebanks" (produced on the 4th ult.) was completed, the investigator must seek elsewhere than in the score. No more in the orchestration than in the vocal portion is there a suspicion of the fate that awaited the composer almost ere the ink had dried upon the paper. The music is as bright and joyous as though Cellier throughout had been in the best of health and spirits, and as if, having reached the height of his ambition by writing a work in association with Mr. Gilbert, he had felt confident it would not be the final fruit of their partnership. Albeit quite as merry in tone as the comicality of the author's lines demand, the melodies are unvaryingly dainty and refined, whilst the instrumentation happily illustrates the dramatic situation. A few of the numbers—a brigand's song with the refrain "High, Jerry, ho!" a dancing trio, and a duet for a couple of automata, "If our action's stiff and crude" (each verse ending with the direction to "Put a penny in the slot!")—so immediately catch the ear that their future popularity is beyond question. Not often does a comic opera appeal with such force, in equal degree, to the advocate of taste and elegance and to the patron who asks for nothing more than pretty tunes. The dialogue bristles with those odd turns of expression in which Mr. Gilbert has no rival, and genuine fun accompanies the working-out of a story dealing with the effects of an elixir making all who partake of it the individuals they for the moment pretend to be. Mirth-provoking, to an exceptional degree, are the jerky movements of a dismal clown and a dancing girl when turned into wax figures that have to be periodically wound up, and the involuntary change of the brigands into monks. The droller characters are sustained with abundant spirit by Mr. Monkhouse and Miss Aida Jenoure (as the automata), Mr. Lionel Brough, and Mr. Frank Wyatt, and the vocal ability of Miss Geraldine Ulmar, Miss Lucille Saunders, Miss Eva Moore, and Mr. J. Robertson is effectively manifested. Band and chorus are good, and Mr. Ivan Caryll justifies his appointment as Conductor of a work that in every way must be regarded as satisfactory.

OBITUARY.

Singular pathos attaches to the death of Mr. Alfred Cellier on the eve of the production of the work which it might have been hoped would have proved one of the greatest triumphs of his life. He was born December 1, 1844, became a choir boy at the Chapel Royal, St. James's, and later, Organist at Blackheath, Belfast, and St. Alban's, Holborn. In 1871 he was appointed Musical Director at the Prince's Theatre, Manchester, and began his career as a composer by the production of a comic opera, "The Sultan of Mocha," in 1874. From 1877 to 1880 he was Conductor at the Savoy Theatre, where he produced several operettas, among which may be mentioned "The Spectre Knight" (libretto by Mr. Albery) and "Mrs. Jarramie's Genie," in which his brother François collaborated. In 1875 he wrote an opera, "The Tower of London," and in the following year "Nell Gwynne" to a book by Mr. Farnie, which, however, was never produced. The music was used up in "Dorothy," his most popular work, produced at the Gaiety in 1886, and which had a "run" of over 900 nights. This was followed by "Doris" in 1889 and the "Mountebanks" just produced. He also wrote a Cantata founded on Gray's Elegy, produced at Leeds in 1883, a Suite for Orchestra, and a considerable number of songs. Mr. Cellier died on December 28, at Torrington Square.

Mr. Thomas Henry Weist Hill, Principal of the Guildhall School of Music, died at his residence in South Kensington, on Christmas Day. He was born in London January 3, 1828, and learnt music at the Royal Academy, where he became King's Scholar. After making several tours as a violinist, and playing in the orchestra at Drury Lane, he was chosen in 1874 to conduct the music at the then newly-opened Alexandra Palace; and both here and a little later (in 1878-9) in conducting the Orchestral Concerts of Madame Viard-Louis, he displayed great ability and enterprise in the introduction of new works. To him London owes the first performance of Goetz's Symphony, of Svendsen's First Symphony, of Bizet's Suite from "L'Arlesienne," of Massenet's "Scènes Pittoresques," and many other works, particularly of the French School. In 1880 he was chosen the first Principal of the new Guildhall School of Music, and the enormous growth of the School is the best tribute to his energy and ability. Latterly, increasing ill-health almost incapacitated him for work. He has written several pieces for violin; but perhaps the only piece of his which can be called popular is a Gavotte for strings, afterwards published for pianoforte as "The Pompadour."

Many concert-goers of former years will hear with regret of the death of Mr. John Baptist Zerbini, who died in Australia, on November 28 of last year, at the age of 52. The deceased joined the orchestra of Drury Lane Theatre as a violinist when he was only 17, and some ten years later became a member of the regular Monday Popular Quartet party, in which he played the viola, afterwards being selected to officiate as accompanist. In 1885 he went to Australia, and became organist of a church at Melbourne, in which city he died.

Baron Bodog d'Orczy, who died in London on the 20th ult., at the age of 56, was a member of a distinguished Hungarian family. Having a strong natural taste for music, he was driven by pecuniary losses to adopt music as a profession, studied at Brussels, and eventually settled in London. His opera, "Il Rinnegato," produced at Her Majesty's Theatre in July, 1881, was, we believe, the only work by him which was brought to public performance, but he leaves two other operas in manuscript.

Miss Annie Richardson, who has been for several years before the public of Liverpool as a very excellent contralto, succumbed, after a lengthy illness, on the 15th ult. The deceased had been a leading member of the choirs of St. Francis Xavier, Liverpool, and St. Mary's, Birkenhead, and was well-known on the Concert platform.

On the 23rd ult. one of the most promising young professors in Liverpool, John Sebastian Evans, was called away. He was but twenty-three years of age and a clever pianist, violinist, and all-round musician. He would have been the natural successor to the long established connection of his father, Mr. John Evans.

The death is announced, on the 10th ult., at Berlin, of the veteran German musician and critical author, Heinrich Dorn. He was born at Königsberg, in 1804, and received his musical instruction at Berlin, where he studied under Ludwig Berger and Zelter. As early as 1826 his opera "Die Rolandsknappen" was produced at the Königstädtische Theater of Berlin, which was followed by a number of other operatic works from his pen, amongst them one entitled "Die Nibelungen," which met with much success at Berlin and elsewhere, and the overture to which is still occasionally to be met with in German Concert programmes. Dorn was successively Capellmeister at Hamburg, Riga, and Cologne, before he succeeded Nicolai in the conductorship of the Berlin Opera, in 1849; a position from which he retired with honours in 1869. While at Cologne, in 1845, he founded a "Musikschule," which was soon after converted into the well known Conservatorium of that town. Dorn was also for a short period the instructor of Schumann in counterpoint. As a critical writer and teacher he was highly esteemed and in full activity almost up to the last.

We have also to record the death, on December 30, at Prague, of Arnold Vogel, director of the Sofia Academy, and Professor at the Conservatorium, aged seventy-one.

On December 31, at Leipzig, Helène Jadassohn, esteemed vocal professor, aged forty-eight.

On the 2nd ult., at Milan, Giovanni Paloschi, editor of the *Annuario Musicale* and other publications connected with musical art.

On the 6th ult., at Milan, Antonio Sangiovanni, professor at the Conservatoire.

On the 6th ult., at Gera, Wilhelm Tschirch, Court-capellmeister, popular composer of male quartets, aged seventy-three.

On the 7th ult., at San Remo, Elisabeth von Herzogenberg, gifted pianist, wife of the composer Heinrich von Herzogenberg, aged forty-four.

On the 8th ult., at Milan, Clementina Bartolini, once a much esteemed operatic singer, aged seventy-six.

On the 12th ult., at Nemours, Jean Baptiste Marie Chollet, once a celebrated operatic tenor, who created the titular parts in "Fra Diavolo" and "Zampa," aged ninety-three.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Choral and Orchestral Association (a title that sadly needs abbreviating), under Mr. G. J. Halford's direction, gave a performance of Mendelssohn's "Elijah" in the Town Hall on the 23rd ult. Although the standard of excellence is not that of the Festival Choral Society, still, with good local principals—Miss Mabel Grove, Miss Nellie Pritchard, Mr. Hamlyn Crimp, and Mr. Williams Evans—the Society gave a good rendering of Mendelssohn's work, which was thoroughly appreciated by the audience. Mr. C. W. Perkins, at the organ, gave valuable assistance. On the afternoon of the same day Mr. Perkins gave an Organ Recital in the Town Hall, playing, among other pieces, Handel's Dead March in "Saul" and the Marche Funèbre of Chopin, *In Memoriam* the late Duke of Clarence.

The great musical event of the month of February will be the performance of Professor Stanford's Oratorio "Eden," by the Festival Choral Society, on the 4th inst. This is looked forward to with the greatest interest in musical circles.

Mr. W. G. Halliley gave a good miscellaneous Concert in the Town Hall on the 2nd ult. The vocalists were Miss Carrie Curnow, Miss Agnes Johnson, Mr. Musgrove Tufnail, and our popular alto, Mr. H. R. Bickley; and instrumental solos were given by a clever young pianist, Mr. G. H. Manton, and by Mr. J. H. Cockerill, harpist.

On the 4th ult. Mr. J. W. Turner opened a season of opera in English at the Grand Theatre. So far the works performed are all such old friends as "Maritana," "The Bohemian Girl," "The Lily of Killarney," and so forth. Mozart's "Don Giovanni" was produced with success on the 15th ult., and on the 18th Bellini's "La Sonnambula" was revived after a lapse of six years. Among the new members of the Company Miss Amelia Sinico, Miss Annie Roberts, and Miss Amy Martin have met with success, while our Birmingham friend, Mr. John Ridding, has made great advances as a stage-singer.

The second of Mr. Stockley's Orchestral Concerts took place in the Town Hall, on the 21st ult. Handel's Dead March in "Saul" was played at the commencement, as a tribute of respect to the memory of the late Duke of Clarence, and mourning was worn by many of the audience. The principal piece of the programme was Spohr's Symphony "The Power of Sound," which was well given, the violoncello solo in the *Andantino* being beautifully played by Mr. C. Ould. New to Birmingham were the Gavotte and Minuet, by C. Lee Williams; an Andante, entitled "Sleep," by Dr. Joseph Parry; and a Nocturne, by J. D. Davis, a local composer. All were well performed and cordially received. Miss Marian McKenzie and Mr. Edwin Houghton were the vocalists. Miss McKenzie sang Raff's "Ave Maria" and a quaint and pleasing song, "At Parting," by Jacob Girtley. Mr. Houghton made a most successful *début* here, singing Gounod's "Lend me your aid" in brilliant style.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Several public schools Concerts which took place at Christmas, too late for inclusion in last month's issue of The Musical Times, are the only musical events that have occurred for more than a month. Clifton College, the Grammar School, and the Cathedral School were among the institutions where Concerts were given, and the character of the performances was such as to win general approval. In our large public schools the tonal art is being studied with ever increasing zeal and assiduity, and the degree of proficiency increases every year. Not only are there Choral Societies attached to the three institutions named, but orchestral music has long been studied there with encouraging results.

The Ladies' Night of the Bristol Madrigal Society was fixed for the 14th ult., and an exceptionally good programme of compositions, almost entirely by English writers, was prepared; but the lamented death of the Duke of Clarence occurring on the morning of that day, the Concert was postponed indefinitely.

At present active preparations are being made by the numerous choral and orchestral societies for forthcoming performances. Music itself is in a most healthy state in Bristol, but, unfortunately, the financial results of Concerts given by local associations are not encouraging. The short series of Monday Popular Concerts has again resulted in a loss, and once more the guarantors will probably be called on to make good the deficit.

Changes for the better have been made by the new Dean of Bristol, Dr. Pigou, although he has only been here a month. For years the state of things at the Cathedral was anything but inspiriting, the services were of a humdrum character, and they were attended by sparse congregations. Dean Pigou, who is himself a good amateur musician, has already wrought wonderful changes. The internal arrangements of the Cathedral are brighter, the musical services are more ornate, and life and energy take the place of apathy and listlessness. These things gladden the hearts of amateur musicians and those who have an interest in the Mother Church of the diocese.

The paper read by Mr. Riseley at the National Society of Professional Musicians' Conference has created some stir in his native city, where he has done so much to foster a love for orchestral music. In regard to his idea to form Cathedral orchestras, circumstances are certainly in his favour for giving a practical demonstration of his notion in Bristol, and there is every reason to believe a start will soon be made. So great has the musical awakening already been at our Cathedral in a short time, and so hopeful does every prospect seem, that one is warranted in making the statement that very soon our Cathedral will be the busy centre of musical life which will have an exhilarating effect upon the whole community of

the Western city. Indeed, it can be asserted with some degree of authority that popular week-day recitals like those at Gloucester will shortly be established; that performances of Oratorios by a large choir, with the aid of an orchestral band, will occasionally be given in the Mother Church; and that in all probability the sacred works hereafter included in the Festival programmes may be unfolded therein.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

Messrs. Paterson's Orchestral Concerts have practically occupied the field last month, and it is pleasant to record that the performances have been very successful and largely attended. On the 4th ult. Mr. César Thomson made his first appearance in Scotland. Mr. Thomson, however, had just recovered from a long and severe attack of influenza, and there was a general agreement to reserve judgment until he should appear under happier conditions. The charming Intermezzo from the "Cavalleria Rusticana" was also played for the first time in Scotland the same night and won an encore. The Symphony was Schumann's "Rhenish," and the programme closed with an excellent and spirited performance of the "Tannhäuser" Overture. On the 11th ult. the first part of the Concert was devoted to the works of Beethoven. Overtures to "Leonora" (Nos. 1 and 3) were an interesting study as well as a pleasure to hear, and if the Ninth Symphony (instrumental portion) left something to be desired in delicacy of treatment, it was played with ample vigour. Mendelssohn's "Calm Sea and Prosperous Voyage" and an Adagio for strings, by Bach, followed, and two of Dvorák's Slavonian Dances made a bright *finale*. Madame Belle Cole sang "In Questa Tomba," "Creation's Hymn," and a composition by Gounod. On the 18th ult. the Edinburgh public had an opportunity of renewing their acquaintanceship with Mr. Fred. Lamond, who, by dint of perfect technique, tremendous power, and a thorough appreciation of the beauties of Tschaikowsky's second Concerto, won enthusiastic applause from audience, orchestra, and from Mr. Manns himself. Mr. Lamond chose for his solo Liszt's "Norma" Fantasia. A selection from Gluck's works, Overture to "Iphigenia in Aulis" and the Ballet music from "Orfeo," was warmly received. MacCunn's interesting "Land of the Mountain and the Flood" Overture brought the programme to a close.

The Reception given to the Professor of Music by the Edinburgh Society of Musicians was an unqualified success. A large and very representative company assembled in the Waterloo Rooms, including the Lord Chief Justice, Sir Arthur Mitchell, Sir R. Murdoch Smith, Sir Douglas Maclagan; Sir Thomas Clark and Sir John Boyd, former Lord Provosts; many of the Professors in the University, the most important legal dignitaries, and other prominent citizens. Letters of apology, most of them containing expressions of the warmest interest, were received from the Lord Provost, the Marquis of Huntly, Lord Stormonth Darling, and others. Mr. Lichtenstein, President, welcomed Professor Niecks in the name of the Society in a happy speech which dealt with the change in Scotland's attitude to music and musicians since they hanged Rogers on Lauder Bridge and assassinated Rizzio in Holyrood. The President said that the executioners now were the Press. He dealt with some of the difficulties in the way of the new Professor, and said that far from being a bed of roses it was more than probable that several Scotch thistles would be found in the chair to disturb his peace. He deprecated, in matters connected with art, the introduction of Chauvinism, which, under the name of patriotism, too often descended to parochialism. He went on to quote some of Mr. Niecks's more striking testimonials and to enumerate some of his qualifications. A testimonial from Dr. Langhans, Mr. Niecks's old professor and the translator of his own pupil's "Life of Chopin," was particularly interesting. Professor Niecks on rising to reply was enthusiastically received. He referred to the different views of the scope and aim of the Reid Chair which have been so freely expressed and discussed, and promising to deal with the subject in more detail in his inaugural address, he merely stated that he was not in favour of any scheme which proposed to make the Reid Endowment responsible for a music school or a local orchestra. He pointed out that not only enthusiasm, but men and money were absolute necessities for any such undertaking as the establishment of a music school. His first duty was to his University as its professor, but he declared himself not only willing, but eager in any way and in any capacity to assist in any proposal to further the cause of music in Edinburgh and Scotland.

The Annual Reid Concert is to be given this year as usual on the founder's birthday, the 13th inst., when Professor Niecks will himself conduct what he hopes will prove the nucleus and beginning of a local resident orchestra. The programme will be drawn from works of the eighteenth century, and Miss Macintyre and Mr. Max Pauer are engaged as soloists.

In Dundee University College, on the 12th ult., Mr. Franklin Petersen gave a Lecture on "Lohengrin" as an introduction to a double course of Lectures on the History of Music. The Lecture was illustrated by Mrs. Petersen, Miss Lichtenstein, and the Lecturer.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The local records for the past month are concerned exclusively with the Choral and Orchestral Concerts, as it is only after their work is brought to a close that the smaller societies have a fair chance of appealing to the musical public. Never less than twice a week, the amateur can always count upon an excellent bill of fare at St. Andrew's Hall during the Choral Union short season. Call it, if you like, a monopoly. The possession of the field is, all the same, good, as it has, indeed, been for many years past. Beginning with the customary New Year's Day performance of "The Messiah," Mr. Joseph Bradley's choristers gave an excellent account of themselves, and there was no less satisfaction with Mesdames Clara Samuell and Belle Cole, Messrs. Durward Lely and Foli as the soloists. On the 14th ult. the choir migrated to the City Hall, where another performance of Handel's immortal work was given for the convenience of our East End friends. Several times the Society has drawn upon the pathetic strains of the Dead March from "Saul"; but it may safely be said that on no previous occasion was the solemn composition listened to with more profound feeling. Every heart seemed to be with the bereaved ones at Sandringham, and though there was no official intimation, the large audience rose at the first bar of the great death song. At St. Andrew's Hall, on the evening of the 16th ult., the March was played at the opening of the seventh Popular Concert. Here a sympathetic chord was also struck. The audience evidently looked for a tribute to the deceased Duke's memory, and the response was impressive to a degree.

Briefly reviewing the work for the past month accomplished by our leading musical organisation, it includes performances of Dr. A. C. Mackenzie's Benedictus for violin and orchestra, Beethoven's C minor Symphony, Dvorák's Slavonian Dances (Nos. 2 and 4 from the second suite), Berlioz's Symphonie Fantastique, and Schumann's "Rhenish" Symphony. Mr. César Thomson showed his artistic perception in one of Wieniawski's Violin Concertos. The "Beethoven Night," on the 12th ult., was well worth remembering, for the Bonn master's Overtures "Leonora" (No. 1 and No. 3) were in the programme. We had also the Choral Symphony, and a remarkably good performance of the exacting work has to be recorded. The soloists were Mesdames Fillunger and Sarah Berry, Messrs. E. Houghton and Grice. Reverting to the seventh Popular Concert for a moment, Schubert's colossal Symphony, the so-called "No. 10," had the place of honour in the programme. Though of course the great work has been heard here before, it never had a finer rendering than on the evening just named, and at the close the Conductor had one of the heartiest recalls he has ever experienced hereabout. The programme otherwise contained a selection from Raff's "Lenore" Symphony, the Prelude to "Parsifal," and Mr. Plunket Greene sang Hans Sachs's Monologue, as also a trio of Hungarian melodies, to the satisfaction of his audience. On the 19th ult. the

programme comprised Tschaikowsky's first Pianoforte Concerto for Mr. Frederic Lamond, Haydn's "Oxford" Symphony, and Dr. Mackenzie's ballad for orchestra, "La Belle Dame sans Merci." For the 26th ult. a Wagner night was announced, and on the 28th Mr. Hamish MacCunn's new dramatic Cantata "Queen Hynde of Caledon" was to have its initial performance.

At the third Concert of the Paisley Choral Union, on the 13th ult., the attendance was not creditable to the musical tastes of the dwellers on the banks of the Cart. With such works as Spohr's "Last Judgment" and Gade's "The Crusaders" in the programme a large audience might have been expected. It was, moreover, pretty well known that the choristers had been drilled to excellent purpose by Mr. James Barr, and hence a good many folks journeyed from Glasgow to renew their acquaintance with the couple of attractive works. Nor was the journey in vain, for it must be frankly avowed that the Paisley vocalists distinguished themselves almost beyond any previous experience. This is saying a good deal, because the choir justly prides itself on its attainments. The members are animated by artistic desires, and great care is bestowed upon the selection of the voices, recruited, as they are, from a junior organisation, which is also a credit to Glasgow's neighbouring burgh. Again, the soprano contingent is a strong body, the quality of tone is admirable, recalling, indeed, some experiences of the best Yorkshire choirs. As has already been said, both works received every justice, an orchestra of forty performers from the band of the Glasgow Choral Union played the accompaniments, and the soloists were Miss Fillunger, Miss Sarah Berry, Mr. E. Houghton, and Mr. Robert Grice.

MUSIC IN LEEDS AND DISTRICT.

(From our own Correspondent.)

We have had the usual annual performances of "The Messiah," which, in Yorkshire at least, are now looked upon as a function indispensable to Christmas and its proper observance. Of the performance given by the Leeds Philharmonic Society on December 21, nothing more need be said than that the high standard of excellence attained on previous occasions in the same work was fully maintained. Mr. Edward Lloyd being unable to fulfil his engagement, Mr. Henry Piercy undertook to replace him in the tenor solos. The Halifax Choral Society's "Messiah" Concert was given on December 17, the audience being large in spite of the thick fog which filled the room. Notwithstanding the latter circumstance, choralists and soloists alike were entirely successful in their efforts to do justice to Handel's well-known music. Mrs. Conway sang the soprano solos, Miss Dews the contralto, Mr. Philip Newbury the tenor, and Mr. Bantock Pierpoint the bass. Mr. W. H. Garland conducted. Handel's Oratorio was also given by the Huddersfield Choral Society on December 18.

Two series of Popular Concerts that enjoy a fair amount of patronage in Leeds are Mr. Haddock's Musical Evenings and Messrs. Harry Sykes and Hall Stabler's Saturday Evening Concerts. At the former, popular artists are engaged to play what may be termed "popular classical music"; and at the latter, high-class miscellaneous music is mainly drawn upon for the programmes.

An important musical venture (for Leeds, that is, where the taste for such things is much in need of cultivation) has been the formation of the Leeds String Quartet Party, the members of which propose to give periodical Recitals of concerted chamber music. The first Concert, on the 7th ult., was a success in an artistic sense only; but the excellence of the programmes and the executive ability of the musicians who undertake the performance of them should ensure liberal patronage as the scheme becomes more widely known. The quartet party consists of Messrs. Müller, Verdi Fawcett, A. John Gutfeld, and Alfred Giessing, and their efforts at the opening Concert aroused considerable enthusiasm. Miss Pierce sang songs by Goring Thomas and Mozart, and was artistically accompanied by Miss Kate Smith.

The seventh Huddersfield Subscription Concert, on the 6th ult., took the unusual form of an amateur Concert. The programme was of the miscellaneous order, and need not be entered into in detail. It is not too much to say that all were thoroughly successful, notably Mrs. T. Dyson (soprano) in solos by Meyerbeer and Millard, and Mr. C. F. Haigh (tenor) in two songs by Pinsuti and Grimshaw respectively. Miss Alice Simpkin played a couple of violin solos. Mr. Ibeson accompanied.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The only thing of special interest given here at Christmas time was Mercadante's "Seven Last Words," which, though strangely inappropriate to such a season, proved highly acceptable as a good sample of the Neapolitan writer, who is known here chiefly through the medium of his B flat Mass. The "Seven Last Words" is characteristic, and credit is due to Mr. J. O. Shepherd for unearthing this composition. A MS. "Ave Maria," by Mr. Claude Jacquinot, for baritone solo and orchestra, also claimed attention at the same Concert, which was given at the Court Theatre on Christmas Day.

The only other performances of any importance have been by St. Michael's Choral Society, Liverpool, and by the Cambrian Choral and St. Catherine's Amateur Societies at Birkenhead. Van Bree's "St. Cecilia's Day," Mendelssohn's "Come, let us sing," and Handel's "Judas Maccabæus" were given by the two last-named organisations respectively. What has come to be regarded as an annual visit of the Glasgow Select Choir took place at St. George's Hall on the 26th ult.

A Mozart Centenary performance closed the music of last year at the Concerts of the Liverpool Sunday Society, the *répertoire* of chamber music of the Salzburg composer for wind and string instruments being drawn upon for the occasion. On the 10th ult. a number of the Carl Rosa Company artists gave a Sunday Concert, under the direction of Miss Emilie Scott, and a fortnight later the orchestra of the Sunday Society furnished a good programme.

The Philharmonic Society inaugurated the second moiety of its fifty-third season with Brahms's Symphony in D, and at the following Concert Schumann's "Rhenish" Symphony formed the chief attraction, Sir Charles Hallé being happily, though unexpectedly, well enough to act as Conductor. At the two Concerts thus given during the past month the chorus had next to nothing to do, but the members are busy practising for the three final Concerts in February and March, at which important work is to be undertaken.

As usual at this time of the year, the Carl Rosa Opera House is the Mecca to which are chiefly directed the feet of local musical pilgrims, and the business being done at the Court Theatre is exceptionally good. The operas produced up to date have all been old favourites, with the exception of Mascagni's "Cavalleria Rusticana." The novelty has taken strong hold of popular taste and will prove one of the leading attractions of the season. The company is in good order, the chorus, as usual, being locally augmented and the orchestra competent.

Mr. W. I. Argent has been elected President of the Liverpool Musical Club for the present year.

The new Music School, Liverpool (limited), promises to be one of the most important establishments of the kind outside of London, and the promoters appear to have given its every detail the most careful consideration. This, indeed, is fully in evidence, judging by the completeness of the prospectus, though the thing itself has come as a surprise upon the public. The directors are Dr. W. H. Hunt (Chairman for 1892), and Messrs. W. I. Argent, Carl Courvoisier, Carl Heinecke, and John Ross; among the professors being Messrs. Steudner Welsing, H. A. Branscombe, John Henry, William Streather, Carl Fuchs, and many other well-known musicians. The course of instruction is compendious, the fees moderate, and the premises leased are extremely commodious. Among the properties secured there is a two-manual organ, by Gray and Davison, and a concert grand pianoforte, kindly sent down by Steinway and Sons. Other instruments have also been secured, and the Institution opened on the 21st ult. with every prospect of success.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Generally, during the holiday season, our musical doings have no very wide or striking interest. Programmes are arranged confessedly with an idea of meeting the supposed tastes of the young people then at home; and theatre and concert-room are frequently devoted to their amusement, serious music being avoided and the production of important novelties deferred until they have returned to school. It might be well would somebody have the courage to test the wisdom of such an annual devotion to frivolity; but probably we shall go on in the old stereotyped way until the losses incurred become utterly insupportable and speculators are absolutely forced to ponder the cause. For it is a fact that, after "The Messiah" performances, the Christmas carnival is not, as a rule, a profitable time for our concert-givers; and they have reason to be thankful when school duties are resumed and life returns to its more serious routine. Hence, beyond the bare record that our customary Concerts have been regularly given, there is very little to report. Mr. Lane's Wednesday evening gatherings have been fairly good; but Mr. de Jong's Saturday Evening Concerts have suffered, partly from the inclemency of the weather, and somewhat from the cause already mentioned. At St. James's Hall Mr. Barrett has endeavoured to keep up the interest of his patrons, and has been liberal in the supply of vocalists—Miss Macintyre, Madame Burns, &c. At the Association Hall Mr. Cross has energetically catered for the public; and to the Town Hall Mr. Pyne's admirable Organ Recitals continue to attract the more seriously disposed.

Sir Charles Hallé has repeated, somewhat soon, the third acts of "Tannhäuser" and of "Lohengrin"; and, for the fifth choral Concert, has again given us "The Golden Legend," with Beethoven's small Mass added. The Wagner selection once more offered splendid opportunity to Mr. Lloyd and Mr. Andrew Black, of which both gentlemen thoroughly availed themselves. The solo parts in Sir Arthur Sullivan's Cantata were undertaken by Miss Anna Williams, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Black; the last-named gentleman making an admirable *Lucifer*, throwing into his interpretation of the character unexpected animation. In all the works both band and choir were, of course, perfectly at home and altogether satisfactory; but we, with some impatience, await the choral novelties. In the meantime, however, we are grateful to Lady Hallé for her most finished rendering of part of Vieuxtemps's Concerto in E and of Max Bruch's Romanza in A. The long and triumphant success of this unsurpassed artist has had a wonderful effect; but, clever as is the playing of some of our many young lady violinists, it is impossible not to feel how rash any of them are when they challenge direct comparison, and how wisely they would avoid the works in which Lady Hallé shows the ease and grace with which she overcomes the difficulties of the instrument and preserves an absolute purity of intonation. And among pianists none show more wonderful elasticity of wrist and finger, more incisive brilliancy in octave playing and clearer execution of scale and arpeggio, than Madame Sophie Menter, who had the advantage to play upon a really superb Steinway, with extra pedal mechanism for the sustentation of chord or note, and with all the keenness of tone resulting from the system of stringing adopted by the American firm, whereby the octave "partials" are utilized and enhanced. But it would be well for pianists enjoying the advantages of such an instrument to note how, almost entirely, the new pedal should supersede the use of the old arrangement which lifted *all* the dampers and produced mere noisy confusion.

It was very pleasant and hopeful to find so large an audience assembled in the Concert Hall, on the afternoon of the 11th ult., to listen to local artists of acknowledged excellence. I have more than once suggested not only the suitability of the place for chamber, and its utter unfitness for orchestral, music, but the special duty which lies upon the directors of an institution which, in the olden time, aimed fully as much at the development of local talent (only executive, unfortunately) as at the pleasure of the public. Frequent reference has been made to the social charm which formerly pervaded the Gentlemen's Concerts, but the obvious lesson which the decay of that interest should teach seems to be missed. There was a connection between performers and listeners which does not, and could not, exist in our larger and more exclusively professional undertakings. The Concerts were family gatherings on a larger scale than was possible in a more limited area, and the audiences were more bent upon the enjoyment of the music than upon criticising its performance. The progress of the art and its appeal to a far wider public have brought a change, but have not necessarily shut the door of usefulness to the old institution, if intelligently directed. There may, even yet, be a power of revival, but it must be speedily exercised, and its prospect lies in the direction in which the managers now seem to aim. There are many ways beside the limited one to which the title is generally understood to point in which the Concert Hall may be made a "School of Music." And it was encouraging that, to listen to the really splendid pianoforte playing of Mr. Frederic Dawson, to the finished singing of Mr. Kinnell, and to the creditable violin playing of Fräulein von Zerdahelyi—who displayed talent, and still more promise—an audience assembled larger than has, for a long time, been drawn to the Concert Hall. All the performers are resident here; and, what is more, the best of them exhibited strikingly the possibilities not only of local talent, but of strictly local training. Of course, great care must be taken, honestly and impartially, to select the performers for such gatherings, and not to exhibit mere ambitious and ready amateurs.

The mention of a "School of Music," and the earnest desire long felt here for the establishment of a thoroughly efficient and absolutely automatous Conservatoire, draw special attention to the fact that our Corporation is awakening to its responsibility and looking after the education of the city with a vigour altogether promising. The Technical and the Art Schools are to be immediately taken under municipal control, so that almost every conceivable subject, except music, will now be cared for; and why that should be neglected—except to the extent of a provision of a brass band for the police—no respectable reason could be given. Leaving out of the question the purity and elevating influence of the Art, the mere fact that, far more than painting, it ministers to the recreation and enjoyment of the people should lead to some care for its due provision, unless we are content to remain under the stigma of regarding everything from a trade point of view. In a leading article in the *Manchester Guardian* of the 22nd ult. the hope is expressed that "Some day the Manchester School of Art may get rid of South Kensington and all its works. Now that the School is to come under the Corporation the era of discussion has opened for it, and we hope that Manchester will gradually see its way to the formation of a School of Art which may be really its own, and neither beholden to nor in way controlled by a Government department in London." Put music in the place here given to painting (Art) and the editor of the *Guardian* admirably expresses our want.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

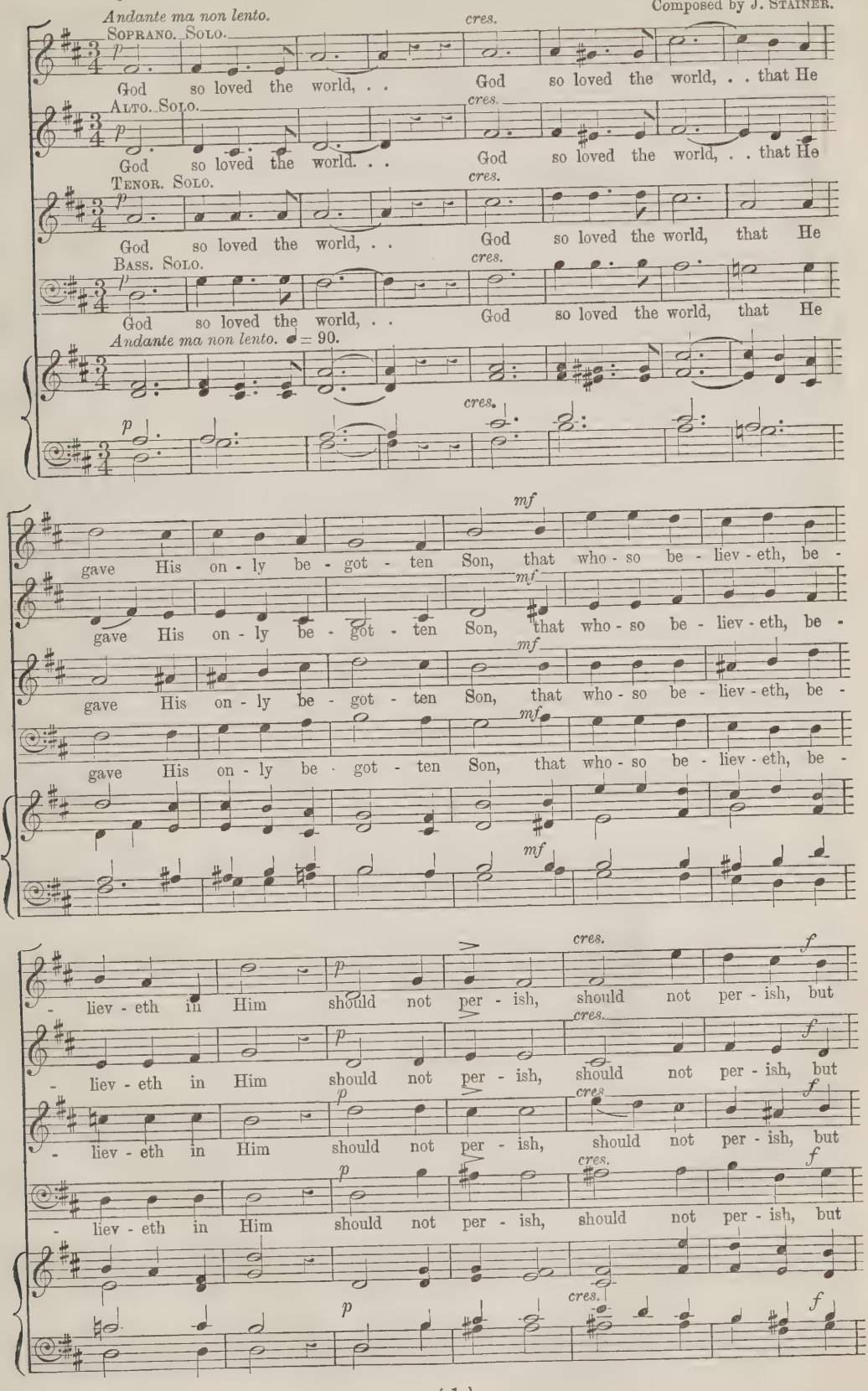
The Christmas performance of "The Messiah," by the Sacred Harmonic Society, was a success, the choruses, under Mr. Adcock's direction, leaving nothing to be desired. The principals were Miss Eaton, Miss Hope Glenn, Mr. Houghton, and Mr. Watkin Mills; Mr. Tomlinson displayed fine tone and command of his instrument in the trumpet obbligato. Where all else was so excellent it would have been wiser to have had at least one rehearsal of the band—at any rate, of the local section of which it was so largely composed. There is scope for the permanent establishment of a local orchestra, little being required beyond organisation and training of local performers.

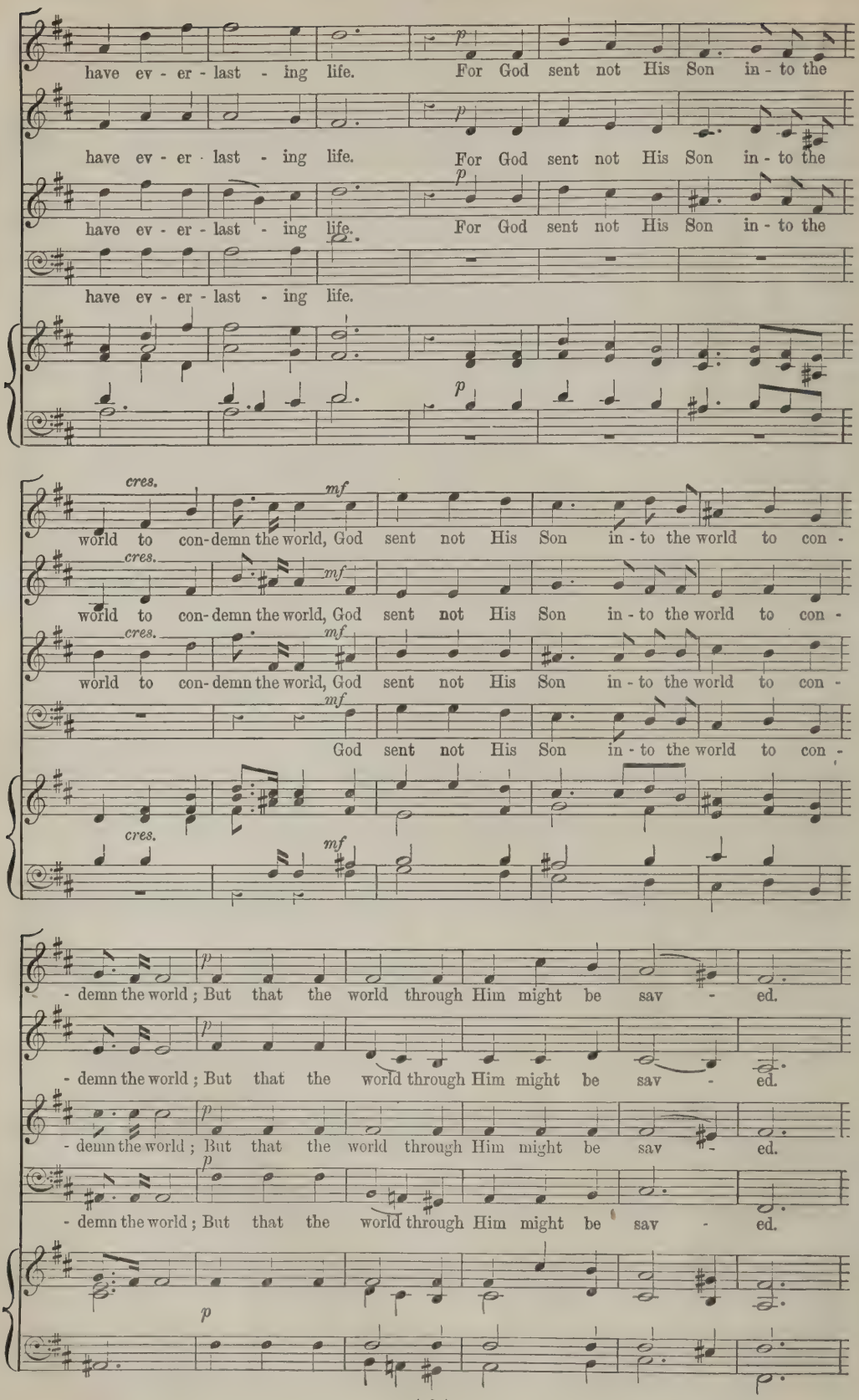
Mr. Allen's third Chamber Concert, on the 11th ult., drew an appreciative audience. The artists were Miss Cantelo, Messrs. Willy Hess, Speelman, and Fuchs. The programme included Mendelssohn's "Variations Serieuses," a Brahms Trio, and Schumann's Quartet in E flat. Dr. Joachim is announced for the next Concert.

God so loved the world.

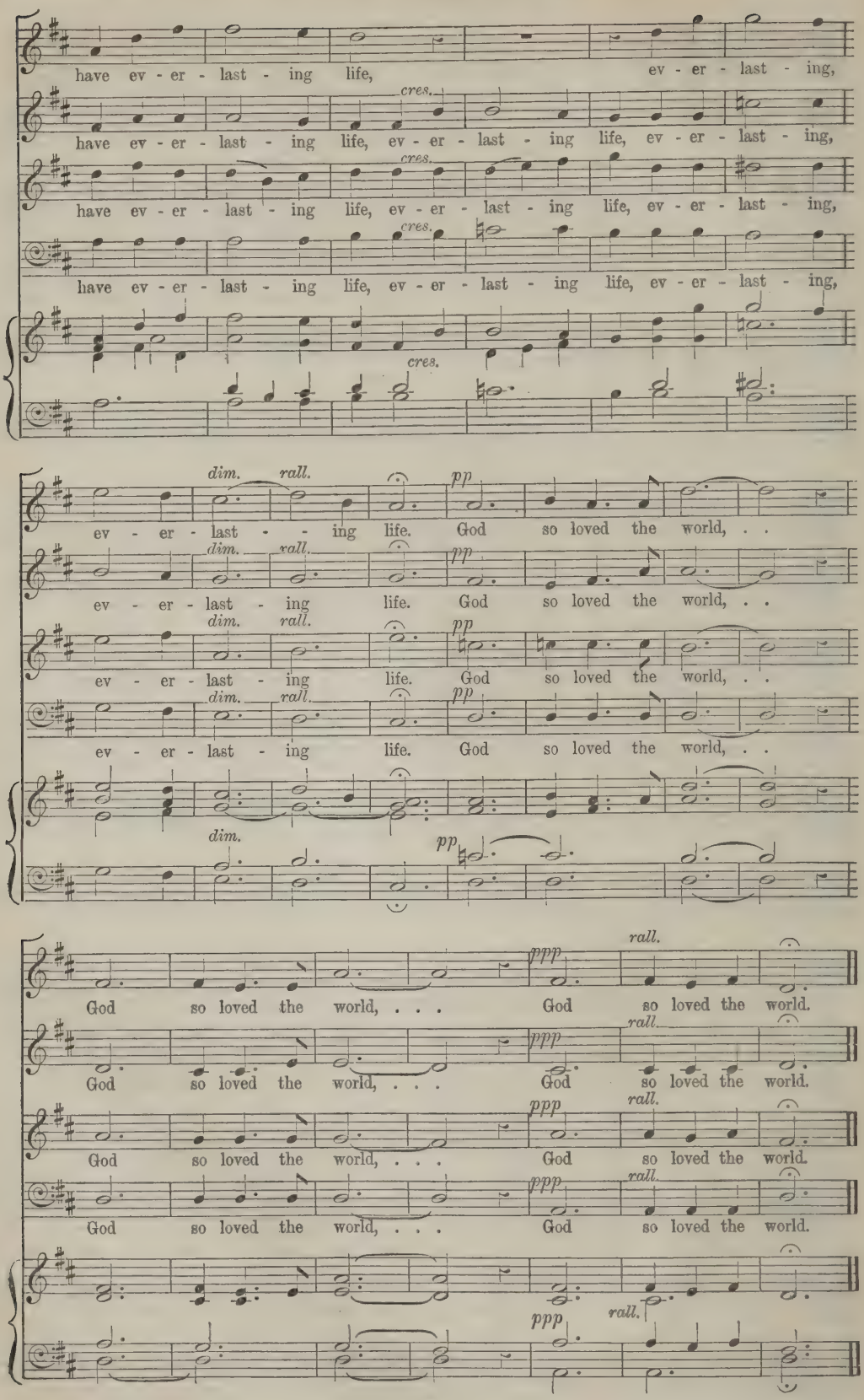
QUARTET OR CHORUS (UNACCOMPANIED) FROM "THE CRUCIFIXION."

Composed by J. STAINER.


Andante ma non lento.
SOPRANO. SOLO.
ALTO. SOLO.
TENOR. SOLO.
BASS. SOLO.
God so loved the world, . . God so loved the world, . . that He
God so loved the world. . . God so loved the world, . . that He
God so loved the world, . . God so loved the world, that He
God so loved the world, . . God so loved the world, that He
Andante ma non lento. ♩ = 90.
gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -
liev - eth in Him should not per - ish, should not per - ish, but


have ev - er - last - ing life. For God sent not His Son in - to the
have ev - er - last - ing life. For God sent not His Son in - to the
have ev - er - last - ing life. For God sent not His Son in - to the
have ev - er - last - ing life.
cres. mf
world to con- demn the world, God sent not His Son in - to the world to con -
world to con- demn the world, God sent not His Son in - to the world to con -
world to con- demn the world, God sent not His Son in - to the world to con -
God sent not His Son in - to the world to con -
- demn the world ; But that the world through Him might be sav - ed.
- demn the world ; But that the world through Him might be sav - ed.
- demn the world ; But that the world through Him might be sav - ed.
- demn the world ; But that the world through Him might be sav - ed.

Chorus. ad lib.
pp
cres.
God so loved the world, . . God so loved the world, . . that He
God so loved the world, . . God so loved the world, . . that He
God so loved the world, . . God so loved the world, that He
God so loved the world, . . God so loved the world, that He
mf
gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -
gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -
gave His on - ly be - got - ten Son, that who - so be - liev - eth, be
p
f
- liev - eth in Him should not per - ish, should not per - ish, but
- liev - eth in Him should not per - ish, should not per - ish, but
- liev - eth in Him should not per - ish, should not per - ish, but
- liev - eth in Him should not per - ish, should not per - ish, but


have ev - er - last - ing life, ev - er - last - ing,
have ev - er - last - ing life, ev - er - last - ing life, ev - er - last - ing,
have ev - er - last - ing life, ev - er - last - ing life, ev - er - last - ing life, ev - er - last - ing,
have ev - er - last - ing life, ev - er - last - ing life, ev - er - last - ing,
cres.
ev - er - last - ing life. God so loved the world, . .
dim. rall. pp
God so loved the world, . . . God so loved the world.
ppp rall.

Mr. Lemare's Organ Recitals at the Mechanics' Institution have recommenced, and draw increasing audiences.

The Philharmonic Choir gave its second Concert on the 21st ult., to a large audience. Amongst other pieces sung by the Choir, which was in good form, Mr. Harford Lloyd's "Rosy Dawn," a masterly eight-part chorus composed for the Cheltenham Festival of 1887, and Dr. Hiles's "Hushed in death" deserve special praise. Mr. Alexander's part-song, "The lesson of the leaves" (composed for the Choir), was much admired. Miss Dews's beautiful voice and cultured style brought her the honours of the evening, and Mr. Braxton Smith received well-merited applause. Mr. Fred. Ward, Mr. Owen, and Mr. Percy Stranders, violin, violoncello, and pianoforte, admirably rendered Mendelssohn's C minor Trio and a portion of a Trio by Gade.

MUSIC IN BERLIN.

(From our own Correspondent.)

The well-known Concert-singer, Miss Hermine Spies, took her leave of the Berlin public at a Concert at the Philharmonic, on the 18th ult. Miss Spies has for some time, as Lieder-Sängerin, occupied a position second only to that of Amalie Joachim throughout the length and breadth of Germany. Nor is she unknown in London, where (in July, 1889) she gave two Song Recitals, besides appearing at one of the Richter Concerts. In Berlin she has long been a special favourite, and the Philharmonic, on the occasion of her Abschieds-Concert, was crowded by an audience clamorous for encores. The Concert closed with a scene of extraordinary enthusiasm, the audience refusing to leave the hall until Miss Spies had given two additional songs—Brahms's "Vergebliches Ständchen" and Schumann's "Frühlingsnacht." It is pleasant to know that the cause of the singer's retirement is one which calls for the congratulations of her well-wishers. Miss Spies, who is still young, is to be married in February; she will be followed in her new life by the hearty good wishes of her innumerable admirers.

MUSIC IN MONTREAL.

(From our own Correspondent.)

A vast audience assembled at the Windsor Hall on December 22, to hear "The Messiah" by the Philharmonic Society. So great was the desire to hear the work that many days before the date fixed for the Concert all the best seats in the Hall had been secured. The Concert was well worthy of the reputation the Society enjoys and of the support given to it by the public.

The chorus of the Society is larger and more efficient this year than it has ever been. It numbers over 250 members, and includes most of the best voices in the city. They were especially happy in their rendering of "For unto us." The effect was grand, and served to arouse the most apathetic of the audience to a pitch of genuine enthusiasm. Another very successful effort was "His yoke is easy," the beauty of the dotted notes in the runs being most clearly emphasised. Of the other choruses the best rendered were "He trusted in God," "Hallelujah," and "Amen."

Of the soloists the most successful was the soprano, Mrs. Jennie Patrick Walker, of Boston. Mrs. Walker has a voice of great purity and of moderate strength. Her rendering of "I know that my Redeemer liveth" was very artistic, and met with full appreciation. Miss Marguerite Hall is well known in London. Her voice is hardly deep enough to cope successfully with "O thou that tellest," with the result that she was somewhat overweighted by the orchestra; but her rendering of "He was despised" was full of pathos, and appealed to the feelings of the audience. Mr. Herbert Johnson, the tenor, has a robust voice and sang with great effect. Mr. D. M. Babcock, bass, has a great reputation in America. His voice is very deep and sonorous, and possessed of remarkable flexibility. His singing of "Why do the nations" was his best effort. The orchestra was entirely local and acquitted itself creditably, although the violins showed a tendency at times to overpower the soloists. The Concert was conducted by Mr. G. Couture.

The Montreal Philharmonic Society, at its Festival Concerts to be given on March 23, 24, and 25 next, will perform Dvorák's "Spectre's Bride," Mackenzie's "Story of Sayid," and Saint-Saëns's "Deluge."

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, January 14, 1892.

The most notable musical event since the advent of the New Year has been the appearance of the French and Italian Opera Company at the Metropolitan Opera House, under those experienced impresarios, Abbey, Grau, and Schoeffel. The company includes such singers as Mesdames Albani, Eames-Storey, Lehman, and Scalchi; Messrs. Edouard and Jean de Reszke, Kalisch, and others of prominence; yet the result has shown that while the German Opera was too costly an experiment, the musical public is not prepared to receive the Italian as a substitute, and the conditions all seem to point to opera in the vernacular as likely to receive that most effective form of criticism—cheering box receipts.

The Boston Symphony Society, under Mr. Arthur Nikisch, has visited New York as also our sister city Brooklyn, and with the assistance of Herr Paderewski—who continues his artistic success—has met with its customary warm reception, and been the delight of all listeners. In Brooklyn, Herr Paderewski played his own Concerto with marked success. The usual Christmas performance of Handel's "Messiah" by the Oratorio Society was marked this year by an unusual event. So great was the desire to hear this old yet ever fresh work, that a third performance was necessary to satisfy the public demand, thus evincing the firm hold of the old master upon the musical world, despite the modern Teutonic and other forms of musical expression.

Mr. Walter Damrosch has revived the successful experiment of last season in the form of "Young People's Concerts." At the second Concert, on the 13th inst., was performed the "Midsummer Night's Dream" with the music of Mendelssohn and the full text read by Mr. George Riddle. These Concerts serve an admirable purpose in educating musically the young people of the city. In Boston, at the Saturday Night Concert, the programme included Goldmark's "Prometheus Bound," Schubert's *entr'acte* music to "Rosamunde," and Brahms's Second Symphony. At the next Concert are to be given Schubert's Unfinished Symphony and Schumann's music to "Manfred."

The Philharmonic, to whose direction Dr. Anton Seidl has succeeded, performed at its third Concert, among other numbers, Xaver Scharwenka's Second Concerto (solo part played by the composer) and R. Strauss's "Death and Apotheosis" (new).

The American Composers' Choral Association offers at its first Concert, among other novelties, new songs by MacDowell, whose compositions are, as a rule, in great favour.

At the third Concert of the Seidl Society in Brooklyn the *pièce de resistance* was the now well-known and universally accepted "Cavalleria Rusticana"; the success of Mascagni is undoubted—though critics sometimes cavil, the public approves.

In the cities away from New York the season has recently been marked by performances of "The Messiah" of greater or less excellence; that at Detroit under Professor Stanley being much commended by the local press.

Madame Patti is with us once again, and, assisted by such very capable singers as Fabbri, Palassi, Del Puente, and Guille, has given one Concert, to be followed by a second. The success was very great, and the favourite *prima donna* sang with wonderful freshness of voice and her wonted skill.

At the Concert of the Metropolitan Musical Society on Tuesday last was performed Dvorák's "Patriotic Hymn." Notwithstanding the inclement weather a large and brilliant audience testified its approval of the Society's efforts.

The Ogdensburg Annual Musical Festival, the thirteenth under the direction of the veteran Carl Zerrahn, with a competent body of soloists, is announced for the last three days of this month.

The musical public has been favoured, through the enterprise of Mr. Tretbar, with a translation of the new book by Anton Rubinstein, treating of the great masters of music.

Now is the season of Organ Recitals, and two of our most prominent organists, Messrs. Will C. Macfarlane and S. P. Warren, have announced at their respective churches a series to be given weekly during the season.

Our next issue will contain a new Easter Anthem, "Behold the Angel of the Lord," by Berthold Tours.

The first Examination for the degree of Bachelor in Music, at Oxford, will commence on Wednesday, March 16. Each candidate must send to the clerk of the schools either a certificate that he has passed Responsions, or an examination statutably exempting therefrom; or, a certificate that he has satisfied the masters of the schools in the Preliminary Examination provided for students of music in any two of the following languages—Greek, Latin, French, German, Italian; or, by "Decree" passed in Convocation on October 27, 1891, either a Higher Certificate from the Delegates of the Examination of Schools, if received before the beginning of Michaelmas Term, 1891; or, evidence that he has satisfied the Delegates of Oxford Local Examinations, as a senior candidate, before the beginning of Michaelmas Term, 1891, in English, in Mathematics, in Latin, and in either Greek, French, German, or Italian. Candidates who are not already members of the University must matriculate (and the matriculation paper of all Candidates be exhibited to the clerk of the schools) before the examination commences. Subjects of examination: Harmony and counterpoint, in not more than four parts.

The following were the successful candidates at the recent College of Organists' Examination:—W. E. Belcher, M.A., Kingston-on-Thames; J. E. Borland, Marylebone; H. B. Collins, West Kensington; A. V. Dale, Rochester; J. E. Greenhalgh, Bolton; B. W. Hartley, Bradford; C. Hunter, Huntingdon; R. Knight, Oldham; W. A. Macduff, Brighton; A. Paterson, Tenbury; H. C. Perrin, Mus. Bac., Lowestoft; A. C. Praeger, Bristol; A. J. Silver, Ealing; H. J. Timothy, Chester; and T. Webb, Newbury. The Examiners were Prof. J. F. Bridge, Messrs. A. J. Eyre, C. J. Frost, G. M. Garrett, W. S. Hoyte, C. Warwick Jordan, Haydn Keeton, H. W. Little, C. Harford Lloyd, G. C. Martin, Walter Parratt, and W. G. Wood. The diplomas for Fellows were distributed by Mr. J. Higgs and the certificates for Associates were presented by Mr. W. H. Cummings.

On the 2nd ult. the "Brighton Musical Fraternity" gave their Annual Dinner at the Royal Pavilion. The Chair was taken by the President (Mr. W. Kuhe), and Sir George Grove was present as a guest. A delightful evening was spent, the humorous *menu*, written by Dr. F. J. Sawyer, being responsible for much merriment. Sir George Grove, in a graceful speech, warmly congratulated the Society on their Hon. Secretary, Mr. Franz Groenings, and spoke of the splendid manner in which that gentleman had fought the Performing Rights Question, adding that he hoped steps would be taken to repay him for the trouble and expense he had incurred. It is pleasant to know that Mr. Oliver Hawkes, 28, Leicester Square, is acting as Hon. Treasurer to a fund for this purpose, to which several leading music publishers have already contributed.

The annual Burns' Birthday Commemoration Concert took place at St. James's Hall on Saturday, the 23rd ult., when the familiar songs expected on such an occasion were creditably rendered by the Misses Effie Clements, Florence Monteith, and Helen Meason; Mmes. Belle Cole and Adelaide Mullen; Messrs. Ben Davies, Henry Beaumont, and Walter Clifford, and the Meister Glee Singers. Madame Mary Cummings and Mr. Howard Reynolds, the cornet player, were absent through indisposition. Particulars of a Concert of this description are altogether unnecessary, more particularly as the programme was nearly doubled by encores; but it may be mentioned as a significant circumstance, that the prevailing depression considerably affected the attendance at this ordinarily prosperous venture.

Under the direction of Mr. T. Wallace Plant, acting in conjunction with Madame Slummvoll, of local fame, the first of a series of three Ballad Concerts was given on the 5th ult. at the Parish Hall, South Acton, the most important item of the programme being Dibdin's Ballad Opera, with Mr. Herbert Sims Reeves as *Tom Tug*. Miss Edith Blomfield, though suffering from a cold, was a delightful *Wilhelmina*. The other parts were capably filled, and the piece, as a whole, more than usually well mounted. As accompanist, Mr. Archie Horsey rendered efficient aid. The profits of the Concert were to be devoted to the liquidation of the debt existing on the pretty little Parish Hall, which has proved such an important factor in the production of good music in the district.

On the 7th ult. a special Service was held at Christ Church, Brondesbury, when the first part of "The Messiah" and the "Hallelujah" and "Amen" Choruses were given by an augmented choir, the solos being taken by Masters Brimblecombe and Breedon (soprano), Cooper and Rush (alto), and Mr. A. Johnson (baritone), all members of the regular choir. The rendering of the choruses was especially good. Mr. F. Leeds, the Organist and Choirmaster, played the organ and sang "Comfort ye" and "Every valley," being accompanied by Dr. J. A. Smith. The service commenced with a short address from the Rector (Rev. C. Dale Williams). There was a fair attendance, and a collection was made for the Choir Fund.

On Sunday evening, the 3rd ult., a special Service of Song was held at St. Alban's, Streatham Park. After a hymn and shortened form of Service, the first and second parts of Bach's "Christmas" Oratorio were performed by the choir, which had been augmented to fifty voices for the occasion. The difficult opening chorus, "Christians, be joyful," was sung with great accuracy and finish. The performance generally did great credit to the Organist and Choirmaster, Mr. Charles Lawrence. The recitatives and airs were undertaken by Miss Wallon (soprano), Mrs. Turney (contralto), Mr. H. Lewis Thomas (tenor), and Mr. P. Massey (bass).

Mr. Arthur Hervey has been appointed musical critic of the *Morning Post* in succession to the late Mr. W. A. Barrett. Our contemporary is to be congratulated; Mr. Hervey is a cultured gentleman, a thoughtful writer, and an excellent musician. He is best known, perhaps, as a composer, his charming songs having long ago won their way to popularity. He studied harmony in England with Mr. Berthold Tours, and afterwards took lessons in Germany. A Dramatic Overture from his pen, played at one of the Albeniz Concerts last winter, has been accepted by Mr. Manns for performance at the Crystal Palace. Mr. Hervey is also musical critic of *Vanity Fair*.

Among the concert postponements occasioned by the lamented death of the Duke of Clarence were those of the London Symphony and Royal Choral Society. The former (at which Mr. Henschel's Suite written for Shakespeare's "Hamlet" was to be performed in public for the first time) was deferred to the the 26th ult., and the latter ("The Golden Legend") to the 27th, both too late for notice in our present issue. The performance of Professor Stanford's "Eden" at the Hampstead Conservatoire, with Miss Anna Williams, Miss Margaret Hoare, and Messrs. Iver McKay, Henschel, and Brereton as soloists, announced for the 8th inst., is postponed till the 22nd.

Mr. William Carter's Burns' Anniversary Concert at the Royal Albert Hall on Monday, the 25th ult., did not differ in character from those of preceding years. Vocal solos, mostly belonging to "Caledonia, stern and wild," were interspersed by part-songs for Mr. Carter's choir, violin pieces, selections of Scottish melodies played by the band of the Scots Guards, and by the marching of over a dozen pipers through the building. The principals were the Misses Macintyre and Rose Williams, Mdmes. Giulia Valda and Belle Cole, and Messrs. Iver McKay, Dalgety Henderson, and Norman Salmond. The attendance afforded evidence of the sorrow occasioned by recent events.

The competition for the Macfarren Scholarship at the Royal Academy of Music took place on the 13th ult. The Examiners were Messrs. F. H. Cowen, A. Randegger, and H. C. Banister (Chairman). There were four candidates, and the Scholarship was awarded to Llewela Davies. The competition for the Thalberg Scholarship took place

on the same day. The Examiners were Messrs. H. R. Eyers, Fritz Hartvigson, T. A. Matthay, W. H. Thomas, and F. Corder (Chairman). There were five candidates, and the Scholarship was awarded to Stanislaus Szczepanowski. The Examiners highly commended Percy Harmon.

On the 20th ult. the choir of St. Margaret Patten, Rood Lane, gave a performance of Mendelssohn's "St. Paul" in Limehouse Church. There was a large congregation. The soloists were Masters Pattle and Williams, and Messrs. Darkin, Heathcote, and Adams. Mr. Horace Buttery, Organist and Director of the Choir of St. Margaret Patten, skilfully accompanied on the organ. The Rector, Rev. F. Thickness, intoned the service. Limehouse Church was built in 1730, the architect being a pupil of the great Wren. It is almost unique as regards design, and having recently been restored is worthy of a visit from lovers of church architecture.

At his afternoon performances of pianoforte music, given at the Portman Rooms during the past month, Mr. Aguilar played an arrangement for two pianofortes of his setting of the first Psalm, "Blessed is the man that walketh not in the counsel of the ungodly," as well as of his Symphony in C. In the Psalm the second pianoforte part was entrusted to Miss Peacock and in the Symphony to Mrs. D'Iffanger, both clever pupils of the veteran musician. The audience evinced their appreciation of each work by hearty applause.

A series of high-class Concerts is being given at Hawkstone Hall, Westminster, by the Choral Society of the Rev. Newman Hall's Church (Christ Church). On the 28th ult. a capital performance of "The Messiah" was given before a large and appreciative audience. The soloists were Mr. Maskell Hardy, Mr. W. P. Richards, Miss Louise Lancaster, and Miss Edith Luke. Mr. J. R. Griffiths conducted, and the accompaniments were played by Mr. Avery and Mr. F. N. Abernethy on a pianoforte and harmonium.

An evening Concert, in aid of the building fund of the Royal Free Hospital, was given at the Princes' Hall on Monday, the 25th ult, under the direction of Madame Agnes Larkcom. The cause was a good one, and we are glad to say it was well supported; the hall was crowded, and the fund will benefit to the extent of £70 or £80. Besides Madame A. Larkcom, there were Mesdames Helen d'Alton and Clara Samuell, Mr. Franklin Clive, &c. Mr. F. Upton gave some amusing recitations. Miss Mary Carmichael and Miss Florence Philips were the Conductors.

Mendelssohn's Oratorio "St. Paul" was given at St. John the Evangelist's, Waterloo Road, on Sunday afternoon, the 17th ult., with Master Willoughby, Messrs. Pinnegar, J. Gostick, and Fred. Winton as soloists, Messrs. S. S. Martyn and Henry J. B. Dart officiating respectively as Conductor and Organist. The performance was preceded by Chopin's Funeral March, in memory of the death of the Duke of Clarence. A series of Organ Recitals on Monday evenings commenced on the 18th ult.

Mr. G. H. Wilson, the well-known musical critic of the Boston (U.S.) *Traveller*, has been appointed Chief of the Bureau of Music and Drama at the "World's Fair," Chicago, 1893. The appointment is undoubtedly a good one, since Mr. Wilson's sympathies are wide. He is neither a fossil nor a mushroom, and the works which receive his support will do so not because they are old or new, but because they are good.

The Musical Artists' Society (Mr. Alfred Gilbert, Hon. Sec.) will give Concerts at Princes' Hall, on Mondays, April 4, May 2 and 30, and on June 27, Mr. Alfred Gilbert will give a Concert to which also the members will be admitted. The Council have very wisely determined to exercise their privilege of selecting what works shall be performed at the Concerts, instead of attempting to give everything sent in by members.

At St. Peter's, Eaton Square, an excellent performance of "The Messiah" was given under the direction of the talented Organist of the Church, Mr. W. de Manby Sergison. Master Wood, Mr. Percy Coward, Mr. Harper Kearton, and Mr. C. Ackerman were the soloists, and Mr. George Bennett the organist. There was a full orchestra and chorus, and the performance was greatly appreciated.

Mr. F. C. Boyes, Organist and Choirmaster of St. Giles-in-the-Fields, gave an Organ Recital at St. Barnabas, Kentish Town, on Saturday, the 16th ult., and the programme included selections from Handel, Batiste, Cappocci, and Spinney. A number of Christmas carols were effectively rendered by some members of the choir of St. Giles-in-the-Fields.

It is pretty generally known that the bones of William Shield, the composer, rest in the South Cloister, Westminster Abbey, next to those of Clementi, and of Haydn's patron and friend Salomon. On the 25th ult., the sixty-third anniversary of Shield's death, a memorial slab in black marble was placed over his grave, and Dr. Bridge afterwards played an "Elegy" of Shield's on the organ.

A Concert was given on the 18th ult. at St. Augustine's Hall, Honor Oak, by the Honor Oak Choral Society, under the conductorship of Mr. E. Vinen. The works selected were Mozart's "Figaro" Overture, Gade's "Erl-King's Daughter," Largo by Swinford, and Mr. Vinen's new Cantata, "The Legend of the Faithful Soul," all of which went well under his able guidance. The hall was filled.

Mr. Dyfed Lewis has been appointed to the conductorship of the United Choir which will sing at the Welsh Festival to be held at St. Paul's Cathedral on St. David's Eve, and Mr. D. J. Thomas (Organist of Hanover Church and Welsh Organist at All Saints', Margaret Street) has been appointed Organist for the Festival.

The Bonavia Hunt Musical History Prize, offered by the Academical Board of Trinity College, London, has been awarded to the Rev. Atherton Knowles, Curate of Bromley. The adjudicator was Dr. A. H. Mann, and the subject of the essay "The Development of Anglican Service Music from Tallis to Sebastian Wesley."

At Trinity College, London, the Maybrick Prize of five guineas for ballad singing has been awarded to Beatrice May Pinney; the Pianoforte Accompaniment Prize of five guineas to Marion Clapton; and the Silver Medal for singing to Bertha Acworth. The examiners were Professor Gordon Saunders and Mr. Harvey Löhr.

Among the pictures at the Royal Academy Winter Exhibition is a large "Portrait Group" representing Burkhardt Tschudi, founder of the firm of John Broadwood & Sons, tuning a grand pianoforte, with his wife and two sons beside him. The artist is unknown, but his work testifies to ability and a keen perception of character.

A performance of "The Messiah" was given on Tuesday, the 12th ult., by the Kyrle Choir, under the direction of Mr. Docker, at the Wesleyan Church, New North Road. Miss Aubrey, Miss Robinson, Mr. John Probert, and Mr. James Blackney were the soloists.

We learn that Messrs. Peter Conacher and Co., of Huddersfield, have been entrusted with the construction of the new four-manual organ for the Guild Hall, Londonderry, the cost of which is to be £1,983. With one exception, this will be the largest organ in the North of Ireland.

A Society, the Orpheus, has just been formed for the weekly practice of high-class orchestral music, under the direction of Mr. Charles Griffiths. The meetings take place at Onslow Hall, Neville Street, on Tuesdays, at 7.30 p.m.

Thomas Ely and Charles Stanley Parkinson have passed the examination for the Degree of Bachelor of Music at the London University. The examiners were Dr. J. F. Bridge and Dr. C. Hubert Parry.

Sir John Stainer has been appointed Examiner in Music to the Society of Arts, and Mr. W. G. McNaught, Assistant-Examiner.

We hear that Emeritus Professor Sir Herbert Oakeley, who is passing the winter in Italy, has recently been honoured with the Jubilee Medal.

A new Choral Society, the Arcadian, has been formed at Hammersmith, under the direction of Mr. Berthold Tours, jun.

REVIEWS.

The Letters of a Leipzig Cantor: Being the Letters of Moritz Hauptmann to Franz Hauser, Ludwig Spohr, and other Musicians. Edited by Prof. Dr. Alfred Schöne and Ferdinand Hiller. Translated and arranged by A. D. Coleridge.

[Novello, Ewer and Co.; Richard Bentley and Co.]

Moritz Hauptmann, the famous theorist and teacher, has a special claim on the attention of English readers, if only for the fact that so many of our principal musicians were trained under him—Messrs. Otto Goldschmidt, J. F. Barnett, Walter Bache; Frederic Clay, F. H. Cowen, and Sir Arthur Sullivan amongst the number. Still, to the outside reader Hauptmann is little more than a name, while by the student he is only connected with some excessively abstruse speculations on Harmony and Metre. These two volumes reveal the philosopher in undress, so to speak, and in this new light Moritz Hauptmann is likely to make many friends. For to begin with, the transparent honesty of the man emerges in every line of these letters. Then, again, although his talk is almost always of music, it is redeemed from shoppiness by abundant evidences of general culture. Hauptmann had no pretentions to be regarded as a master of style. On the contrary, it was a source of regret to him that he could not write with sufficient lucidity to be thoroughly understood even by a select audience. But none the less he was a man of a thoroughly cultivated mind, who read widely and remembered what was worth remembering. These letters show, for example, that he knew Shakespeare a great deal better than nine Englishmen out of ten, while, though a thorough German, he had a perfect appreciation of the incomparable grace of the French prose style. When we add to honesty and literary feeling (not always to be found in a musician) the further qualities of generous enthusiasm, singular modesty, shrewdness, and a keen sense of humour, some notion of the attractiveness of these pages may be arrived at. Perhaps their greatest charm consists in the aphorisms or reflections in which the writer sums up his views of a school of music, an opera, or a composer. These are often exceedingly luminous. Here, for example, is a remark on the value of contrast which concert-givers might well take to heart: "It is bad for the public to hear nothing but No. 1. It spoils their critical sense. Where there is nothing but the best, the best no longer exists. If every day were Sunday, what would become of the Sabbath? Nature does not arrange all her highest peaks in a row." Here again is a shrewd saying: "Bach and Handel are not classics because they are old; they have grown old because they are classical." Sometimes his thoughts take the form of a fantastic simile, as when he says: "The phenomena of this modern Romantic Music, or whatever they call it, suggests the vegetable kingdom. Schumann's construction is that of a tree—a branch more or less and what does it matter? Mozart's is that of the human body: you cannot add an arm or a leg." Here, on another page, is a really poetic image: "The spirit of youth in Music is like a drop of dew in amber, no time can harden it." What could be better, again, than the admirably just description of the early English madrigals? "Considering its date, I have scarcely ever met with music which had so little of the date about it." Berlioz, of whom Hauptmann conceived a very sound estimate, is amusingly hit off as follows: "I think him most at his ease and much more charming when the devil is loose; when he means to be charming, he fails."

Hauptmann was unquestionably a man of strong likes and dislikes, but when one considers the nature of his studies and the tendency which they inevitably must have fostered in him to set an excessive store by form, the breadth and liberality of his criticism are truly remarkable. Take, for example, his appreciation of Ferdinand David, which shows how utterly un-Capellmeister-like was Hauptmann's attitude: "David lacks depth," he says, "but he has a graceful transparent way of writing music, and it is refreshing, nowadays, to hear anything spontaneous which has not been crammed and screwed up to the right point." There is, in fact, hardly a single composer with regard to whose merits Hauptmann was not right more or less, with the sole exception of Wagner. Here he could only admit that Wagner was exceedingly clever, and in writing to Spohr—for whom he had a lively admiration, and who himself admired Wagner greatly—failed not to express his dissatisfaction or repulsion in the most vigorous terms. He found the "Tannhäuser" Overture "utterly hateful, inconceivably clumsy, long, and tiresome," and expressed his complete distrust of a composer "who is the author of his own libretto. It's a clumsy comparison; but it seems to me it is as if a man were to marry himself."

We have alluded to Hauptmann's sense of humour, and may be pardoned for giving a couple of examples. He dearly loved a good story, and so, in juxtaposition with the most serious or philosophical remarks, we come across passages like the following: "I should like to hear how Moritz is getting on at Düsseldorf, where I am told they are still in want of singers. That's an old story. As long as they have a good ophicleide, never mind the rest! Do you remember what the comic man in a farce said to the Director when the *impresario* was at his wits' end because all his singers were down with illness? 'Let's give the "Prophet"; I've an old pair of skates at home—never mind the rest!'" In another place he falls foul of a singing master, who had written to him to say that "No one ought to be a singing master in a public institution unless he teaches from some standard book of authority, or unless he has worked out some system of his own which has met with the approbation of those who know." Now Hauptmann was no pedant, and his comment is marked by a fine irony: "Why, at this rate, Socrates would have to write Plato and Aristotle, or Christ a gospel, before they were qualified to act as public teachers! I like the answer made by Kant's servant to a painter who was staying in the house to paint the philosopher's portrait. Complaining of *ennui* one evening, he asked for a book. Answer: 'We have no books. When we want them, we write them ourselves.'" Hauptmann was fond of driving home his meaning by some quaint story of this sort. In another letter he bids Hauser go to hear "Tannhäuser" two or three times, and listen to it the first time *without prejudice*. "I am afraid," he adds, "by the second night this will have become impossible. How many hard-boiled eggs can a fasting-man eat? Answer: One; for by the time he eats the second, he is a fasting-man no longer."

In fine, whether one agrees with Hauptmann or not, one cannot help being attracted by the personality revealed in these letters. There is not a trace of priggishness in them from cover to cover, and we are sincerely indebted to Mr. Coleridge for introducing them to the English reader in a version which is invariably readable, and often exceedingly racy.

Twelve New Songs by British Composers. Edited by Harold Boulton.

[The Leadenhall Press. Novello, Ewer and Co.]

In his preface to this handsomely printed quarto volume, the editor speaks of the blighting influence of Puritanism on music in this country, and the equally malign results accruing from the devotion to foreign art which set in after the Restoration. He is slightly incorrect in stating that in Elizabeth's time the "glee" was cultivated by all persons of education, for this form of music was essentially of later date. Neither is it accurate to say that the "royal line of German giants" began with Haydn. Everyone will agree, however, that England is now seriously endeavouring to recover the prestige it once held as a musical nation, and it was a happy thought to bring together a series of lyrics by our most talented composers, to show in a compact form what we are capable of in, at any rate, one branch of art industry. The composers selected are Messrs. Barnby, Cellier, Corder, Cowen, Harford Lloyd, MacCunn, Mackenzie, Parry, Somervell, Stanford, Goring Thomas, and Charles Wood—a goodly list, and, but for the absence of the name of Sullivan, thoroughly representative. It will be noted that the songs are printed in the alphabetical order of their composers' names, this plan being adopted in order to avoid invidious distinctions. Mr. Boulton has supplied the verses, which are mainly sentimental; in one or two instances, humorous; and in all, fanciful, elegant, and eminently singable. The songs vary considerably in point

of structure and elaboration, and, of course, the idiosyncracies of their authors are frequently displayed. The aim has evidently been, in all instances, to write something superior to the trashy shop ballads which, for too long a period, were regarded as the best that we could produce in the way of song writing, and the result is a series of which no musical people need feel ashamed. It would occupy too much space to describe each composition separately, and we shall not make any odious comparisons, but to vocalists of every sort we commend the volume as in the highest degree worthy their attention. Its attractiveness is enhanced by a frontispiece in Mr. Frank Dicksee's best manner, representing a young girl playing a two-manual harpsichord.

Novello's Parish Choir Book, Nos. 76-85.
[Novello, Ewer and Co.]

The standard of excellence maintained hitherto in this useful publication shows no falling off in the ten numbers recently issued. The simple harmonies to the Apostles' Creed, monotoned on F, by W. Staton (No. 76), will prove useful to organists who do not possess the gift of extemporisation. No. 77 consists of an extremely unpretentious setting in chant form of the Magnificat and Nunc dimittis from the accomplished pen of Mr. C. Lee Williams. The version of the same Canticles by G. J. Bennett (No. 78) was composed for the Sunday evening choir at St. Paul's Cathedral, and, though not in chant form, is based on one theme, constantly repeated, with varying harmonies. No. 79, Magnificat and Nunc dimittis in E flat, by the Rev. A. W. Hamilton Gell, is more elaborate than any of the foregoing though written in ordinary four-part harmony. The composer indulges in startling transitions of key and his service is decidedly modern in character. More settings of the evening Canticles have to be noted. Mr. Charles Wood's version in E flat (No. 80) is flowing and melodious and alternately in unison and four-part harmony. Mr. Charles Macpherson's in F is described as in irregular chant form, but there is little to distinguish it from an ordinary plain service, and within its modest scope it is noteworthy for musicianly feeling and general effectiveness. Another setting in E flat by the same composer (No. 82) is distinguished by similar qualities, but is, on the whole, lighter in style, being throughout in triple measure. No. 83 is a Te Deum, by Arthur W. Marchant, in E flat, quiet in tone and written in the old-fashioned *alla breve* measure. No. 84, Benedictus, in the same key and by the same composer, is similar in character, and, of course, is intended as a companion to the previous number. The last of the series, a Benedicite by W. G. Wood, is in one respect somewhat peculiar. The composer gives us four double chants, the first in D, the second in G, and the third and fourth in C. These are in three-two measure, and are all pleasing, especially the second, which is very melodious. The Gloria Patri, in which duple measure is used, is also effective.

Novello's Octavo Anthems, Nos. 359-371.
[Novello, Ewer and Co.]

The first six of these Anthems are from the pen of Frederick Brandeis, and are entitled "Hymn Anthems"—that is to say, something between a congregational hymn and a composition intended for choir only. They are sweet and flowing, and it is easy to imagine that in places where congregational singing is encouraged and cultured they might be rendered with heartiness by the entire band of worshippers. No. 365, "Sing, O Daughter of Zion," by Dr. William Rea, is a vigorous full Anthem for four voices, with some vigorous *fugato* passages. No. 366, "Ho! everyone that thirsteth," by J. Maude Crament, is intended for mission services, and is studiously simple, the composer seldom even glancing beyond relative keys. In its unpretentious way, however, it is to be commended. No. 367, "The Lord is King," by H. J. King, opens in the style of a military march, but subsequently becomes more church-like, though throughout the writing is free and unconventional. A tenor soloist is required. No. 368, "Christ is risen," by J. Maude Crament, is of course an Easter Anthem, solid and devotional rather than brilliant. No. 369, "Sing, O Heavens," by T. Tallis Trimnell, begins and ends with broad dignified choruses, between which is a brief but expressive tenor solo. No. 370, another Easter Anthem, "Christ, the Lord, is risen to-day," by Rev. E. V. Hall, is melodious but hymn-like in its simplicity, and may easily be learned alike by choir and congregation. No. 371, "I will set his dominion," by Horatio W. Parker, is for Christmas or general use. It is modern in feeling and is written with much boldness and freedom of style, as an instance of which it may be noted that the first and last chorus in A flat are separated by a "verse" or quartet in G.

Highland Ballad for Violin (Op. 47, No. 1); *Two Pieces for Violin* (Op. 47, No. 2). By A. C. Mackenzie.
[Novello, Ewer and Co.]

Following up the striking success he achieved with his "Pibroch," Dr. Mackenzie has now given us another composition, avowedly Scottish in character, and almost of equal importance in length and general significance. The Highland Ballad is an extended piece commencing and closing in D, *Lento*, 4-4 measure, but with the major portion in 3-4 time, *Andantino espressivo*. Alternately tender and passionate, the music is throughout strikingly unconventional, the characteristic turns in the melody being associated with modern and frequently beautiful harmonic progressions. Though not strictly in sonata or concerto form, the Ballad is symmetrical, and it need scarcely be added that the solo part shows consummate knowledge of the *technique* of the violin. The two pieces are entitled respectively Barcarolla and Villanella, the first in G minor and the second in G major. They are both equally remarkable for freshness in phraseology and what may be termed breezy unconventionality, united, of course, to perfect musicianship. The Villanella is irresistibly catching and is certain to become a favourite piece in the repertory of violinists. It should be added that the pianoforte part in Dr. Mackenzie's compositions is not merely an accompaniment, but is intrinsically interesting, being full of musicianly touches.

Novello's Short Anthems, Nos. 38 and 39.
[Novello, Ewer and Co.]

The first of these, "God so loved the world," by Matthew Kingston, is described as being "for Trinity season, or for general use." It is an extremely pleasing and expressive little composition in one symmetrical movement, three-two measure. The succeeding Anthem, "O ye that love the Lord," by J. W. Elliott, is equally simple and almost equally attractive. The unusual cadence at the climax is very effective.

FOREIGN NOTES.

The number of operatic works produced at the Royal Opera of Berlin during the past year amounted to forty-nine. As regards the number of performances accorded to individual composers, Wagner was, of course, *facile princeps* with seventy representations of nine works; Mascagni coming in second with thirty-three performances of the one work by which he has so rapidly gained popularity; C. M. von Weber being third with twenty-eight performances, including twenty-two devoted to his otherwise rarely-heard "Oberon."

Tschaikowsky's opera "Eugène Onégin" was announced to be performed, for the first time in Germany, last month at the Hamburg Stadt-Theater.

A series of "model performances" of opera, ranging from Gluck to Wagner, is to be given from July to September next, at the Coburg Court Theatre, under the auspices of the art-loving Duke Ernest, and under the direction of Professor Julius Hey.

Baron Franchetti's opera "Asrael" was performed last month, for the first time at Munich, where, however, it met with but moderate success. The work was also produced last month at Dresden, Gotha, and at Prague.

Anton Rubinstein, who but rarely plays in public now, will give a Concert this month at Berlin, in the course of which he will play his own Pianoforte Concerto in E flat major. The proceeds are to be devoted to charitable purposes.

The two hundredth performance of Bizet's evergreen "Carmen" was recorded on the 2nd ult. at the Berlin Opera, the work having been first produced here not quite twelve years ago. This is the highest number of performances, within the space of time indicated, ever accorded to any operatic work, of either native or foreign origin, at this institution.

Professor Carl Schroeder, Capellmeister at Sondershausen, has completed an opera in three acts, entitled "Aspasia," the libretto by Herr Bittong, which is to be shortly brought out both at Sondershausen and at Hamburg.

Johann Strauss's first venture in grand opera, "Ritter Pazman," was at length produced last month at the Imperial Opera of Vienna, under the direction of Herr Jahn. The work, although most sumptuously put on the stage, met, however, with scarcely more than a *succès d'estime*, the portions in it which attracted the most genuine applause being just those where the appropriate introduction of dance rhythms afforded the composer an opportunity for the display of his special talent.

A Japanese theatre, for theatrical and musical performances, is to form part of the forthcoming Exhibition at Vienna.

According to the *Hamburger Correspondent* Dr. Hans von Bülow will resign his conductorship of the Berlin Philharmonic Concerts at the end of the present season, and will probably be succeeded by Dr. Hans Richter, with whom negotiations are already in progress.

A most important sale of autographs of musicians is announced to take place at Berlin (L. Liepmannssohn) on the 15th inst., the numbers including a complete Mass in B flat by Joseph Haydn; three hitherto unpublished letters written by Mozart to his wife, dated 1790 and 1791; several letters and original papers from the pen of Richard Wagner, as well as letters by Beethoven, Schubert, Schumann, Chopin, Mendelssohn, Berlioz, and many others.

An interesting revival took place on the 17th ult., at the Darmstadt Hof-Theater, in the performance of the opera "Tannhäuser," by C. A. Mangold, the late highly-gifted Darmstadt musical director. The work had been composed simultaneously with Wagner's opera of the same name, and was performed a year after the first performance of the latter—viz., in 1846, at Darmstadt, where it was well received, being, however, soon after overshadowed by the superior attractions of Wagner's work.

At a recent Concert of the Musikalische Akademie, of Munich, the programme included two novelties by young resident musicians—viz., a "Schauspiel Ouverture," by A. Sandberger, and a symphonic movement, entitled "Sonnenuntergang," by A. Gorter, both of which were received with much favour by the audience, and are also spoken of in laudatory terms in the leading press organs.

Frau Amalie Joachim will start upon a Concert tour in the United States next month, when the gifted singer proposes to repeat the highly interesting interpretations illustrative of the development of the German Lied which have attracted so much attention recently in German Concert-rooms.

Herr Felix Draeseke, of Dresden, and Dr. Richard Pohl, of Baden-Baden, two well-known German musicians, have just been the recipients of complimentary grants of 1,000 and 500 marks respectively from the Beethoven Fund of the Allgemeine Deutsche Musik-verein, as an acknowledgment of the services rendered by them to the cause of the Society. Herr Draeseke has also lately been created a doctor *honoris causâ* by the philosophical faculty of the Leipzig University, and is now engaged upon the composition of an "Akademische Festouverture" in acknowledgment of the distinction conferred upon him.

A symphonic poem, suggested by Grillparzer's tragedy "Des Meeres und der Liebe Wellen," was recently performed for the first time, with considerable success, at Gera. The composer of the work is Herr Carl Kleemann, Capellmeister at the Hof-Theater of that town.

This year's Musical Festival of the Lower Rhine is to take place in Whitsun Week, at Cologne. The proceedings on that occasion will include, as a special feature, the performance of a number of representative works indicative of the development of the art since Beethoven, and irrespective of the nationality of their composers.

A most successful performance took place recently, at Königsberg, of Richard Strauss's new symphonic poem entitled "Tod und Verklärung."

The Oratorien-verein of Augsburg, under the excellent conductorship of Dr. Schletterer, has just celebrated, with a performance of "The Messiah," the twenty-fifth anniversary of its foundation.

Another youthful pianist has recently made his *début* with sensational success in Viennese concert-rooms. His name is Raoul Koczalki, he is seven years of age, and his *répertoire* includes Bach, Schumann, Chopin, and Liszt. Dr. Hanslick speaks most highly of the advanced technical acquirements of the lad.

Mozart's early operatic works, "La finta giardiniera" and "Bastien und Bastienne," concluding the cycle of the master's operas recently produced at the Vienna Hof-Theater, have proved their scarcely diminished vitality by being received with unexpectedly hearty applause by the Viennese public.

Frau Ingeborg von Bronsart's opera "Hiarne," successfully brought out last year at the Berlin Royal Opera, was announced to be produced also at the Royal Opera, Hanover, on the 31st ult., with Madame Brandt and Herr Grüning in the principal parts.

A new three-act opera, "Königin Bertha," was to be brought out, as the first novelty of the season, on the 24th ult., at the Kroll'sche Theater, under the auspices of the Berlin Gesellschaft der Opern-Freunde. The composer is Herr Otto Kurth, musical director at Lüneburg.

In connection with the recent Mozart Centenary an interesting *brochure* is about to be published at Prague, dealing with the master's stay at that capital during the period of the first performance of "Don Giovanni." The author of the little volume, which is said to be founded upon newly discovered original documents, is the Bohemian composer, the Baron Rodolphe Prochazka.

M. Bertrand, the new director of the Paris Grand Opéra, inaugurated his managerial duties at that national institution with a performance, on the 1st ult., of Gounod's operatic masterpiece "Faust." Two new ballets are to be produced here at an early date—viz., "Malatesta," by M. Gaillard, with music by M. Vidal, and M. Wormser's "Don Quixote." The first operatic novelty, which it is hoped will be ready for performance during this month, is "Salammbo," by M. Reyer, the composer of "Sigurd," and, in April, M. Massenet's "Hérodiade" is to be given for the first time at the Grand Opéra, with Madame Melba and M. Lassalle in the leading parts. "Lohengrin" is to keep its place on the bills, and is to suffer no cutting or alteration. Among other works to be revived or performed here for the first time during the current year are Saint-Saëns's "Samson et Dalila," Glinka's "La vie pour le Czar," Boïto's "Mefistofele," Gluck's "Armide," and Wagner's "Die Meistersinger." Thus it would appear that if only one half of these schemes are destined to be realised by the new manager, his activity on behalf of the art will compare most favourably with that displayed by his predecessors.

M. Massenet is said to be engaged upon the score of a new opera entitled "Amy Robsart," the libretto being founded upon Sir Walter Scott's novel "Kenilworth."

Bach's "Christmas" Oratorio was performed, for the first time in France, by the Paris "Société des grandes auditions musicales," on the 22nd ult., at the Théâtre du Vaudeville, under the direction of M. Gabriel Marié.

M. Massenet has completed the orchestration of the opera "Kassya," left in an uncompleted state by the late Léo Delibes, and the work is to be brought out in the autumn at the Paris Opéra Comique.

M. Bourgault-Ducoudray's opera "Thamara" was produced on December 27 at the Paris Grand Opéra, this being the last managerial effort of the retiring directors. Mdlle. Domenech and M. Engel sang the principal parts. The novelty was well received and has been favourably noticed by the press.

Verdi and Arrigo Boïto are both suffering from the prevailing epidemic, the latter being attacked somewhat severely; the former, it is said, only slightly, and his advanced age notwithstanding, his condition creates no alarm. Verdi, who is staying at Genoa, is in his seventy-ninth year.

A committee, including M. Ambroise Thomas, M. Massenet, and other influential French musicians, has just

been formed in Paris for the purpose of raising subscriptions for a monument to be erected over the grave of the late Henry Litolff, at the cemetery of Colombes.

A new three-act opera, entitled "Celeste," the libretto founded upon M. Marenco's novel of the same title, was brought out last month at the National Theatre of Bucharest, where it met with a very good reception. The composer, M. Francesco Septrino, received a decoration on the occasion in question from the King of Roumania, as an encouragement to the national art.

A season of Italian Opera was inaugurated last month at St. Petersburg with "La Favorita," Madame Orsini and MM. Masini and Lombardi in the principal parts. Donizetti's opera was succeeded by Verdi's "Aïda," with Mdlle. Libia Drog and the tenor, Ravelli, as the leading executants.

A new operetta, entitled "Susinette," by a lady composer, Signora Teresa Fuidi, has just met with a most complete success at the La Fenice Theatre, of Naples.

As a sign of the increasing interest which has sprung up of late years in Italy as regards the music of the countrymen of Beethoven and Wagner, it may be noticed that our Milan contemporary *La Perseveranza* has opened, with the new year, a permanent column, under the able editorship of Signor Eugenio Pirani, devoted entirely to the musical activity of the Fatherland and headed "La Germania Musicale."

Wagner's "Die Walküre" met with a most favourable reception on its first performance last month at Turin, and the same composer's "Lohengrin" has just been most enthusiastically received at Ferrara.

It is stated in Italian journals that a collection, which promises to be highly interesting, of Rossini's letters is being prepare for publication, and that search is being made for that purpose, under the auspices of the Italian Government, both in the French capital, where the composer of "Guillaume Tell" resided for so many years, and elsewhere.

The house at Pesaro where Gioacchino Rossini first saw the light on February 29, 1792, is to be purchased and kept in good preservation by the municipality of that town.

Some interesting and successful revivals have just taken place at the Teatro Nazionale, of Rome, under the zealous management of Signor Cavori—viz., of Pergolesi's "La Serva Padrona," Cimarosa's "Il Matrimonio Segreto," and Paisiello's "La Scuffiara Raggiratrice." The performances had been most carefully rehearsed, under the conductorship of Signor Sebastiani.

Verdi's once popular opera "I due Foscari" was revived last month with great success at Siena, the performance being, moreover, described as an excellent one. The work was first performed at Rome in 1844.

An excellent first performance of Wagner's "Tannhäuser" took place on December 29 at the La Scala, of Milan, Herr Scheidemantel, of Dresden, singing the part of *Wolfram*. The work met with an enthusiastic reception.

Three Italian composers have consigned finished operas to Signor Sonzogno, the well-known music publisher. Umberto Giordano has written "Mala Vita," in three acts, the libretto taken from the drama of the same name by Signori di Giacomo and Cognetti. Francesco Cilea has written "La Tilda," also in three acts; and Ernesto Coon, who is of English parentage on his father's side, has finished an opera in two acts, with a prologue, entitled "Teresa Raquin," the subject taken from Zola's novel. It is believed that all three operas will be put on the stage directly. Another young Neapolitan composer, Signor Napoletano, a pupil of the Conservatoire, hopes to have his first work, the "Profeta Velato" (The Veiled Prophet), put on the San Carlo stage, should that Opera House be opened.

Verdi's "Aïda" is drawing full houses just now (despite the prevailing financial depression) at the San Carlos Theatre, of Lisbon, where the work has been most carefully and elaborately remounted under the conductorship of Senhor José Tolosa.

Under the title of "Per la Walkiria di R. Wagner," a volume has just been published (Turin: Roux and Co.) containing a series of very interesting papers, which originally appeared in the *Gazetta Letteraria*, of Turin, from the pen of Signor Giuseppe Depanis.

Two new zarzuelas have just been successfully brought out at Barcelona—viz., at the Eldorado, the one act "El Toque de Rancho," the music by SS. Marques and Sellares; and at the Tivoli, "Karravion," in two acts, with a lively libretto by Señor José Zaldwar, and some, it is said, very charming music by Señor Frederico Gassola.

A new Mass by Signor Luigi Mancinelli was recently performed, under his direction, at the Church of San Francisco, Madrid, when it met with the highest appreciation of connoisseurs.

At one of the recent Concerts of chamber music, instituted by the music publisher M. Belaiew, at St. Petersburg, two new string quartets, by representatives of the modern Russian School, MM. Skolow and Glazounow, obtained a first hearing, and were extremely well received.

CORRESPONDENCE.

THE "VICAR OF BRAY."

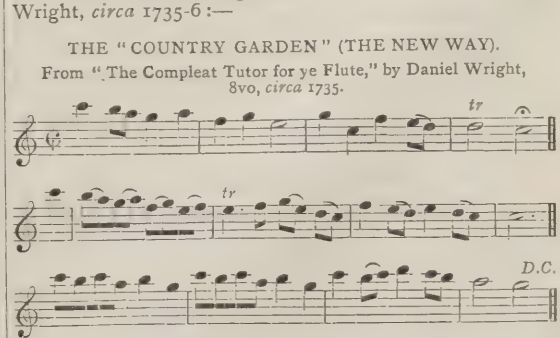
TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The following notes respecting the above song now under discussion may be of interest to some of your readers. The air which Dr. Mee discovered in a MS. dated 1752 has evidently been originally copied from a book in six volumes, published by Walsh in 1734, entitled "The British Musical Miscellany; or, the Delightful Grove." A reference to this book, Vol. I., p. 30, will show that it is note for note and in the same key as the air in Dr. Mee's MS. I do not think that it is the original air to which the "Vicar of Bray" was written, but I have no proof to the contrary. The air is undoubtedly "Bessy Bell and Mary Gray," for in the ballad opera of "The Mock Doctor," printed in 1732, by John Watts, the same air is printed under the old title, "Bessy Bell." This copy is not merely *like* it, but is *exactly* the same except in being set a note lower in pitch. The air in question was one to a ballad before Ramsay's time, now lost (my earliest copy of Ramsay's song is in a collection by him, printed for the author, 1721), and this tune was first printed in Henry Playford's "Original Scotch Tunes," 1700 and 1701. The tune printed by Playford is not *identical* with the one given in "The Mock Doctor," but sufficient similarity exists between them. It is found to be more similar in W. Thomson's "Orpheus Caledonius," 1725, folio, and in his octavo edition, 1733. Bremner's "Thirty Scots Songs," published in Edinburgh about 1745 (and reprinted many times afterwards, both in Edinburgh and London), has the tune as reprinted by Dr. Mee in last month's Musical Times.

I think it is probable that Walsh, not knowing the tune (if it ever had one previously) to the "Vicar of Bray," set it to "Bessy Bell" in his "British Musical Miscellany," 1734; he afterwards republished it in his "Merry Musician; or, a Cure for the Spleen," 1735, Vol. II. The air to the "Vicar of Bray" now so familiar was originally a tune for a song called the "Country Garden," the words of which appear to be lost. The "Country Garden" had two settings, of which the "Vicar of Bray" version was the "new way," as witness the following from a Flute Tutor, by Daniel Wright, *circa* 1735-6:—

THE "COUNTRY GARDEN" (THE NEW WAY).

From "The Compleat Tutor for ye Flute," by Daniel Wright, 8vo, *circa* 1735.



As far as my researches have gone, I do not find the "Vicar of Bray" united to its now popular air before late

in the eighteenth century; not, I believe, prior to the song of the "Neglected Tar," by Edward Rushton, of Liverpool, which, set to a version of the same air, made it popular.

Respecting the words of the song, Chappell, quoting Nichols, tells us that the song "Vicar of Bray" was written by a soldier in George I.'s reign; I have now to claim another authorship for it. In a copy of a book published in Queen Anne's reign, called "Miscellaneous writings in verse and prose, both serious and comical . . . by Mr. Edward Ward, Vol. III., the second edition, with large additions and amendments. London, 1712." 8vo, at page 321 is the following poem in eighteen verses, some of which are here reproduced :—

THE RELIGIOUS TURNCOAT; OR, THE TRIMMING PARSON.

I lov'd no king in Forty-one,
When Prelacy went down,
A cloak and band I then put on
And preach'd against the Crown.

Chorus—A Turncoat is a cunning man,
That cants to admiration,
And prays for any side to gain
The people's approbation.

. . . . . .

When Charles return'd into the land
The English Crown's supporter,
I shifted off my cloak and band,
And then became a Courtier.
Chorus—A Turncoat, &c.

The King's religion I profest,
And found there was no harm in't;
I cog'd and flatter'd like the rest,
Till I had got preferment.
Chorus—A Turncoat, &c.

. . . . . .

When Royal James began his reign,
And mass was us'd in common,
I shifted off my faith again,
And then became a Roman.
Chorus—A Turncoat, &c.

. . . . . .

When William had possess'd the throne,
And cur'd the nation's grievance,
New principles I then put on,
And swore to him allegiance.
Chorus—A Turncoat, &c.

. . . . . .

But when Queen Anne the throne posses't,
I then to save my bacon,
Turn'd High Church, thinking that was best,
But found myself mistaken.
Chorus—A Turncoat, &c.

. . . . . .

Therefore, all you, both high and low,
Let me for once direct ye,
Serve no cause longer than you know
The party can protect you.
Chorus—A Turncoat, &c.

The "Vicar of Bray" is laid a generation later than the foregoing, but whoever was its author he has been indebted to Ward's song. Who Ned Ward was, and how he was pilloried by Pope in the "Dunciad," is out of the present question.

I have not sent copies of the airs I have referred to above, as I do not wish to take up valuable space, but can do so either privately or through your paper should it be desired.—I am, yours truly,

Frank Kidson.

128, Burley Road, Leeds.

P.S.—I also find Dr. Mee's version of the "Vicar of Bray" in an early engraved musical broadside, *circa* 1735-40, in my possession. It is entitled "The Vicar of Bray set for the German Flute." No publisher's or engraver's name is attached.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The following facts regarding the air of "Bessy Bell and Mary Gray" may be of interest to Mr. Mee. In "Songs of Scotland," edited, with notes, by George Farquhar Graham in 1849—undoubtedly our best collection—the air occurs identical with that quoted by Mr. Mee from "Thirty Scots Songs," but in the key of F.

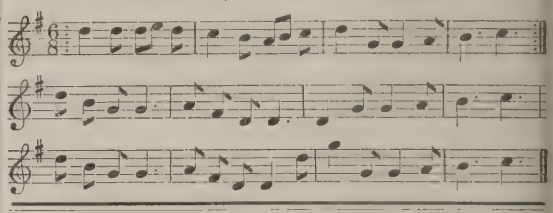
Graham, in his foot-note, says, "Mr. Stenhouse's note upon this song is as follows: 'The first stanza of this song is old, the rest of it was written by Ramsay. Thomson adapted Ramsay's improved song to the old air in his "Orpheus Caledonius" in 1725, from whence it was copied into the first volume of Watts's "Musical Miscellany," printed in London in 1729. The tune also appears in Craig's Collection, in 1730, and in many others subsequent to that period. . . . Mr. Gay selected the tune of "Bessy Bell and Mary Gray" for one of his songs in the "Beggar's" opera, beginning, "A curse attends that woman's love who always would be pleasing," acted at London in 1728.'" (The two young ladies thus commemorated died of the plague in the year 1645.)

The above extract proves that the origin of this melody must be sought for as a printed production a good quarter of a century earlier than the date ascribed to the flute melody first quoted by Mr. Mee; so that his surmise gains strength and probability—*i.e.*, that the air of "Bessy Bell and Mary Gray" was the real origin of the "Dragoon's" air, and so of the "Vicar of Bray" melody.

However, I subjoin a third melody, which can be found, set to English words, and entitled "Once a farmer and his wife," in the Royal Edition of "Songs of Wales," which, spite of great differences in tonality, bears a marked resemblance to the two tunes under discussion in its "lilt," accent, and rhythm, and has even a still more unusual final bar.—I am, yours very truly,

F. R. C.

WELSH AIR, "Y SAITH GYSADUR."



TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A.—*The Mass was certainly believed to be by Mozart when first published, and as it is so widely known by its present title, a change of this would only cause confusion, especially as the work has not been absolutely proved to be the composition of another.*

A. H. V. (Brixton).—*Germer's "How to play the pianoforte" is not published complete in English.*

Constant Reader (Truro).—*If we could be sure that the composer had always noted down his exact intention, it is obvious that unless accompanied by a* staccato *mark or occurring at the end of a group united by a "slur," every note should be sounded during its full time-value. A rest following a note has no power to shorten the duration of that note.*

C. W. Parkinson (Blackpool).—*The season lasts from October 1 to June 1. Salary, about £100; qualifications, a thorough knowledge of the subject.*

H. E. Thorne.—*The muffled roll of drums in the Dead March in "Saul" was not in the original score, but has become a matter of tradition with organists.*

Voice (Auckland, N.Z.).—*No English edition of Rokitansky's book "Sänger und Singen" has yet been published.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Biggleswade.—At the Town Hall, on the 7th ult., an encouraging performance was given of Sterndale Bennett's *May Queen* by the recently formed District Choral Society, conducted by Mr. J. G. Cooper. The solos were efficiently rendered by the Misses Ada Loaring and Florence Croft, and Messrs. A. Kenningham and H. E. Lockhart; the pianoforte and harmonium accompaniments were played by Mrs. Welch and Mrs. Kempe.

Bournemouth.—The pupils of Dr. Lemare's Academy of Music gave two Invitation Concerts, at the Bijou Hall, on Thursday, the 14th ult. Both Concerts were found to be interesting, and some of the pianoforte playing showed considerable talent awaiting development. The audiences were highly appreciative on each occasion.

Brentwood.—The Vocal and Instrumental Society gave its first Concert of the season at the Town Hall on Thursday, December 10, when Handel's *Acis and Galatea* was performed, followed by a miscellaneous selection. The soloists were Madame Worrell, Mr. James Leyland, and Mr. Albert Fairbairn. The choruses were given with firmness and precision. Mr. Leyland and Mr. Fairbairn were especially successful with "Love in her eyes" and "O ruddier than the cherry" respectively. In the second part the playing of Schubert's *Rosamunde* Ballet music, by the orchestra, deserves special mention. Mr. Henry Lewis was leader, Miss Duchesne accompanist, and Mr. Louis J. Turrell conducted.

Buckfastleigh.—The Musical Society gave its first Concert for the season on the 12th ult., in the Town Hall, to an appreciative audience. Sterndale Bennett's Cantata the *May Queen* formed the first part. The soprano solo was taken by Mrs. Parnell Tucker, of Ashburton; the tenor solos, by Mr. Shapcott, of Exeter; the bass, by Mr. H. Tucker, of Ashburton; and the choruses were given in capital style. The second part opened with Cowen's "Boat Song," which was warmly received. Miss Holman, in some violin solos, showed natural ability and skilful training. The quartet "Away to the Forest" (Franz Abt), by Mrs. C. King Smith, Master T. J. Howe, Messrs. F. Ford and C. King Smith, was loudly applauded; the trio "O memory" (Leslie), by Mrs. C. K. Smith, Miss Ashton, and Mr. Shapcott was greatly admired; the part-song "Come let us be merry" was well given, and the National Anthem brought a successful musical evening to a close.

Caterham.—The Choral Society gave the first of its Concerts this season on the 13th ult., the chief work being Cowen's *St. John's Eve*. Miss Fusselle, Miss Dwelley, Mr. Bovett, and Mr. Musgrove Tufnail were successful in the solo music, and the choir, under Mr. Hunt's *bâton*, gave the choruses with good effect. A Trio by Conradin Kreutzer, for clarinet, bassoon, and pianoforte, was played with great taste and expression by Messrs. J. E. Street, Oscar Street, and Charles Hunt. The attendance was rather small.

Dumfries.—The Choral Society gave a performance of Handel's *Judas Maccabæus* in the Mechanics' Institute, on the 20th ult. In place of the Overture, the Dead March from *Saul* was played in memory of the late Duke of Clarence. The principals were Miss Marjorie Eaton, Miss Bertenshaw, Mr. Henry Beaumont, and Mr. Riley; Miss Eaton gaining an encore for her beautiful singing of "So shall the lute," and Miss Bertenshaw for her rendering of "Father of Heaven." Mr. Hume led the orchestra, and Mr. Starkey conducted admirably.

Hawkhurst, Kent.—A Pianoforte Recital was given by Mr. Tobias A. Matthay at the Lecture Hall, on the 8th ult. The programme comprised a varied selection of well-known works, and also some new compositions ("Love-phases") from his own pen. Miss Beverley Robinson varied the programme with some songs, and much interest was shown in the Recital.

Kelso, N.B.—Mr. Tobias A. Matthay gave a Pianoforte Recital at the Town Hall, on the 12th ult. His programme was made up of selections from Brahms, Schumann, Chopin, Henselt, Beethoven, Raff, Grieg, Nicodé, Liszt, and some compositions of his own, "Love-phases." Miss Margaret Kennedy gave some good songs and the Recital was well attended.

Leicester.—The first part of Handel's *Messiah* was given by a largely augmented choir in St. Mark's Church, on the 3rd ult., under the direction of Mr. J. W. Knight, the Organist and Choirmaster. The soloists were Mrs. T. R. Russell, Miss Staynes, Mr. A. Page, and Mr. J. Cooper. The performance was good and highly appreciated by the large congregation assembled.——A very interesting Lecture was given on the 11th ult. at the Museum by Mr. Carl Armbruster, the subject being "Franz Schubert, the greatest song-composer of all times." Several songs of the master were rendered with great taste by Miss Pauline Cramer. Both lecture and illustrations were received with much applause.

Melbourne (Victoria).—A series of Organ Recitals were given during November in St. Paul's Cathedral by the Organist and Choirmaster, Mr. Ernest Wood, formerly of St. Peter's, Eaton Square, and Lincoln Cathedral. Owing to the unsuitable hour fixed by the Chapter for the Recitals, the attendance was at first sparse, but the excellence of the programmes, and Mr. Wood's masterly performances, have, we are glad to say, quite overcome the difficulty.

Roath, Cardiff.—A performance of Spohr's *Last Judgment* was given on New Year's Eve by the choir of St. Margaret's Parish Church, under the direction of the Organist and Choirmaster, Mr. Walter Scott, who presided at the organ. The whole of the soprano solos were beautifully sung by Master H. Coward, the remaining solos being effectively given by other members of the choir.

Shifnal, Salop.—The Choral Society gave its first Concert for this season on Tuesday, December 29, in the Town Hall, which was well filled with a most appreciative audience. The work chosen was *The Messiah*, which was excellently rendered. The soloists were Miss Watkis (who undertook to sing, at the last minute, in the place of Mrs. Burghope, who was suffering from cold), Miss Edith Ransom, Mr. Byolin, and Mr. Bennett, all of whom acquitted themselves admirably. The band played remarkably well, especially in the accompaniments to the solos, the voices never being overpowered by the instruments, as is so often the case. The Conductor was Mr. C. H. Payne.

Southampton.—A Concert was given by the Polytechnic, at Hartley Hall, on the 13th ult. The vocalists were Miss Florence Monk (daughter of the late Dr. W. H. Monk), Mr. F. Noyes, Mr. A. N. Kendall, Mr. Palmer, Mr. J. Billett, and Mr. T. Faulkner. Miss Monk displayed an excellent voice and method, and her efforts were rewarded with very hearty applause. Instrumental music was contributed by Rev. F. James (violin), Mr. G. Ivimey (pianoforte), and Mr. Sharpe (harmonium).

Tottenham.—Dr. E. H. Turpin gave an Organ Recital at Christ Church on the 15th ult. The programme included Bach's Fantasia and Fugue in A minor, Mendelssohn's Overture, "Harmonie Musik," Variations by Beethoven and Spohr, and other pieces. Mr. W. A. Hamilton sang Mendelssohn's "Then shall the righteous," and other vocal pieces were contributed by the choir.

Tunbridge Wells.—Sir John Stainer's Cantata *The Daughter of Jairus* was given at Christ Church, before a large congregation, on the 13th ult., under the direction of Mr. R. K. Simons, Organist of the Church, the choir being augmented on the occasion by the Tunbridge Wells Amateur Glee and Madrigal Society. The solos were sung with much taste and expression by Master C. Stoner (soprano), Rev. Hornby Steer (tenor), and Rev. R. T. Thornton (bass), and the choruses were rendered with much spirit and precision. Mr. E. C. Mitchell (pupil of Mr. R. K. Simons) presided ably at the organ.

Wolverhampton.—The first of a series of Sacred Concerts organised by Mr. Owen H. Powell and Mr. H. Mills was given in the Agricultural Hall, on Sunday evening, the 10th ult. Miss E. Falkner and Miss Emilie Lloyd joined in the duet "Quis est Homo" (Rossini's *Stabat Mater*); Miss Falkner sang "Angels ever bright and fair" and "The Worker," and Miss Lloyd "Calvary" and "O rest in the Lord." Mr. Owen H. Powell gave three solos on the organ and also played the accompaniments. Mr. J. C. Reidy was successful in his recitations, and Mr. H. Mills sang "It is enough." There was a good attendance, and the Concert seemed to give the utmost satisfaction.

Organ Appointments.—Mr. H. Elkin, Organist and Choirmaster to St. James's Church, Kennington Park Road.—Mr. Mervyn Dene, Assistant-Organist to St. Mary Magdalen's, Paddington.—Mr. F. W. Drake, Organist and Choirmaster to St. Mary's Parish Church, Westerham.—Mr. Bernard F. Ramsey, Organist and Choirmaster to the Parish Church of St. James, Poole.—Mr. E. C. Mitchell, Organist and Choirmaster to the Parish Church, New Romney, Kent.—Mr. George T. Fleming, Organist and Choirmaster to St. Mark's, North Audley Street.—Mr. W. T. Goold, Organist and Choirmaster to St. Barnabas, Kensington.—Mr. Thomas E. P. Attewell, Organist and Choirmaster to the Parish Church, Cuckfield, Sussex.—Mr. Thomas Gale, Organist and Director of the Choir to St. Mary's Catholic Church, Park Road, Clapham.

Choir Appointments.—Mr. Augustus Bingham (Bass), to St. Peter's, Cranley Gardens.—Mr. Burnitt Sedgwick (Tenor), to the Cathedral Choir, Lincoln.—Mr. T. Maude (Tenor), to Manchester Cathedral.—Mr. Harry T. Oakley (Alto), to Lichfield Cathedral.

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MR. H. C. TONKING desires that all communications shall be addressed to him, care of Messrs. Weekes, 14, Hanover Street, Regent Street, London, W.

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TWO SISTERS wish to hear of VACANCY in good ORCHESTRA, meeting in London, for second Oboe and second Clarinet. Address, B. G., Bolton's Library, Knightsbridge.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

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45. Charity ... ... Rossini
46. Fairy isle ... ... Campana
47. Autumn leaves ... ... Balfe
48. Let us haste to the fields ... ... Bishop
49. The village church ... ... Becker
50. Come, sisters, come ... ... Gordigiani
51. The Zingari ... ... Balfe
52. Morning ... ... T. Handley
53. Evening ... ... T. Handley
54. Sleep, gentle lady ... ... Bishop
55. The Rhine boat ... ... Arditi
56. Angels that around us hover ... ... Wallace
57. Happy wanderer ... ... Abt
58. Through the grassy ... ... Balfe
59. Our happy valley ... ... Bordese
60. Blessed be the home ... ... Benedict
61. Happy smiling faces ... ...Romer
62. Fairest flowers ... ... Pinsuti
63. Goddess of the dawn ... ... Smart
64. At our spinning wheel ... ... Wagner
65. How can we sing ... ... Verdi
66. The standard waves ... ... Bishop
67. A spring sun peepeth out ... ... Richards
68. The storm ... ... Richards
69. Lightly, softly ... ... Flotow
70. Over woodland, over plain ... ... Pinsuti
71. Flow softly, flow ... ... Costa
72. Rowing bravely ... ... Campana
73. Buzzing ... ... Randegger
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"Miss Lee's sweet voice was heard to great advantage in all her songs, her best effort being undoubtedly her first, 'The Glee Maiden,' of which she gave a fine exposition. For her fine rendering of 'A Maid of Sicily' she was also encored, and gave in almost inimitable style 'Comin' thro' the rye.'"—*Middleton Guardian*, Dec. 12, 1891.

"'Stabat Mater.'—Miss Lee gave with much sweetness the air 'Inflammatus,' and in the very difficult duet, 'Quis est homo,' sang excellently."—*Pendleton Reporter*, Nov. 18, 1891.

"'Messiah.'—Miss Ada Lee sang with fine finish, and threw into her part much religious fervour."—*Runcorn Guardian*, Dec. 30, 1891.

"'Messiah.'—Miss Ada Lee possesses a voice of good range and compass, and sang 'Rejoice greatly' and 'I know that my Redeemer' very effectively."—*High Peak News*, Dec. 26, 1891.

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Norwood.	People's Palace (twice).
Hackney.	Exeter Hall.
Westminster.	Brixton.
Winchmore Hill.	Castle Street, W.
Brixton Hill.	Lord Mayor's Banquet.
Streatham.	Croydon.
Stockwell.	Queen's Park.
Hoxton.	Long Eaton.
Edgware Road.	Sydenham.
Westbourne Park.	Colchester.
City Temple.	Croydon.
Loughborough.	St. James's Hall.
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Woolwich.	

January and February.

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Holloway.	St. James's Hall.
Great Assembly Hall.	Sutherland Gardens, W.
St. James's Hall.	Tottenham.
Holloway.	Porth (twice).
Finsbury Park.	Old Kent Road.
Bow.	Silvertown,
Great Assembly Hall.	City Road.
Stoke Newington.	St. James's Hall.
Bayswater.	Leytonstone.
Woolwich.	Child's Hill.
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Westerham.	Enfield.
City.	Holly Park.
Lavender Hill.	Stratford.
Norwood.	Westbourne Park.
Kilburn.	City.
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The Examination for 1892 will commence on June 9. Medals and Certificates will be awarded.
Full particulars may be obtained on application.
The list will be closed on May 23.
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SOUTH-EASTERN SECTION.
The next meeting of Members and their friends will be held on Monday Evening, March 14, at 8 o'clock. Dr. C. W. Pearce in the Chair.
Mr. WALTER MACFARREN will give a Lecture-Recital on "Mendelssohn, and his 'Lieder ohne Worte,'" illustrated by numerous examples selected from Books 1 to 6.
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Tenor: Recit. and Air, "Comfort ye" and "Every Valley"—(Handel's "Messiah").
Bass: Air, "Behold, along the dewy grass"—(Haydn's "Seasons").
The Instrumental Prize of Three Guineas.
Violin: Fifth Air, with Variations"—(De Bériot).
Entries must be sent in not later than March 12, 1892.
Copies of the Scheme and Forms of Entry may be obtained of
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February 13, 1892.

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PREFACE.

STUDENTS of music, and others, desirous of ascertaining at what period any particular musician lived, have frequently to make a somewhat lengthened search before they can obtain the required information. In the following pages the dates, and places of birth and death, together with the details of the special branch of music cultivated by each individual, are given in a condensed form, so that important facts may be read at a glance. As a primer of rudimentary musical biography, it is believed that the present publication will prove of great service, and it is proposed to supplement what is detailed here with a larger work, giving fuller narrations of the stories of the lives of those whose names are included in the roll of musicians. The work now published is the result of much laborious time and trouble, and has been accomplished by reference, in many cases, to documents and registers not readily accessible, in cathedrals and churches, and private libraries. Every endeavour has been made to secure accuracy, but of course it would be vain to hope that no error has crept in; it is human to err. I shall, however, be obliged by any notice of apparent inaccuracy, and glad to receive well authenticated corrections. W. H. C.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1892.

THE ROSSINI CENTENARY.

Yesterday (the 29th ult.) was the hundredth anniversary of Rossini's birth, and in various places on the Continent the occasion met with due recognition from the historic memory. As far as we are aware, no special and prominent notice was accorded to it in this country, which has forgotten all it ever learned about Rossini's operas, and knows the "Swan of Pesaro" only as the composer of a "Stabat Mater." It was different with the Mozart centenary a few months ago, when, in common with the rest of the civilised world, England came out of its absorption in the concerns of the present and faced about to contemplate for a moment a great figure still looming large in the ever-receding past—mayhap, also, to renew a somewhat faded impression of what constitutes a genuine claim to an immortality of remembrance. It is unnecessary to enter upon a comparison between Mozart and Rossini. As well might we compare the capital of a Corinthian column with the acanthus whose leaves it artistically reproduces, or a well-ordered landscape garden with some bosky dell where nature does as she pleases. The two composers, as far as concerns our present purpose, stand quite apart, and to look at one is to turn the back upon the other.

It might be well, perhaps, to keep comparisons of every kind out of the field in this case, because that is the best way to judge of Rossini as an individual product of his time, country, and circumstances. Such a restricted field of observation is, of course, not always nor even generally advisable. In the case of a universal art, the largest possible view should be the rule, and that can hardly be attained without losing sight of the lines which divide it into sections. He who ascends in a balloon to sketch the contour of a vast extent of country is not challenged to take notice of the walls and hedges that bound separate enclosures. Yet, if we want to understand the product of an individual garden and how it is affected by the conditions of growth, we only waste time when we look beyond the fence. The analogy holds in the case of Rossini, or, for that matter, any other composer, and applies exactly according to the measure in which he is unaffected by circumstances and influences from the great world. Rossini was an Italian composer *pur et simple* during that part of his career which made his name and fame. The forces that "rough-hewed" him in the little town of Pesaro were as Italian as the aspect of his birthplace when it lay basking in the sun, with feet washed by the lazy waters of the Venetian Gulf. It is said that Haydn's "Creation" and "Seasons" were favoured works in Pesaro during Rossini's boyhood, but they made as little impression upon him as did German compositions for the harpsichord. This, however, was not for want of help from the future composer's eager desire after all musical knowledge and the promptings of an instinct which reached forward to higher things than those lying immediately around. Rossini's bright and ardent spirit made him impatient of the conventional restrictions of teachers who hid their incompetence beneath a cloak of pedantry, but there were none others available. All he might do was to break with masters who could only say "Thou shalt" and "Thou shalt not," and were unable to answer when the pupil asked "Why?" He broke with them accordingly, and, like a bird escaped from the drudgery of learning to whistle a set tune, began to warble his "native wood-notes wild." "If I had had you for a master," he once said to Fétis, "I should have been that which is called a learned musician, for I had a taste for the style of the old masters." On the whole, perhaps, it is as well that he did not study under Fétis, but went out to sing as he was moved by the spirit of melody.

Italian melody soon flooded the world from its new source in the spirit and fancy of Pesaro's gifted son. "Tancredi" turned all eyes upon Rossini. Its tunes fell upon the popular ear like water upon desert sands, and were greedily absorbed. "Di tanti palpiti" made the Venetians wild with delight. On the morrow of its production the city rang with it, and the people hummed it even in the Courts of Justice, ushers crying "Silence" in vain.

> This music mads me, let it sound no more;
> For, though it have holp madmen to their wits,
> In me, it seems, it will make wise men mad.—
> Yet blessing on his heart that sent it me.

The Italians, while losing their senses in an intoxication of tune, did not cry out with Richard II. They drank melody, bathed in melody, and would have it so. As an Italian composer, writing for his own countrymen, Rossini held an unassailable position, and, working, as he did, for the present need of this and that theatre, with no thought of publication and propaganda, he is scarcely to blame if his music crossed the Alps, and disturbed the composers in possession there. We know how men like Beethoven and Schubert resented this invasion from the "land of song." They felt—and, from their point of view, rightly felt—that here was a foreign influence harmful, while its power lasted, to the interest of native art. But opposition was of small avail. The Rossinian fever spread over Europe, which resounded with the new melodies of the South from Norway to Vienna and from St. Petersburg to London. Never was such a triumph of pure tunefulness—of well-nigh spontaneous carollings, brilliant, graceful, touching now the chords of tender emotion, now exhilarating like a generous wine. Writing of the state of things in London at this period, Lord Mount-Edgcumbe remarked: "So entirely did Rossini engross the stage, that the operas of no other master were ever to be heard, with the exception of those of Mozart, and, of his, only 'Don Giovanni' and 'Le Nozze di Figaro' were often repeated. . . . It is singular how every other composer, past and present, was totally put aside, and these two alone named or thought of." While quoting the noble amateur who gave us such a valuable record of musical events and impressions, it is but just to show that, whether or no the wish was father to the thought, he indited a prophecy which events have proved to be at least partially successful. "The frippery and meretricious style of modern music is to the ear like tinsel to the eye, brilliant, striking for a moment, perhaps captivating, but it will be transitory, and speedily lost in the fluctuations of taste; and I think I may venture to predict that Rossini will not long have ceased to write before he will cease to be remembered, and that his music will be thrown aside as that of so many of his predecessors and superiors already is; while the name of Mozart, with those of his two great countrymen, Handel and Haydn, will live for ever." There spoke the judgment of the cold, grave North, which the sudden invasion of the enchanting spirit from the South did for a time derange. Rossini would probably have answered from Milan or Naples—assuming that he could hear anything amid the deafening applause of

his compatriots: "How does all this concern me? I am an Italian, writing for Italians. Don't blame my country's grapes if the wine drunk under a foreign sky is distasteful."

The historian of music in our fast-expiring century will have to tell what came of the triumph of pure melody as sung by Rossini. That composer's dazzling success in his own country was a perfectly natural process, intelligible alike in its source and significance; but the irresistible march of his genius through Christendom is a circumstance not all at once to be understood nor, in its effects, to be estimated. Did it lay bare, like some mighty flood, the foundation upon which popular appreciation of music rests? This question is not without importance at a time when the art is becoming artificial in the hands of men who can deal with it after no better fashion:

> New ways I must invent, my grovelling name
> To raise aloft, and wing my flight to fame.

It may not have been wholly undesirable in the early decades of the century, while yet Beethoven lived, and German music was advancing with giant strides, to assert the might of simple melody. It is, in sooth, much more necessary to do so now; and, mayhap, when the need reaches its height another Rossini will arise. Then, through the *débris* of the present schools, we shall see the natural foundation of the art, and begin to build upon it a new and better structure. These are suggestive matters for thought.

Meanwhile, it can hardly be doubted that the success of Rossinian tune beyond the bounds of Italy had a great and abiding influence. That it had an influence at the time is obvious on the face of history. Not many composers followed the example of Schubert when he avowedly imitated the Rossini overture, but there were many who trimmed their sails to the prevailing wind, and others who, with perfect good sense and propriety, sought by effort to surprise the secret of so great a power. In our time the Rossinian fashion has died out, and it would be as undesirable as it is impossible to revive it. But the Muse of pure melody can shape herself in many ways. Let us see her, if not in one, then in another, that there may be no need to echo William Blake's pitiful invocation of the "Immortal Nine":—

> Whether on Ida's shady brow,
> Or in the chambers of the East,
> The chambers of the sun, that now
> From ancient melody have ceased;
>
> Whether in Heaven ye wander fair,
> Or the green corners of the earth,
> Or the blue regions of the air,
> Where the melodious winds have birth;
>
> . . . . . .
>
> How have you left the ancient love
> That bards of old enjoyed in you!
> The languid strings do scarcely move,
> The sound is forced, the notes are few!

Returning to Rossini as an Italian composer, it should not be overlooked, especially at the present moment, that he was a reformer of his country's lyric stage. He is not generally regarded in that light, the popular conception of him being that he was a man who wrote showy music without much trouble and never had a serious moment. This is partly true and partly false. He was assuredly a serious reformer. For example, he abolished, in *opera seria*, the dreary fashion which made it "a desert of talk, dotted here and there with an oasis of song." In "Tancredi" the characters declaimed to an orchestral accompaniment, and the whole work became tuneful. In "Elisabetta" Rossini substituted a string quartet for the pianoforte in accompanying recitative, and he himself wrote out the "graces" which vocalists had long been allowed to supply at their own sweet will.

These may seem small matters to us as we look back upon them, but they were very considerable reforms in their day, and regarded by many, perhaps, as portentous. Despite them it is often contended that Rossini never took his art seriously. There were moments—too many of them—when he showed himself in truth as the *flaneur* of music, but the objection is far too sweeping. He was serious, beyond question, while writing the music to the plague of darkness in "Mosé"—music which gave rise to a charge that he had stolen it from some German master; and he was equally in grave mood when the first act of "La Donna del Lago" was conceived. Of the *Finale* to that act, Azevedo says: "Rossini has shown in an astonishing manner that the most difficult combinations cannot affect his inexhaustible inspiration"; adding, after reference to the various elements in the *ensemble*: "All these things which, taken separately, bear, each in its way, the mark of the most free, the most happy inspiration, finish by combining themselves, and, in so doing, producing an effect at once musical and dramatic, or, if you like, epic, of a sonority, warmth, truth, and clearness which we cannot describe in words." Numerous other examples might be quoted to show that Rossini was not always a mere melodist, flippant and careless in every other musical respect. Indeed, it stands to reason that the powers which, under the stimulus of French art, gave "Guillaume Tell" to the world stirred within him in earlier years, and, but for the constant necessity of pouring forth intoxicating tune in answer to clamorous demands, he might have anticipated by a long time that crowning development and demonstration. But enough of remarks which, as far as they are vindicatory, no man of sober judgment requires. Rossini must be judged by the standard of his day in the country for which he wrote, and so looked at he takes high and brilliant rank such as more than justifies the honours which yesterday were paid to his memory.

The Italian master's position in cosmopolitan art is, of course, another matter, as to which individual judgment can hardly escape the influence of national temperament and training. The children of the light-hearted and sunny South are not likely to be of one mind with those of more sombre races and climes, nor, perhaps, is it necessary that they should agree. The true verdict of history is not pronounced by the "most sweet voices" of the many, but by the thoughtful few through whom, as far as may be where human passion and prejudice never wholly disappear, the decisions of pure intellect are given. Nothing can deprive Rossini of his right to be regarded as one of the most astonishing and brilliant figures in musical history, or of his claim to stand first among those in whom Melody, the "soul of music," has enshrined herself. It may be said—will always be said, no doubt—that Melody might have made a better choice, and taken up her abode in the nature of a man more earnest, less of the earth earthy. But it is vain for us to arraign the action of Immortals. Let us be glad to find Melody, that gracious spirit, anywhere, and offer up our thanks for her, no matter the "muddy vesture" within which she may be enshrined. In this spirit we can all sympathise with the Rossinian celebrations whose echoes have not yet died away, especially with Italy's remembrance of her gifted son, to whom passed the instrument which, in the hands of the boy by the fountain of Callirhoë, "piped itself," and who, like the happy child in Sydney's "Arcadia," made melody as though he would never grow old.

J. B.

FROM MY STUDY.

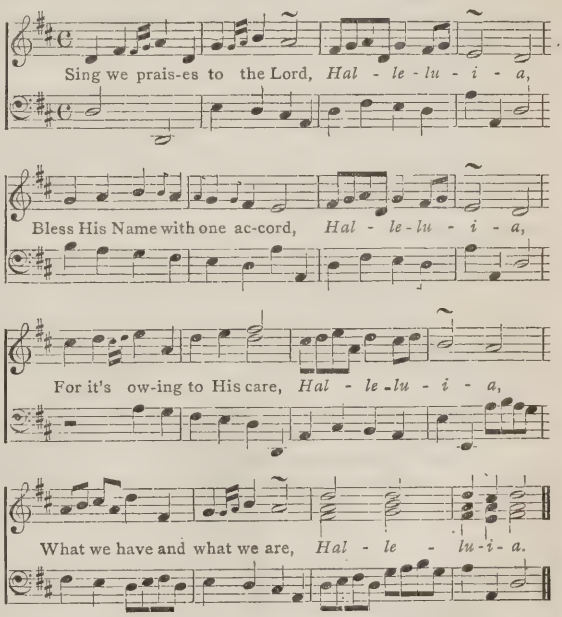
I am indebted to two correspondents for letters having reference to Bickham's "Musical Entertainer." A gentleman writes that he has a number of the sheets, originally issued in a separate form, and a lady describes a copy which has been in her family for generations. This volume contains twenty-four songs inserted, "some of them most curious," but it is very incomplete as regards the original matter. The entire "Bickham" numbers nearly, if not quite, 200 examples, whereas my correspondent's book appears to be short of that total by 114 pieces. The value of her fragment depends much upon the character and rarity of the inserted songs; but I may state that the first volume (100 songs), complete all but title-page, was sold not long ago by Ridler, of Booksellers' Row, for £2 10s. A copy of the entire work is now marked in Mr. Quaritch's catalogue at £5.

I spoke last month of a certain Y. as visiting my study, and promised him an introduction to the patient reader. It is sensible policy on a man's part to choose as intimates persons of diverse qualities and opposite views. It avoids monotony and prevents warping. The tree that is blown upon by a single wind leans to one side, but that which is buffeted by many stands upright. Moreover, variety in social intercourse stirs one's mental atmosphere, keeping it fresh and wholesome. Thus sings Gay:

> Variety's the source of joy below,
> From which still fresh revolving pleasures flow.

Not that Y. is ever a direct source of fresh revolving pleasures. I regard him as a corrective of the amiable, confiding, and imaginative W., who, at moments when he does not drop into doggerel, is a very nice fellow indeed, anxious to believe everything he sees and hears, and taking even the world of fiction so seriously that he has been known to weep over a novel as much as ever did the romantic cook-maid in Mayhew's "Greatest Plague of Life." W. comes into my study like the soft south wind, or a packet of Turkish Delight, or a bunch of Russian violets. He is saccharine and enervating. Y. has a bitter flavour and cuts like a nor'-easter. He grins sardonically (I have never known him laugh) if you speak of imagination, and his attitude with regard to matters of fact is one of profound distrust. He is a walking compendium of all the historic doubts that have ever found their way into print. Richard III. he looks upon as a much maligned person; Henry VIII. was a saint in his eyes till Mr. Froude appeared as that often-wedded monarch's vindicator, and now he is wavering; he is even suspected of belief in Archbishop Whateley's ingenious attempt to prove that Napoleon never existed. His favourite work in musical literature is Helmholtz on the "Sensations of Tone," and with that he agrees only as far as the theories laid down are capable of scientific proof. Lastly, he is generally understood to spend most of his time in hunting up matter for the correction of popular beliefs. In this industry he has met with one or two successes, qualified in his own estimation, however, by fear lest further enquiry should prove the data all wrong. "An unpleasant person!" say you? Well, if he be taken alone, that is possible; in conjunction with my other friend, he is a corrective of credulousness; a whiff of fresh, cold air in a hot room heavy with odours (risk of a chill, of course); a bit of rough road ("up" and burning red lanterns) in the course of an otherwise smooth and easy passage towards intellectual flabbiness and *laisser faire*.

When Y. visits me in my study, I know pretty well that he has, or fancies himself to have, discovered something wrong with a hitherto accepted fact. So, on his being announced the other day, I braced myself for another shock to common belief, especially as the muscles of his face now and then twitched into the momentary semblance of a smile and a faint glimmer shone in his usually lack-lustre eyes. Quoth my friend, presently: "Who is said to have written the tune usually sung to the Easter Hymn?" He knew very well, but, on such occasions, he is a catechist, and I am a meek catechumen. Therefore I answered, "Dr. Worgan." "And who was he; or, rather, what do your musical biographies say he was?" "Born 1715, died 1790; Organist of St. Botolph's and St. Andrew's, Mus. Doc. (*honoris causâ*) of Oxford; composed oratorios, 'Hannah' and 'Manasseh'; a learned fugal writer." "What do you know about the tune he is said to have composed?" "Only that I have never seen it set to any hymn but 'Jesus Christ is risen to-day.'" "Would you be surprised to hear that it was published in 1750, set to a Christmas hymn, and without any mention of Dr. Worgan at all?" "Not if you say so, but what proof have you?" My friend thereupon extracted from the pocket of his overcoat a calf-bound volume and passed it across to me, drily remarking: "Look on page 227." I looked, and saw the tune given below, headed "An Hymn for Christmas Day," composer's name not mentioned—contrary to the rule of the book:—


Sing we prais-es to the Lord, Hal - le - lu - i - a,
Bless His Name with one ac-cord, Hal - le - lu - i - a,
For it's ow-ing to His care, Hal - le - lu - i - a,
What we have and what we are, Hal - le - lu - i - a.

"Now I'll depart," said Y., "and leave you to digest my last words: That book was published during Worgan's life-time and the authorship of the tune is unacknowledged. Do you think Worgan wrote it?" "Stop," I called out, as Y. was closing my study door behind him; "if Worgan is not the composer, who is?" "That's not my business," exclaimed a muffled and receding voice; "I check other people's creed. I don't walk by faith, but by sight. Good day!"

I confess that Y.'s book, which he left behind him, had more interest for me than the paternity of any Psalm-tune, and, settling snugly in my easy chair, I began to examine it with the keen curiousness of a confirmed bibliophile. Here is the title-page:—

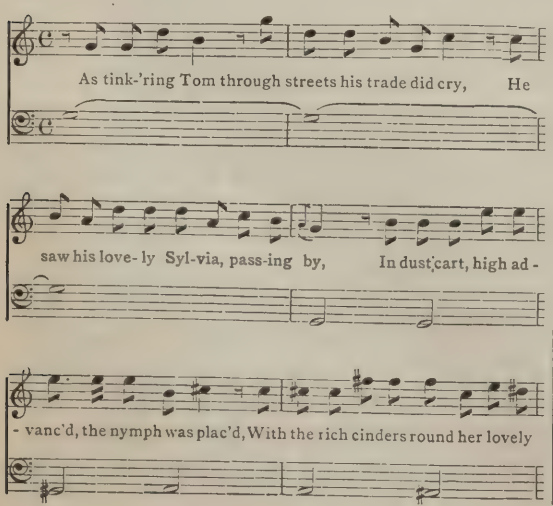
"Apollo's Cabinet or the Muses Delight. An Accurate Collection of English & Italian Songs, Cantatas & Duetts, set to Music for the Harpsichord, Violin, German Flute, &c. With Twelve

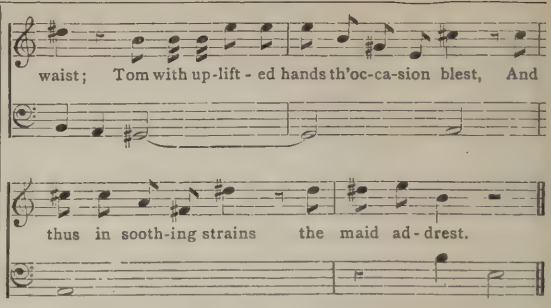
Duettos for two French Horns, composed by Mr. Charles, and Instructions for the Voice, Violin, Harpsichord or Spinet, German Flute, Common Flute, Hautboy, French Horn, Basson, & Bass-Violin, Also a Compleat Musical Dictionary, & several Hundred English, Irish & Scotch Songs, without the Music. Two Volumes. Liverpool, Printed by John Sadler, in Harrington Street, 1757."

The frontispiece, engraved by the well-known Basire, represents a lady playing upon a harpsichord, while a gentleman leans upon her high-backed chair and sings. Near him are two other gentlemen performing respectively upon a flute and violin. In the clouds above are various Olympian musicians, to whom Apollo, flying up from the earth, presents an open book, presumably a copy of the "Cabinet" aforesaid.

The compiler of this most comprehensive work modestly keeps his name out of the title-page, but there is some reason to think that the publisher had a hand in it, since he assures subscribers that he has "done his utmost to make the whole *useful* and *entertaining*." I shall not ask obliging readers to accompany me through the instruction sections of the "Muses Delight." That would be imposing upon good nature, and running a risk of offence. Better go at once to the songs with music, where are compositions by Corfe, Broderip, Worgan, Arne, Boyce, Handel, and other well-known men of the day. By the bye, my friend Y. omitted to point out that the acknowledged authorship of several pieces by Worgan lends significance to the omission of his name in connection with the tune cited above.

So much, however, in passing. The compiler was evidently a man of judgment, and had, for his day, an uncommon sense of decency. His song-book is, indeed, a perfect storehouse of good old English melody, at once pleasing and manly. But I wish to fix the reader's attention upon an example of the few things in the collection which are satirical. This is a piece entitled "The Dust Cart," described as "a favourite Cantata, in Manner of the Moderns." It may be explained here that the favour shown to Italian opera, with its mingled Recitative and Aria, is often seen reflected in detached pieces of this period, several examples in the volume before me combining both forms of musical utterance. "The Dust Cart" hits at the "manner of the moderns" as thus shown by applying the mingled pomposity and elegance of the music to an ignoble subject. I am tempted to cite the opening recitative:—


As tink-'ring Tom through streets his trade did cry, He
saw his love-ly Syl-via, pass-ing by, In dust cart, high ad-
-vanc'd, the nymph was plac'd, With the rich cinders round her lovely



Then follows a flowing and melodious *Affetuoso*: "O Sylvia, while you drive your carts To pick up dust, you steal our hearts." It leads to a second recitative: "Sylvia, advanced above the rabble rout, Exulting rolls her sparkling eyes about," and the "Cantata" ends with a *Spiritoso* in 6-8: "Shall I, who ride above the rest, Be by a paltry crowd opprest?" The melodies are exceedingly clever imitations of Handel's work of the same class in Italian opera.

In Pepys' Diary, under date May 7, 1678, is the following entry: "Here took up Knipp into our coach, and all of us with her to her lodgings, and thither comes Banister with a song of hers, that he hath set in Sir Charles Sedley's play for her, which is, I think, but very meanly set; but this he did, before us, teach her, and, it being but a slight silly short ayre, she learnt it presently." To this there is a footnote—I am quoting from the Mynors Bright edition of Braybrooke—which says: "The song in Sir C. Sedley's play, 'The Mulberry Garden,' is 'Ah, Cloris, that I now could sit,' the author of which, until within these few years, was supposed to be a Scotchman, from the circumstance of its having been sung to a Scotch air called 'Gilderoy.' Banister's music to it has not been discovered." Pepys' "Banister" may have been John Banister the Elder or the Younger, both of whom were living in 1678 (the senior died in October, 1679); but in all probability he was the interesting personage by whom public concerts were first established in London. On this point I should like some information, and especially desire to know whether Banister's "slight, silly short ayre," set to "Ah, Cloris, that I now could sit," exists anywhere within the knowledge of my readers.

In Roger North's "Memoirs of Musick" there is a reference to the origin of public concerts in London, and mention is made of a music-room which was in existence before that of Banister. After speaking of the preparedness of England for a musical revolution, North says: "A great means of bringing that foreward was the humour of following publick consorts, and it will not be out of the way to reduce them from the beginning. The first of those was in a lane behind Pauls, where there was a chamber organ that one Phillips played upon, and some shopkeepers and foremen came weekly to sing in consort, and to hear and enjoy ale and tobacco, and after some time the audience grew strong, and one Ben Wallington got the reputation of a notable base voice, who also set up for a composer, and hath some songs in print, but of a very low excellence, and their music was chiefly out of Playford's Catch Book." Of Banister's enterprise, North gives the following account: "The next essay was of the elder Banister, who had a good theatricall vein, and in composition had a lively style peculiar to himself. He procured a large room in Whitefryers, near the Temple back gate, and made a large raised box for the musicians, whose modesty required curtaines. The room was rounded with

seats and small tables, alehous fashion. One shilling was the price and call for what you pleased; there was very good musick, for Banister found means to procure the best hands in towne, and some voices to perform there, and there wanted in no variety of humour, for Banister himself (*inter alia*) did wonders upon a flageolett to a thro' Base, and the several masters had their solos. This continued full one winter, and more I remember not."

The priority of the music-room "behind Pauls" does not affect Banister's claim to be the first giver of public concerts in London. It is evident from North's description that the older "consorts" still survive in the "Harmonic Meetings" held at taverns and gin-shops, where the audience supply their own music, with the aid of a professional pianist, who is the modern substitute for Phillips the organ player. At Banister's entertainments, on the other hand, the audience and performers were distinct, circumstances and proceedings being akin to those of the music hall, save that they were exclusively musical, and that the modesty which hid behind curtains has not survived into our time. In 1680 the Professors of Music severed connection with publicans and started the historic performances in York Buildings, from which our Concerts have descended.

In deference to a correspondent who wishes me sometimes to handle a graver topic than old songs, I now come down through two centuries, and take up a volume of Robert Browning's poems. Browning, you know, was an amateur musician, who had studied the art under a master, and, in more than one or two instances, obtained therefrom subjects for his muse. The book before me is "Men and Women," Vol. I., published in 1855, and the particular poem I have just read attentively, for the twelfth time or so, is entitled "Master Hugues of Saxe-Gotha." We are to accept Master Hugues as a composer of organ fugues, and it does not greatly matter whether he be a real or imaginary person. *Apropos*, however, I can find no mention of him in musical dictionaries. The speaker of the poem is the organist of a certain nameless church, who, having played out the congregation with one of Hugues' fugues, lingers in the gallery to enjoy a talk with the spirit of the dead composer. Hugues is there, he knows:—

> Page after page as I played,
> Every bar's rest, where one wipes
> Sweat from one's brow, I looked up and surveyed
> O'er my three claviers, yon forest of pipes,
> Whence you still peeped in the shade.
>
> Sure you were wishful to speak,
> You, with brow ruled like a score,
> Yes, and eyes buried in pits on each cheek,
> Like two great breves as they wrote them of yore,
> Each side that bar, your straight beak.

Seeing the composer up among the pipes, and being anxious to put the question, "What do you mean by your mountainous fugues?" the organist invents an excuse for keeping the sacristan waiting—

> See, the church empties apace,
> Fast they extinguish the lights—
> Hallo, there, sacristan! five minutes' grace!
> Here's a crank pedal wants settingt o rights,
> Baulks one of holding the base.

With this preliminary the organist turns to Hugues, reminding him that his masterpiece, "hard Number Twelve," has just been played "off-hand and runningly," but the performer wants to know the reason for and purport of such music: "I believe in you, but that's not enough. Give my conviction a clinch."

He goes on to describe the anatomy of the fugue—

> First, you deliver your phrase—
> Nothing propound, that I see,
> Fit in itself for much blame or much praise—
> Answer'd no less, where no answer needs be:
> Off start the Two on their ways!
>
> Straight must a Third interpose,
> Volunteer needlessly help—
> In strikes a Fourth, a Fifth thrusts in his nose,
> So the cry's open, the kennel's a-yelp,
> Argument's hot to the close.

There is more of this disparaging description, *e.g.*—

> One says his say with a difference—
> More of expounding, explaining!
> All now is wrangle, abuse, and vociference—
> Now there's a truce, all's subdued, self-restraining—
> Five, though, stands out all the stiffer hence.

At the end of the analysis the organist demands: "To what issue? Where is our gain at the Two-bars?" "Two-bars," a synonym for double-bar, is here demanded by the exigencies of rhyme. Similarly, he asks: "Something is gained if one caught but the import. Show it us, Hugues of Saxe-Gotha." The organist adds—not giving the shade of the composer time to answer—that, what with one thing and another, the fugue is like—being at a loss for a comparison and turning up his eyes, as men sometimes do in mental difficulty, he notices that over the gilt moulding and groining of the roof are many dust-laden webs of spiders. The very thing! Pointing to them, he continues:—

> So your fugue broadens and thickens,
> Greatens, and deepens, and lengthens,
> Till one exclaims—"But where's music, the dickens?"

Obscured by the spiders' webs, alas! Nevertheless, he hopes that "'twas for something his organ-pipes sounded, Tiring three boys at the bellows."

The organist now demands of unresponsive Hugues if the fugue is to be taken as a moral of Life—

> Such a web, simple and subtle,
> Weave we on earth here, in impotent strife,
> Backward and forward each throwing his shuttle,
> Death ending all with a knife?

Do we this while over us are Truth and Nature, as the gilded mouldings of the roof are above the obscuring webs? He accepts the situation as a fact:

> So we o'er-shroud stars and roses,
> Cherub and trophy and garland.
> Nothing grows something which quietly closes
> Heaven's earnest eye—not a glimpse of the far land
> Gets through our comments and glozes.

Yet the organist clings to a notion that the inventions and traditions of the past must have some value—that the web ought not to be destroyed. Surely Hugues was more than a mere mountain in labour! Better try the fugue again, and see what will come of it:

> What's the clef?
> Faith it's no trifle for pipe and for tabor—
> Four flats—the minor of F.

Still he has misgivings, for Nature is golden though we fling dust-clouds at her. On the whole, he advises Hugues to clear the arena of his fugue-voices: "Say the word, straight I unstop the full organ, Blare out the *mode Palestrina*." Ha! the candle has burnt out. Hallo, sacristan, show a light. Do you want to find me, when you come in the morning, at the foot of your "rotten-planked, rat-riddled stairs"? Do you suppose I carry the moon in my pocket? So, with the organist in absolute darkness and calling aloud for light, ends this suggestive poem.

We may not unprofitably think over the beautiful comparison of human life and the loud weavings and spinnings of Hugues in F minor; but, as a criticism of fugue, Browning's verses are utterly futile. It shows the poet to us as one who, after pondering golden sayings, the key of which he does not possess, puts them aside as unmeaning. When next I fall into a grave mood, with or without the instigation of a serious correspondent, it will be easy for me to show that the Robert Browning of 1877 saw much deeper into the meaning of music as an art than he of 1855.

X.

SOME OPINIONS OF ANTON RUBINSTEIN.

The opinions of great musicians upon one another and upon various questions connected with their art have an interest which those of professed writers on music seldom possess, and this, in the case of great executants, is increased by the rarity of their excursions into the field of literature. H. Herz and L. Gottschalk wrote light and amusing descriptions of their adventures in America; but Liszt, Rubinstein, Bülow, and Saint-Saëns seem to be the only pianists of note who have tried to express in writing their own serious thoughts on matters connected with music and musicians. Rubinstein's views have been made known through his autobiography, Mr. McArthur's book, and a little volume lately given to the world; and, believing that the time thus employed will be profitably spent, we propose to give them such consideration as our space will allow.

"Bach's works," said Robert Schumann, "seem written for eternity"; and from all we can learn of Rubinstein's attitude towards the music of the great Leipzig Cantor, he fully endorses that opinion. On many questions connected with music and musicians Rubinstein holds views either quite peculiar to himself or, at any rate, by no means universally entertained. Among the former may be counted his scheme for the establishment of sacred opera, as propounded in his letter, written to the *Signale* ten years ago; among the latter, his opinion, as expressed in conversation with Dvorák, that the influence of Wagner and Liszt and Berlioz was disastrous and had checked all musical progress. It is, therefore, highly satisfactory to find him at one with all the great musicians of the past and the present in the matter of Bach worship. For his fervent admiration of that great composer one can forgive many of his hard sayings. Mr. McArthur, in his monograph on Rubinstein, tells us that Bach is the first and last composer whom he presents to his pupils. In his reverence for Beethoven, his love for Schubert, and his enthusiasm for Chopin he is also in perfect accord with all true musicians. But there are several points, besides those above-mentioned, on which he differs widely from general opinion, and one or two of these seem specially to call for a few words of comment. In his recently published work he declares that to him the opera is altogether a subordinate branch of the art—he is not speaking of the music-dramas of Wagner, with which he has little or no sympathy, but of opera generally. He considers that emotion is fettered by words; for him the great "Leonore" Overture is a much higher expression of the "Fidelio" drama than the opera itself. Rubinstein has written, it is true, many operas, and elaborated a scheme which seems to rank opera as the chief of art-forms; but this preference for instrumental music is probably the result of his special vocation as a pianist. He would not be such a wonderful interpreter of the great masters had he not thrown his whole soul into their works; he has lived, moved, and had his being in an instrumental world; it is nearest to him, and therefore appears greatest. Rubinstein's attitude towards programme-music is also of a peculiar character; he looks upon any piece as enclosing a mood of the composer—*i.e.*, as containing a programme; and considers it the task of an interpreter to discover that programme and convey it to his hearers. Now the whole gist of the discussion lies in that word "programme." Is the programme Rubinstein wishes to convey merely one of emotion, or one of ideas and events? He believes that composers throw themselves into certain moods by thought and observation, that these are reflected in their music, and that the subject-matter of this thought and observation can be discovered and conveyed. The mood, then, is an effect of which a programme (a romantic or even historical event, or some definite idea) is the cause, and from the former Rubinstein believes he can discover the latter.

There is something fascinating about this theory, for it is undeniable that Haydn, Beethoven, Schumann, and other composers set their emotions in vibration by some story or mental picture, and it would be bold to assert that an artist like Rubinstein, of strong imagination, fine feeling, and quick perception, could not, at any rate in certain cases, discover the composer's meaning hidden in the mood. He, however, surely errs in thinking he can convey a programme to his hearers; to some kindred spirit even that might be possible, but, as a rule, only the mood is conveyed, and that mood is interpreted by each hearer according to his character and state of mind or feeling. It is, however, this strong faith in his powers that enables Rubinstein to exert such a magnetic influence over his audience. It almost seems as if a few words from the lips of an interpreter previous to performance would be welcome; it might guide us to the proper spirit in which the music should be listened to, or, at any rate, it would enable us for the moment to think and feel with the interpreter. Such an innovation would of course be intolerable except in the case of artists of the highest rank. Who would not like, for instance, to hear a few remarks from Joachim before a performance of Bach's Chaconne in D minor; or an explanation of the poetic meaning of Schumann's tone-pictures from his gifted and sympathetic widow; or some æsthetic observations on Bach, Beethoven, or Chopin from an eminent pianist like Bülow or Rubinstein? The written opinions of master minds, such as Wagner, Berlioz, or Schumann on music or musicians have always been read with avidity, and why should not the expression of the thoughts and feelings of great artists who have lived in close communion with the great composers, who have become almost their second selves, be also acceptable? It would, we are well aware, be easy to turn such a suggestion into ridicule, and that very fact convinces us that, if properly carried out, it might throw life and soul into what to many is only a valley of dry bones.

The question of the meaning of instrumental music leads directly to the one of "reading." Is there one right rendering, say, of Beethoven's "Appassionata," or are there different ones equally deserving of acceptance? And what light does the eminent pianist throw on this terribly difficult and often debated question? Very little, we fear. With his views of instrumental music he ought, one would think, to admit that there was only one right rendering—the one which revealed the composer's intention. "It is often ludicrous," says Mr. McArthur, "to see him (Rubinstein) with eyes and mouth tightly shut as he listens to some singer giving, as he declares, 'every rendering under the sun but the right one,' to some of his songs or arias." In the case of his own music, Rubinstein, of course, knows the composer's intention; but in the case of Beethoven he evidently thinks he can discover it, so that the reasoning in either case ought to be similar. But in his recently published work, Rubinstein says: "To render an *Adagio* in a given tempo, *according to one's feelings*, cannot be doing injustice to the object." By "object" he means the composition. Ah! there the cat is let out of the bag! While endeavouring faithfully to reveal the feelings and thoughts of the great composers, he is at the same time revealing himself ("according to one's own feelings"), and it is just that bit of self which gives the special *cachet* to his

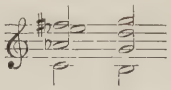
playing. This revelation of self through the medium of music is mysterious, though too much of it is undoubtedly disturbing. If "one's own feelings" coincide with the composer's, well and good; but if not . . . .

Rubinstein's remarks on pianists are of course well worthy of notice, and those on Liszt are specially interesting. Words, he tells us, are far too poor to describe his pianoforte playing, which was in every way incomparable. And to Liszt he adds the names of Chopin, Thalberg, and Henselt; and all these, he says, one must have heard to know what real piano-playing means. This of course must be taken *cum grano salis*. His admiration of Liszt's playing is undoubtedly genuine, for he does not hesitate to say some very hard things of him, both as a man and as a composer; and no doubt Chopin was unparalleled as an interpreter of his own music. But we imagine that one could form a very good idea of genuine pianoforte playing from hearing Rubinstein himself, even if one had never heard Thalberg or even Henselt.

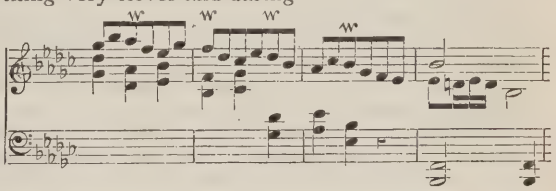
Rubinstein complains of the "editing" of the great composers—*i.e.*, the marks of expression or indications of *tempo*, as in Czerny's edition of the "Well-tempered Clavier"; he considers both the one and the other often of a questionable nature. Here, again, we see how admirable a musician and how earnest a student Rubinstein is; he likes to think out the music for himself; to try and throw himself into the spirit of the composer, feeling sure that both speed and expression will reveal themselves to him. For himself he has a full right to complain of such editions—he can edit for himself. But for many young players and students who have not a strong individuality, assistance in these matters is by no means to be deprecated, even though it be not always of the best. On this subject Rubinstein expressed his views several years ago at length in a letter to the publisher Bartholf Senff.

Surely, while holding firmly to his own opinions, Rubinstein ought to be indulgent to those of others, for in one part of his recently published book he says: "If musicians could only agree on any one question in music!"

The harmonic methods—or, rather, want of methods—of our *fin de siècle* composers are really a matter for alarmed consideration. Can it be that the consistency shown by all the great composers in regarding certain progressions as good, and the remainder as bad, is a mere matter of individual taste, and is there no actual science of harmony at all? Up to within the last few years we were under the impression that though a certain amount of license might be permitted for dramatic or emotional exigencies, the principles of harmony were immutable, and that harmonic combinations of notes were suave or harsh according as the vibrational ratios of their component notes were large or small. We also thought that successions of chords were agreeable or disagreeable according to the extent to which they disturbed our feeling of tonality. But we have changed all this, it appears; the present idea is that you cannot be interesting unless you employ *new* harmonic progressions, and that, therefore, all the agreeable progressions having long been in common use, you must fall back upon the hideous ones. To take a single instance: it is generally known that consecutive fifths are regarded by musicians with (perhaps exaggerated) repugnance. Since they exercise a very disturbing effect upon the tonality, and are consequently felt to be ugly, and since beginners may easily make them unawares, the rule forbidding them is one of the first taught and most (rightly) insisted upon. Yet there are some cases in which they can be used without bad effect: the resolution of the chord of "German sixth" is one, especially in an inversion, thus:—



But there is a world of difference between a progression which may be tolerated and one which is good. Our modern composers do not accept this axiom, but hold that whatever man has (on occasion) done, man may (and should always) do. Here is a passage from a Mazurka by Paderewski which certainly does not sound *very* bad, but it seems quite uncalled for, and no doubt the composer thought he was doing something very clever and daring—



Grieg writes a bare fifth instead of a single bass note so constantly that our ears have become as accustomed to the ugly succession of these as to the Twelfth stop of an organ; but when he gives us, as he does in his latest work, a piece in which *both hands play nothing but bare fifths throughout* we begin to feel that the whole foundations of musical science are being undermined and a state of artistic atheism is spreading in our midst. If one needs confirmation of this misgiving one has only to look at the compositions of young France and Italy, when he will see an open defiance of all harmonic tradition absolutely appalling. We may instance Bruneau's outrageous production "Le Rêve," but this is only one of many. It is the fashion to hold Richard Wagner responsible for this godless tendency, but really it would be as fair to accuse Sebastian Bach. Composers with no ear for music were not created by, nor because of Richard Wagner. They have always existed, but in former times they languished in fitting obscurity. Now-a-days the least of a musician's claims to popularity is the goodness of his music.

At first we are inclined to wish there were some way of prohibiting and preventing such artistic outrages. We feel as if the musical societies or educational institutions ought to take some kind of action to punish the criminals. But another of the unhappy conditions of modern life is that any conceivable kind of protest against a bad thing only acts as an advertisement of it, and really seems to make the matter worse instead of better. Declare that a book is unfit for publication and you give it an immense sale. Try to put down a self-seeking demagogue and he is a public hero immediately. Scoff at a painter's pretensions and his fortune is made. So we only pray that our mild denunciations of the silly tendency among musicians towards bad grammar for the sake of notoriety may not assist the transgressors in their evil intentions. Let them alone, like Little Bo-peep's Southdowns, and they'll come home, leaving their fifths behind them.

Bunhill Fields Burial Ground—the place of sepulture of John Bunyan, Daniel Defoe, and Dr. Watts—is the resting-place of two old Psalmodists, William Shrubsole and his pupil Benjamin Jacob. The tombstones of these departed worthies have recently been restored by public subscription, on the initiative of Mr. F. G. Edwards. Shrubsole, who died in 1806, was the composer of the well-known

tune "Miles's Lane," almost the only repeat tune that has found its way into "Hymns Ancient and Modern." The tune first appeared (in the key of C) in the *Gospel Magazine* for November, 1779, and the first strain of the melody has now been cut into Shrubsole's gravestone. Like all the old tunes, "Miles's Lane" has been shockingly "tinkered" by successive editors, most of whom in all probability have never seen its original form, or they might possibly have allowed the refrain, at least, to remain in its native simplicity. Benjamin Jacob, who died in 1829, was Organist of Surrey Chapel from 1794 to 1825, and one of the most celebrated performers in his day. He was one of the earliest to introduce (in 1808) "organ performances." With his friend, Samuel Wesley, Jacob was also one of the first pioneers of Bach's music in this country, and the published correspondence on that subject between "Old Sam" and the Surrey organist is full of interest. In 1809 Wesley was associated with Jacob in his organ performances, and subsequently Dr. Crotch was Jacob's colleague. These "performances," which were free, began at eleven o'clock in the morning, and 3,000 people would assemble in Rowland Hill's old chapel and patiently listen to a succession of organ pieces which lasted four hours in performance! Each organist played two or three pieces alternately, and at the end of each part both played a duet, Handel's "Hallelujah" and "Zadok the Priest" being the pieces chosen. The programmes were necessarily long; one, at least, contained no less than *forty-six* numbers, all organ pieces! One invariable selection was "Imitation of a thunder storm. Extemporary. Jacob." No wonder that Jacob was considered to be in advance of his time. Would that he had included his organic "thunder storm" in his published organ arrangements.

Mr. F. T. Piggott, whose paper on "The Music and Musical Instruments of Japan," read before the Congress of Orientalists last September, excited so much interest, discoursed on the same subject to the members of the Society for the Encouragement of the Fine Arts on the 11th ult. The discussion which followed the reading of the paper was unusually interesting, Mr. Piggott's answers to several questions put by well-known musicians who were present adding greatly to the information conveyed in the paper itself. Mr. Piggott studied the music and decorative arts of Japan during a residence in that country as legal adviser to the Cabinet. A sketch of the Lecturer's conclusions with regard to the musical system of Japan having been given in our issue for October last, no repetition of the views then adduced is here necessary. They will, moreover, shortly be available in more complete form, as Mr. Piggott's promised book on the subject is rapidly approaching completion, and the subscription list, we hear, is almost large enough to justify the expense of publication.

In our last issue we referred to the protest of a Liverpool amateur against the "rustle" nuisance caused by the simultaneous turning over of several hundred programmes. His suggestion was that the programme should be so devised that it might not be necessary to turn a leaf at any critical moment. It is difficult to see how this could be managed in the case of a cantata or oratorio when the words run to any considerable length. A more practical contribution towards the solution of the "programme crackling" question is furnished by a correspondent in the shape of a copy of one of the programmes used at the Gewandhaus Concerts at Leipzig. The paper on which it is printed is apparently made of pure white rag without a trace of size or stiffening and, as our correspondent poetically describes it, "the effect of the simultaneous turning of these leaves by a large audience is a soft sound, not unlike the rustling of the wind over a field of barley." The programme sent by our correspondent is dated December, 1890; it would be interesting to know whether they are still employed. In any case, the plan deserves a trial in London and Liverpool.

Dr. Hubert Parry's Music to "The Frogs" of Aristophanes, announced for performance at Oxford during the past week, has recently been published in vocal score by Messrs. Breitkopf and Härtel, with an English version by Messrs. D. G. Hogarth and A. D. Godley. Several quotations from well-known musical works are most humorously introduced, the association of a familiar and rugged passage from Beethoven's "C minor" with Æschylus, and of a theme from "Les Huguenots" with Euripides being particularly happy. The score contains seventeen numbers. There is a brisk and tuneful Overture, which introduces the themes of two of the choruses, a delightfully quaint Funeral March in C minor (on a ground-bass of tonic and dominant), a Barcarolle, two Entr'actes, and a dozen choruses. The master-hand reveals itself in every page, the writing throughout being remarkable not only for contrapuntal freedom and melodic interest, but for breadth and solidity. The Chorus of Frogs; that beginning "Muse of the Dances divine;" and the final chorus, "Gods of the shadows below," may be instanced in proof of what has been said.

In response to the appeals—always numerous, but recently more so than usual—that our columns should be opened to the insertion of protests against the granting of Diplomas, Certificates, &c., by self-constituted bodies, the rapid increase of which is certainly alarming, we can only say that at present we have nothing to offer but sympathy. The evil exists, undoubtedly; but the individuals complained of are acting within their legal rights; and though the result, unfortunately, is that the public is misled, this is due rather to its ignorance than to deception on the part of the Associations referred to. It is a pity that these protests do not take a more practical form. Surely if concerted action were taken it would not be difficult to find a remedy.

FACTS, RUMOURS, AND REMARKS.

A writer in the *Overture*, having occasion to touch on a point of national music, makes observations which we cordially endorse and recommend for consideration: "It is probable that Spanish music has been much influenced by the Moors, but they themselves are in the main of the Latin race, which seems to have a keener sense of rhythm than the Teutons. Listen to French music—it is quivering with life and movement. It may be thin and poor, empty and shallow; but such as it is, it is vivid and throbbing. German music, on the other hand, is apt to be, perhaps, deeper in feeling, but sadly sleepy, and, as Macfarren used to say, 'droning away like an old organ.' It is only the big men whose rhythm is really good. We English show some tendency, through our admiration of the Germans, to imitate their faults—imitation, in fact, generally does lead to copying faults—but in this matter we shall do well to be on our guard and have respect to the French. The countrymen of Shakespeare should not be found wanting in a sense of rhythm, and there is no reason why we should not combine that with deep feeling.

We must get out of the way of thinking in the eternal harmony-exercise language—a chord to a bar, with *sostenuto* bass. *Verb. sap.*"

The following communication has been sent to us with reference to a recent action on the part of the Westminster Orchestral Society: "This young and enterprising society has signalled its seventh season by offering a premium of fifteen guineas for the best original composition by any British musician. The proposal brought forth many candidates for the prize, and on Monday last the adjudicators, Dr. A. C. Mackenzie, of the Royal Academy of Music; Dr. Bridge, of Westminster Abbey; and Dr. C. Hubert H. Parry, made their award. Most of the competing works showed much originality of form, melody, and orchestration, so that the task of adjudicating was not an easy one. The award was finally and unanimously in favour of the work of Mr. Walter Wesche, of Bayswater, under the motto—

> Alas! what boots it with incessant care
> To tend the homely, slighted shepherd's trade,
> And strictly meditate the thankless muse!

The work is in three movements, and will be given at the Society's next Orchestral Concert at the Westminster Town Hall, on Wednesday, the 16th inst. All lovers of music, and all who follow the progress of music in England, will be interested to hear this latest production of native talent."

According to a circular issued on the 3rd ult., the executive council of the proposed Cardiff Musical Festival had obtained a guarantee fund of £1,600, leaving £400 to complete the minimum amount. This, however, has not delayed preparatory measures, and it is officially stated that the first meeting will take place in September next, presumably after that at Gloucester; that Mr. Joseph Barnby has been engaged as Conductor, and that the following works will be performed: "Elijah," "Requiem" (Mozart), Symphony in C minor (Beethoven), Hubert Parry's "L'Allegro," Symphony in B flat (Schumann), Sullivan's "Golden Legend," Symphony in G minor (Mozart), Dvorák's "Stabat Mater," Stanford's "Revenge," Joseph Parry's "Saul of Tarsus," Schubert's Mass in E flat, Mendelssohn's "Lobgesang" and "The Messiah." The council state that they have secured a good professional orchestra, an excellent chorus, and first-class solo artists. That is the right way to attain something yet more important—the sympathy of the musical public.

Mr. de Pachmann is said to have been struck by an advertisement offering pianoforte lessons at the rate of tenpence an hour. He might well be, and it is a fair subject of remark as the result of competition, or as the price which modest incompetence sets upon its services. But Mr. Pachmann is reported to have visited the advertiser—a lady—under pretence of taking lessons. He "bungled through" a Waltz by Chopin, and was told that he had been badly taught. Then he paid his fee, handed the lady his card, and went away. This may have entertained him hugely, but we fail to see where the fun comes in, especially for the poor woman, who, we suppose, was doing her little best to earn a scanty living. When Napoleon and his staff once met a fatigue party of soldiers carrying heavy loads along a narrow mountain path, he scrambled out of the way, exclaiming, "Gentlemen, respect the burden."

For obvious reasons we cannot notice in this issue yesterday's performance of Bach's Magnificat, by the students of the Royal Academy of Music, as far as possible under the conditions for which it was written. But we can note with much satisfaction the increasing interest and value of the Students' Concerts, and hold up, as an example to be followed, the course taken with regard to the Magnificat, which, by the way, Sir M. Costa once objected to at Leeds on the ground that it was intended for a small number of performers, not for a large Festival orchestra and chorus. At the Royal Academy rendering the instruments were to be those provided for in the original score, with only twenty-five voices—the number Bach could command—in the chorus. The increased attention given to such matters, when old masterpieces are revived, is a most acceptable sign of the times.

The number of candidates entered for the forthcoming local examinations held by the Associated Board of the Royal Academy of Music and Royal College of Music is 1,624, which is considerably in excess of last year. On Wednesday, the 24th ult., the preliminary examination of these candidates in the "Rudiments of Music" took place at ninety-two Local Centres, in the presence of the honorary local representatives. In almost every case the municipal authorities granted the use of rooms for the purpose. The papers are now being examined in London, and those candidates who pass will proceed to the final Local Centre Examination, which will, we understand, take place before Easter. There is a large increase this year in the number of schools and teachers who have applied to be registered under the Local School Examination Scheme of the Board.

We note with hearty commendation the exclusively English programme of Miss Dora Bright's Pianoforte Recital in Princes' Hall on the 16th ult. It would be well if other native artists—Miss Fanny Davies, to wit—would sometimes remember that Continental composers are not the only ones who have provided for the instrument. As it is, we seldom hear English pianoforte music, and for lack of encouragement our native musicians rarely write it. Miss Bright's selections may, of course, be challenged, but that has nothing to do with the principle involved. She played pieces by Byrde, Purcell, and Arne as representing the old masters, while from the modern repertory were taken examples of Sterndale Bennett, G. A. Macfarren, W. Macfarren, Mackenzie, Cowen, Moir Clark, Hubert Parry, and Stanford. Try again, Miss Bright.

Anent the Rossini centenary, a contemporary prints the details subjoined: "At Venice, where no fewer than ten of the Maëstro's operas were first introduced to the public, there will be a Water Festival, besides some operatic representations; while at Rome some of the leading musicians, including Marchetti, Terziani, Pinelli, and Maldura, have formed themselves into a committee to see that the date is kept with sufficient honour. The townspeople of Rossini's native Pesaro have resolved to purchase the cottage where he was born and convert it into a museum; while at Turin a grand performance of his 'Stabat Mater' will take place in the Theatre. Paris also will observe the centenary with a performance of 'Guillaume Tell,' but without the usual accompaniments of a laurel-crowned bust, palms, and orations."

A correspondent in the Far West of America sends us a newspaper cutting from which we gather that at a church ceremonial, "in addition to a good

carefully-considered sermon, Mr. T. J. Pennell sang with fine effect the baritone solo from 'The Messiah,' 'For behold, darkness,' with the choir's support." As we understand English over here, this means that Mr. Pennell sang the sermon as well as the solo, but it is more important to note that the choir joined in "For behold, darkness." Where did they come in? What business had they there at all? Has a new version of "The Messiah" been adopted in Omaha? By the way, the *motif* of the sermon was this: "In these nineteenth century days it is hard to believe that the Goulds and the Vanderbilts came by their millions honestly."

Some time ago we referred to "a Mr. Wiegand" as giving organ performances in Australia. The indefinite article seems to have caused offence at the Antipodes, and several letters have reached us in assertion of this gentleman's artistic eminence. One correspondent, who had written before, observes: "I would not trouble so frequently only I fear that from want of reliable information you may be led to believe some of the opinions expressed by a few of our semi-educated local organists, who, I regret to say, are green with jealousy. I hope you receive the papers I regularly send you."

The opinions of the semi-educated local organists have, we are happy to say, not reached us, and we were quite unaware of the fact that jealousy had turned those unworthy professors green. But, always ready to do justice, we withdraw the indefinite article and substitute the definite. For "*a* Mr. Wiegand" please read "*the* Mr. Wiegand." Now is everybody satisfied?

Mr. Jude, the Liverpool Organist, to whom we recently referred as playing and lecturing in Australia, has been giving monologue entertainments consisting of songs with remarks and criticisms thereupon. The *Townsville Daily Bulletin* devoted a column to eulogistic remarks, saying, *inter alia*: "It is seldom that 'God save the Queen' has been heard with so much regret, mingled with sensations of loyalty, as when, last night, the audience broke up at the sound of its strains, and only the overwhelming testimony of clock-hands pointing to near eleven could drive home the truth that for over two hours all of us had been lulled to unconsciousness of the passage of time by the magician on the platform." Mr. Jude should find a grand pianoforte and a glass of water more profitable, at this rate, than Organ Recitals.

The following programme has been drawn up for the Gloucester Festival, but is, of course, subject to revision: "Bethlehem" (Mackenzie), "The Lord's Prayer" (Bridge), a new Cantata (C. H. H. Parry), "The Birth of Song" (Miss Ellicott), "Gethsemane" (C. L. Williams), Handel's "Joshua" and "The Messiah," Dvorák's "Requiem," Spohr's "Fall of Babylon," Bach's "My spirit was in heaviness," Mendelssohn's "Elijah" and "As the hart pants." Symphonies by Beethoven, Schubert, Mozart, and Mendelssohn will be played in the Cathedral, and secular orchestral pieces by Wagner, Berlioz, Mascagni, and Grieg in the Shire Hall.

When the printer's boy is allowed to work "at case," his spirit of mischief, or his ignorance, generally comes into play, and into public notice also if the "reader" be asleep. The young person in question was obviously entrusted with a Concert bill lately issued at Tredegar, and the following results duly appeared: "Rondo Cappriceioso," "O dolca Concerto," and "Long, wistful Words." The last example might pass careless readers as the title of a song appertaining to the "intense" school, but it is really the boy's version of "Song without Words," and, as such, a genuine achievement in its way.

Madame Valleria's Concert tour in Germany, with Miss Dews, Messrs. Foli, Harley, Ganz, Ysaÿe, and Albeniz, appears to have opened brilliantly enough in Berlin, where the company was honoured with the presence of the Empress Augusta Victoria, three princesses, and a large audience. Nevertheless, after a few additional Concerts elsewhere, the enterprise collapsed and the party broke up. The reasons for this have not been precisely stated, but in any case we regret that Mr. Percy Hutchinson's plucky attempt had no better fortune.

The *City Press* says: "Mr. T. Hastings Miller presented the report of the Music Committee on the subject of the appointment of a Principal at the Guildhall School of Music at a salary of £800 a year, and asked that this might be printed and the consideration thereof adjourned. This was agreed to. The Committee reported that they were opposed to the memorial signed by those within the Guildhall School of Music asking the Court not to make a selection of a Principal outside the School."

The latest concerning the Leeds Festival is that, at a meeting of the Committee, October 5, 6, 7, and 8 were selected as the dates upon which the Festival shall be held. The following works were recommended for inclusion in the programme: Mendelssohn's "Elijah," Brahms's "Song of Destiny," Bach's Mass in B minor, selections from the "Meistersinger," and new choral works to be specially written. Handel's "Messiah" and Mozart's "Requiem" are also under consideration.

That Dvorák's last great work, "The Requiem," produced with such conspicuous success at Birmingham last year, is steadily growing in popular favour may be gathered from the fact that numerous performances have already been arranged for. Among other places, it will be given during the present month at Manchester (Hallé), March 3; Birmingham, 10; Liverpool (Philharmonic), 22; Royal Albert Hall, 23; Brighton, 31; Kremsier, 11; Olmütz, 12 and 13, and at several places in America.

An interesting contribution has been made to the discussion concerning Mozart's skull by a correspondent in the current number of the *Monthly Musical Record*, who calls attention to the fact that Dr. L. A. Frankl, from whom the statements emanate concerning the fate of the skull in question, also published some twenty-five years ago what he declared to be an authentic statement attending the loss and recovery of the skull of Haydn.

It is said that the sculptor Tilgner has nearly finished the statue of Mozart, which he is modelling for the place at the back of the Vienna Opera. The monument will be "in elaborate rococo style, a small temple with complicated columns and cupids playing instruments much too dainty and delicate for a thoroughfare, especially during the long Austrian winters." It seems from this that Vienna cannot help making mistakes where Mozart is concerned.

It is so seldom that France bestows a thought on the music or the musicians of England that special significance attaches to the announcement, conveyed through M. Joncières, that the Paris Société des Compositeurs de Musique has recently elected Professor Villiers Stanford a Corresponding Member. The Professor and the Society are both to be congratulated.

An American journal states that there are managing editors in the States who tell the music critic very plainly: "See here, Mr. X., Manager Bumstein advertises with us, and I want you to give his concert a *good* notice—do you understand?" It is not added that the critic indignantly resigns his post, but perhaps such a sequel is taken for granted.

The death of Rosa Czillag in, it is stated, extreme poverty, illustrates the frail tenure by which artists hold their well-being, and ranks with the cases of Marie Marimon, Mario, and not a few others. Money comes lightly to them in the days of their prosperity, and departs as lightly; but "'twas ever thus" with the artist temperament.

We hear from Rome that the Royal Academy of Santa Cecilia, perhaps the oldest musical Society in Europe, has conferred honorary membership on Emeritus Professor Sir Herbert Oakeley, who has been passing the Winter in Italy.

Mr. A. R. Gaul has accepted an invitation to write a Cantata for the next Norwich and Norfolk Musical Festival.

A son of the late Mr. Scotson Clark is a baritone singer in New York.

THE ROYAL CHORAL SOCIETY.

There was much to admire in the performance at the Royal Albert Hall, on January 27, of Sir Arthur Sullivan's "Golden Legend," which had been postponed in consequence of the death of the Duke of Clarence. The Choir, now unrivalled in the Metropolis, was at its very best, and therefore did ample justice to every number in which it had a share. The replies to *Lucifer* during the storm threatening Strasburg Cathedral were sung with unfailing steadiness and energy, whilst the more tuneful passages could scarcely have been rendered with greater smoothness or unanimity of expression. Under such circumstances it is almost superfluous to say that the beautiful unaccompanied evening hymn "O gladsome light" received a vehement demand for repetition that Mr. Barnby was powerless to resist. These choralists have often won honour by their rendering of the piece; but never more deservedly than on this occasion. Mr. Henschel repeated his splendid reading of the music of *Lucifer*, a part he has studied with such an artistic issue as to leave no scope for adverse criticism. His delivery of the satire in which the fiend so frequently indulges possesses the exact dramatic colouring suggested by the composer. Miss Medora Henson was an unaffected *Elsie* and sang the music with tenderness and refinement. The other soloists were Miss Hilda Wilson and Mr. Iver McKay, whose duties were discharged none the less scrupulously because they were familiar. In efficiency the band corresponded with its surroundings, and Mr. Barnby conducted with his accustomed watchfulness.

The Concert a fortnight later (the 10th ult.) consisted of "St. Paul," the noble work so long kept in the background by the more dramatic "Elijah." In these days, happily, it is not necessary to lessen the patronage accorded to one in order to increase the popularity of the other. The two works are so distinct, and in their respective ways such finished examples of the most elevated description of sacred musical art, that each may rest its claims to consideration upon its own particular qualifications. Again Mr. Barnby's well-trained chorus sang with rare spirit, point, and emphasis. Whether in the massive "Rise up, arise!" and "O great is the depth," or in the deliciously calm and reflective "How lovely are the messengers," the effect was all that could be desired by the most ardent admirer of Mendelssohn. The orchestra, like the chorus, offered a lesson in obedience to the Conductor that might be copied with benefit in several quarters. Miss Medora Henson sang the soprano solos with a large amount of devotional feeling and purity of expression, and Madame Patey gave the contralto music with all due effect. Mr. Wilbur Gunn, who was announced as a "new American tenor," did not succeed in diminishing appreciation of his British rivals. On the other hand, Mr. Plunket Greene, by his vigorous, fervid, and well-balanced interpretation of the great Apostle, placed himself at once in the front rank of Oratorio singers.

LONDON SYMPHONY CONCERTS.

Mr. Henschel's music written for Mr. Beerbohm Tree's revival of "Hamlet" was a specially interesting feature at the fourth Concert (January 26) at St. James's Hall. The illustrative passages, together with some of the expressive strains accompanying the action, appear on the platform as a Suite, and with a view to meeting the altered conditions of performance, do not come in the precise order in which they are heard in the theatre. The five sections are respectively termed "Prelude," "Ophelia," "Interlude and Pastorale," "Ophelia's Death," and "Danish March." The three themes of the Prelude typify *Hamlet's* irresolution, his spasmodic eagerness for revenge, and *Ophelia's* gentle disposition. These excellently serve their purpose. The *Ophelia* movement (*Adagio*) has all the sweetness and winning grace of the heroine after whom it is named, and whether played independently or with its companions cannot fail to prove attractive. The Interlude (*Allegro impetuoso*) and Pastorale (*Andante*) are in capital contrast, the stern dramatic significance of the one bringing into relief the rural simplicity of the other, in which reliance is placed in the *cor Anglais*. The funeral movement is for muted strings and drums, but the doleful burthen is occasionally relieved by reminders of the brief melodies sung by the distraught maiden in the presence of the *King* and *Queen*. The Suite is brought to a stirring termination by the bold and thoroughly regal march employing the full resources of the modern orchestra. No greater tribute to the merit of Mr. Henschel's "Hamlet" music could be paid than the fact that in its later form no disappointment was experienced by those who had heard it in association with the Haymarket representation. The work was rendered by the band with the care born of the wish to present the talented Conductor's composition in the most advantageous light. The programme appropriately contained that noble and dignified piece, the Funeral March from Dr. Mackenzie's "Story of Sayid"; the Prelude to "Lohengrin"; and the "Unfinished" Symphony of Schubert. M. Gorski, the Polish violinist, played Max Bruch's first Concerto in G minor, and Miss Hope Glenn sang the aria "Pupille Sdegnose," from Handel's "Muzio Scevola."

The Concert in memory of Wagner, held on Thursday, the 11th ult., drew an overflowing audience. There was nothing novel in the scheme, four of the master's compositions being separated midway by the "Eroica" Symphony of Beethoven—unquestionably as fitting a work as could be selected for what was intended as an anniversary celebration. Each movement of the Symphony was played with correct spirit and proper observance of every detail that would assist the beauty and impressiveness of the monumental production. The Wagner pieces were the "Meistersingers" Overture, the "Siegfried Idyll," the Prelude to "Parsifal," and the Prelude and final scene from "Tristan und Isolde," all given with discrimination under the *bâton* of Mr. Henschel. In *Isolde's* moving utterances Madame Nordica acquitted herself of a difficult task in a fashion that could not but secure the hearty approval of every listener.

SIR CHARLES HALLÉ'S CONCERTS.

There was a satisfactory increase in the attendance at the fifth of these performances, which took place at St. James's Hall on the 5th ult. Within its limits the programme was certainly as varied and attractive as it could be, the classical and modern schools being equally well represented. Of the former the examples were Cherubini's fine and melodious Overture to "Faniska," which is too seldom heard; Beethoven's Pianoforte Concerto in G (No. 4), of which Sir Charles Hallé gave an astonishingly crisp and brilliant interpretation; and Schumann's "Rhenish" Symphony in E flat, which displayed the qualities of the Manchester orchestra to the utmost advantage. At the request of many who had attended the performances of Berlioz's "Faust," the March, Dance of Sylphs, and Dance of Will o' the Wisps were repeated and the first-named excerpt was again loudly encored. We have yet to speak of the most interesting piece in the programme, a Suite in D by Dvorák (Op. 39). So far as remembrance serves this work was a novelty, but the character of the music affords no explanation for the neglect it has suffered. On the contrary, the Suite is in the Bohemian composer's best style, being throughout delightfully fresh, piquant, and melodious. The five movements are named respectively Prelude, Polka, Minuet, Romanze, and *Finale*. National phraseology is present to a varying extent in all the sections, but it is most prominent in the second, which, it need hardly be stated, differs widely from the ordinary dance polka of the English ball-room. Though written for a small orchestra the scoring is extremely felicitous, particularly in the Romanze, where the *corno inglese* is used with admirable effect. The influence of Beethoven is sometimes apparent, and in the *Finale* there is a distinct reminiscence of the Bonn master; but, as a whole, the Suite may be pronounced a delightful work and it should be heard again with all due celerity.

CRYSTAL PALACE CONCERTS.

The Saturday series was resumed on the 13th ult. with a programme the most noteworthy feature in which was the alternative version of Schumann's Symphony in D minor, which has been prepared by Johannes Brahms and Dr. Wüllner. The points of divergence in the new edition from the edition of 1851 have already been exhaustively discussed in The Musical Times, so we may content ourselves by saying that the test of performance by no means seemed to indicate that the new "blend" of 1841 and 1851 will supersede the version which has hitherto held the field. Cherubini's recently published Concert-Overture in G, of which the MS. had been mislaid for so many years, proves to be a splendid specimen of the great Italian master's genius. Though not so attractive as his "Anacreon" Overture, it is conceived in the "grand style" throughout, and the orchestration is remarkably felicitous and fresh—notably in the passages for the wood-wind quartet. Madame Roger-Miclos distinguished herself by an incisive and animated performance of the solo part of Beethoven's C minor Pianoforte Concerto; she was far less successful in Schumann's familiar Novelette in F, in her rendering of which romance was sacrificed to rhythm. Mr. Santley, the vocalist of the occasion, sang *Vulcan's* song from "Philémon et Baucis" with inimitable spirit. It is to be wished, however, that the anvil accompaniment had been less suggestive of an inharmonious blacksmith. In Schubert's "Erl-King" an unjustifiable orchestral accompaniment was substituted for the usual one. The programme also included the "Freischütz" Overture and the already hackneyed *Intermezzo* from "Cavalleria Rusticana," without which no musical entertainment is supposed to be complete. It is difficult to say whether the sentiment or the solecisms of this much belauded composition are more effectually revealed by so fine a performance as that given by the Crystal Palace band.

At the Concert on the 20th ult. Mr. Manns introduced a "Gipsy Suite" from the pen of Mr. E. German, who has already claimed favourable attention as a writer of instrumental music. The Suite is in four movements—a *Valse mélancolique* in A minor; an *Allegro di Bravura*, 4-4, in D minor; an *Allegretto grazioso*, 3-4, in G major; and a *Tarantella* in A minor—and is a clever, richly scored, and eminently enjoyable composition. We like Mr. German best in his vivacious moods, for in the *Allegretto* there is a slight lack of distinction in the principal melody—reminding one somewhat of that familiar type of piece entitled "Air of King Louis the —th"; and all waltzes nowadays are so very *mélancoliques* that Mr. German has not much scope for the display of individuality. But the *Allegro* and *Tarantella* are immensely spirited and bright, while the orchestration though a little "thick" in places, is remarkable for its sonority and ingenuity. The Suite, though placed last on the programme, was most cordially received, the applause continuing until Mr. German appeared to bow his acknowledgments from the platform. Master Otto Hegner had been announced to play Chopin's Concerto in E, but was suddenly disabled at the last moment by an attack of influenza. Mr. Manns was lucky in getting so able a substitute as Miss Adelina de Lara, who, without rehearsal, and at about two hours' notice, played Schumann's Concerto in truly admirable fashion. She has a delightfully elastic touch, brilliant technique, and plenty of intelligence, qualities which were again displayed in a clever transcription for pianoforte solo of Jensen's song "Murmelndes Lüftchen," and one of the most familiar of Mendelssohn's Songs without Words—played as an encore. In Chopin's Ballade in A flat she was neither more nor less satisfactory than Madame Schumann's pupils generally are in the works of this master. Mr. Manns directed fine performances of Wagner's "Faust" Overture—which so vividly depicts the misery and distress of Wagner's own life at the period of its composition—and Beethoven's Symphony in C, No. 1. Madame Clara Samuell sang Mozart's "Deh Vieni" with real charm of voice and great neatness of style, but at a most dirge-like *tempo*. In two of the late Sir George Macfarren's songs, "A Widow Bird" and "Pack clouds away," the obbligato accompaniment for clarinet was cleverly played by Mr. G. Clinton.

MONDAY AND SATURDAY POPULAR CONCERTS.

It will be unnecessary to deal at length with these Concerts on the present occasion, because the programmes since our last notice have not contained any novelties nor has the co-operation been secured of any artists new to the Metropolis. If Mr. Arthur Chappell's patrons are satisfied with what may be termed a policy of *laissez faire* no one else has any right to complain, and meanwhile a brief chronicle of what is done is alone required. Taking up the record, we have first to speak of the Concert of Saturday, January 30, when Mr. Arbos made his appearance as leader and Miss Szumowska was the pianist. Excellent performances were secured of Beethoven's Quintet in C (Op. 29) and Schumann's Pianoforte Trio in D minor (Op. 63), and the Spanish violinist further displayed his own ability and the benefit of Mr. Joachim's teaching by his broad, vigorous, and technically excellent performance of Bach's familiar Prelude and Fugue in G minor. The rendering of Beethoven's so-called Sonata Pastorale in D (Op. 28) by Miss Szumowska was unconventional, and in the *Andante* the pace was decidedly too slow, but it was on the whole an effective interpretation. Brahms's new Vocal Quartets and Gipsy Songs were repeated for the last time this season, with the same executants as before—namely, Mr. and Mrs. Henschel, Madame Fassett, and Mr. Shakespeare—and these delightful little compositions evidently gave much pleasure to the large audience.

On Monday, the 1st ult., the concerted works were Haydn's Quartet in E flat (Op. 71, No. 3) and Beethoven's Sonata in A for pianoforte and violoncello (Op. 69). Miss Szumowska was again the pianist, her selections being Chopin's Nocturne in F sharp (Op. 15, No. 2), the Mazurka in F sharp minor (Op. 59, No. 3), and the Scherzo in C sharp minor (Op. 39, No. 3), the artist being most acceptable in the third piece. Madame Néruda played Handel's Violin Sonata in D (No. 5) in her customary faultless manner, but once more she may be reminded that Handel wrote twelve Sonatas for violin or German flute, and that only two of them have been heard at the Popular Concerts. The vocalist was Mr. O'Mara, who, in spite of some hoarseness, made a pleasant impression by his artistic rendering of songs by Sternda Bennett Mendelssohn, and Jensen.

Schubert's Octet was performed for the last time this season on Saturday, the 6th ult., and the only other concerted piece was Haydn's Pianoforte Trio in E flat (No. 5). Here we have a further example of the conservative policy adopted in this enterprise, for although Haydn wrote about thirty Trios only six of them have been heard up to the present time. Mrs. Osborne Williams was the vocalist. On the following Monday the first work on the programme was a *quasi*-novelty—namely, Rubinstein's Pianoforte Trio in G minor (Op. 15), which had only been performed on one previous occasion. It is, on the whole, a pleasing composition, the themes being nearly all attractive, though the construction is loose and unsymmetrical. Beethoven's Septet concluded the Concert and Miss Szumowska introduced two pianoforte pieces by her countryman, Mr. Paderewski, a Thème Varié in A, from a set of pieces entitled "Miscellanea" (Op. 16), and an Intermezzo Polacca in C minor, from a series bearing the name of "Humoresques de Concert," published in several books. They are not important compositions, but they are piquant sketches in the best style of *virtuoso* music, and they were rendered with appropriate spirit. Mr. Oudin made an extremely favourable impression in Gounod's song "Le Vallon" and Lotti's "Pur dicesti," the last-named air being peremptorily encored.

The scheme of Saturday, the 13th ult., was composed, as to the instrumental portion, of three masterly works of the first grade—namely, Mendelssohn's Quintet in B flat (Op. 87), which was the first piece in the first programme of the Popular Concerts just thirty-three years ago; Schumann's Quintet in E flat (Op. 44), which has now taken its rightful place in the estimation of amateurs; and Beethoven's Sonata in D minor (Op. 31, No. 2), the last-named being played in his best manner by Sir Charles Hallé. Mr. Oudin was again the vocalist, his selections being the Recitative and Cantilène "Pour moi, si mes destins," from Gounod's neglected Opera "Polyeucte," and two songs by Herbert Bunning, all of which he rendered with much artistic effect.

Miss Ilona Eibenschütz made her first appearance this season on the 15th ult., and, despite serious defects in her interpretation of Beethoven's Sonata in C (Op. 53), generally known as the "Waldstein" Sonata, proved, by her intelligent and vigorous playing, that she is making satisfactory progress as an artist. She commenced the last movement much too quickly, but her interpretation generally was marked by the breadth and, if the term is admissible, masculine vigour which the work demands. Beethoven's Quartet in E minor (Op. 59, No. 2) and Brahms's Pianoforte Quartet in G minor (Op. 25) completed the instrumental portion of the programme, and Mrs. Helen Trust won several recalls by her delightful rendering of songs by Arne and Chaminade.

On the following Saturday the concerted pieces in the programme were only two in number and both by Mendelssohn—that is to say, the Quartet in E flat (Op. 12) and the Sonata in D for pianoforte and violoncello (Op. 58). Once more Madame Néruda treated her admirers to Handel's Violin Sonata in D and Miss Eibenschütz selected Tausig's arrangement, or rather derangement, of Bach's Organ Toccata and Fugue in D minor as her pianoforte solo. The fondness of pianists for these caricatures of a great master's creations remains an insoluble mystery. Mr. Brereton was the vocalist at this Concert.

Mr. Schönberger, the pianist on Monday, the 22nd ult., may be thanked for letting us hear once more Weber's beautiful Sonata in A flat, although the rendering of the first and second movements could not be admired owing to the liberties taken with the composer's text, especially as regards the *nuances*. The third and fourth sections were, however, extremely well played. The concerted works were Dvorák's fine Quartet in E flat (Op. 51) and Mozart's Pianoforte Quartet in G minor; Mr. Plunket Greene was admirable in Schubert's "Gesang des Harfner's" and three effective Slavonic songs arranged by F. Korbay.

WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

The fourth Concert of the season, held at the Royal Academy of Music on Friday, the 12th ult., began with an absolute novelty in the shape of a Quintet in F major, for flute, oboe, clarinet, horn, and bassoon, by A. Carnall. This work displays some freshness of invention, but is rather lacking in that quality of unity essential to a satisfactory whole. The opening is better than the conclusion, the comparative neatness of the first *Allegro* evoking anticipations that are not realised in the *Finale*, which, by the way, embraces a theme that is almost rollicking in its merriment. Even before the last movement is reached a slight falling off is perceptible. The two middle movements are an Adagio and an Intermezzo (*Allegro* and *moderato*). The work was favourably but not enthusiastically received by the subscribers. The performers were Messrs. A. P. Vivian, Davies, Alexander Smith, Busby, and James, who were also associated in E. Pessard's Pastorale (Op. 14, No. 1) and G. Pierné's Aubade (Op. 6), melodious trifles repeated by special desire from a preceding Concert. Mr. James evinced perfect command of his instrument in F. David's Concertino (Op. 12) for the bassoon, and the same may be said of Mr. Smith in connection with the clarinet solo (No. 1) of F. Berr. The effect of J. Hasselman's Duo Concertante in F, for flute and horn, with pianoforte accompaniment, was unfortunately marred by a misunderstanding which necessitated a stoppage during the *Andantino* movement. The closing work was G. Onslow's Sextet (Op. 30), which went with spirit throughout. In this the four wind executants—the oboe having no part—had for companions Mr. J. Haydn Waud (double bass) and Mr. Stanley Hawley (pianoforte).

THURSDAY SUBSCRIPTION CONCERTS.

Messrs. William Nicholl, Septimus Webbe, and Hans Adolf Brousil devoted the first part of their programme at Princes' Hall on the 4th ult. to three compositions by Grieg, two of which were instrumental. The Sonata in A minor (Op. 36) for pianoforte and violoncello, a favourable specimen of the composer's constructive ingenuity and power of holding attention, was played by Messrs. Webbe and Brousil, who brought out its principal points in a felicitous manner. The former subsequently gave, with considerable judgment, the "Holberg Suite" (Op. 40). Mr. Nicholl's contribution naturally came between these pieces, and consisted of the "Cycle of Songs" (Op. 44), with its picturesque "Reminiscences from Mountain and Fiord." Each of the four sections descriptive of some type of female native was rendered with irreproachable taste by Mr. Nicholl, who was specially complimented after the tuneful passage relating to Ingeborg. The *Finale* too was sung with much fervour. For the second part he selected "Songs of the North" of another description—namely, Mr. Malcolm Lawson's arrangement of "Turn ye to me," "Loch Lomond," and "Speed, bonnie boat," accompanying himself, and in the delivery of which equal success attended his efforts. There was yet a further vocal piece in Raff's "Ave Maria," excellently given by Miss Marian McKenzie. Mr. Brousil had for violoncello soli Davidoff s Romance in G and Klengel's Scherzo in D minor, and joined Mr. Webbe in Mendelssohn's graceful Variations in D. The general scheme was evidently acceptable to the numerous assemblage.

MR. RICHARD GOMPERTZ'S CONCERTS.

On the 3rd and 18th ult. Mr. Gompertz, with the assistance of Messrs. H. Inwards, E. Kreuz, and C. Ould, who style themselves the "Cambridge University Musical Society's String Quartet," gave Chamber Concerts at Princes' Hall. Pains had evidently been taken to frame programmes of exceptional interest. Thus it came about that all the instrumental works performed—not excepting even the Haydn Quartet—belong to the category of the unhackneyed. Opportunities of hearing Beethoven's famous "posthumous" Quartets are so rare that Mr. Gompertz deserves a special meed of praise for including two of them in his scheme. Choice fell upon those in B flat (Op. 130) and A minor (Op. 132). Apart from the attractiveness due to their profound, intensely subjective character, these works enjoy special notoriety, the former on account of its final movement being the last music penned by its immortal composer, the latter owing to

the *Adagio molto* in the Lydian mode, written by Beethoven as a "Song of Thanksgiving" on recovery from a severe illness. Considerable difficulties lie in the way of an entirely satisfactory performance of these exacting Quartets. Fortified, however, by sympathy and the confidence engendered by constant association, the executants acquitted themselves in a manner which won the highest encomiums. Brahms's String Quartet in C minor (Op. 51, No. 1), although individual and characteristic, does not exhibit the Hamburg master in an altogether congenial mood—a fact which, no doubt, accounts for its lack of popularity. On the other hand, we are disposed to regard the Sonata for pianoforte and violin in E major (Op. 38) by Mr. Algernon Ashton (introduced at the second Concert by the composer and Mr. Gompertz) as one of the most satisfactory of Mr. Ashton's efforts to which our notice has been drawn. The work has breadth, melodious charm, and considerable originality. Agreeable diversity was afforded by the cultivated singing of Miss Fillunger and Mr. Shakespeare. Two melancholy songs by Madame L. Heritte-Viardot, brought forward by Miss Fillunger, proved clever, but unnecessarily depressing.

AMATEUR ORCHESTRAL CONCERTS.

Within eight days the three leading amateur orchestral societies whose headquarters are at St. James's Hall gave Concerts during February, and comparisons might therefore be easily instituted; but it is preferable and more judicious to notice briefly each performance on its merits. The Royal Amateurs were first in the field on the 13th ult., and under the direction of Mr. George Mount gave what may fairly be described as creditable performances of Beethoven's "Eroica" Symphony and the Overtures to "Masaniello" and "The Bohemian Girl." Master Otto Hegner made his re-appearance after a considerable absence, and showed satisfactory improvement in Mendelssohn's Concerto in G minor and smaller pieces by Chopin and Schumann. The Meister Glee Singers rendered able assistance.

On the 18th ult. the Stock Exchange Orchestral Society gave its second performance for the present season, the programme being in every respect commendable. The first piece was a new Funeral March in B flat minor, with a Trio in the remote key of D major, by the Society's President, Mr. J. F. H. Read. Though not, perhaps, very fresh either in subject-matter or development, the piece is cleverly put together, and the effect is enhanced by the melancholy tones of a passing bell which are heard at measured intervals. Two movements from a Suite in A, by Mr. William Wallace, gave the impression that the young composer has much ability. The work, we are told, was suggested by Ibsen's play "The Lady from the Sea," and the music is certainly tinged with sombre Northern colouring. The composer is a native of Greenock, and was for some time a student at the Royal Academy of Music. A good performance was secured of Gade's brief and genial Symphony in B flat, and Miss Lilian Griffiths, a young violinist (formerly a pupil of Mr. Ludwig, and more recently of Professor Heermann, of Frankfort), gave a sound and in almost every respect satisfactory rendering of Beethoven's Concerto. Another *débutante*, Miss Alice Schidrowitz, displayed a pleasant soprano voice and considerable vocal skill in Hérold's air "Jours de mon enfance." With the exception of Mr. J. F. Barnett's pleasing characteristic pieces, "The Flowing Tide" and "Fairy Land," which were conducted by the composer, the Concert was under the direction of Mr. George Kitchin, who may be congratulated on its complete success.

On the following Saturday it was the turn of the Strolling Players. The principal pieces in their programme were Kalliwoda's melodious if somewhat weak Symphony in E flat (No. 2), Cherubini's "Anacreon" Overture, and one of Bizet's Suites from "L'Arlésienne." All of these were very creditably rendered, under the direction of Mr. Norfolk Megone, and the too-frequently heard *Intermezzo* from "Cavalleria Rusticana" obtained its usual encore. A well-written Trio for violin, clarinet, and pianoforte, by Mr. Eaton Faning, was excellently played by Messrs. Morris, Beddane, and Izard. The piece is in one movement in B flat, with, however, an episode in G minor. Miss Zagury and Miss Schidrowitz—both, we believe, pupils of Madame Liebhart—gave much satisfaction in various vocal excerpts.

HAMPSTEAD CONSERVATOIRE.

Another example of the excellent work carried on in connection with the Hampstead Conservatoire was afforded on Monday evening, the 22nd ult., when Professor Villiers Stanford's Birmingham Oratorio "Eden" was presented to the notice of North London amateurs, who assembled in large numbers to hear this much-debated work. We have nothing to retract nor to modify concerning it, our opinion concerning its conspicuous merits and its minor defects remaining unchanged; but at the lowest estimate "Eden" is an Oratorio that should be heard and judged, for in aim, and to some extent in achievement, it has more significance than the majority of works recently produced in this branch of art. The performance, under the able direction of the Composer, was, on the whole, admirable. The choir commenced a little unsteadily, but the tenors and basses distinguished themselves later on, the difficulties of the second part, or "Act," denominated "Hell," being surmounted in very praiseworthy fashion. Miss Anna Williams and Mr. Henschel were again unexceptionable in the parts they created at Birmingham, and Miss Margaret Hoare, Mr. Iver McKay, and Mr. Brereton were entirely satisfactory as the remaining soloists.

BRIXTON CHORAL SOCIETY.

The Brixton Choral Society gave a Chamber Concert, at the Brixton Hall, on the 15th ult. A well-arranged programme was presented, which included a varied selection of pieces—vocal, instrumental, and choral, of all kinds. The singing of the choir in several part-songs and in Mendelssohn's "Hear my prayer" showed a gratifying advancement, and if the steady improvement be maintained it will not be a difficult matter to prophesy that the Society will soon rank among the finest bodies of singers in London. Much of the excellence of the choir is due to the admirable training of the Conductor, Mr. Douglas Redman, who on this occasion also appeared as a composer of a Quartet for strings. The ability shown in the Quartet is of no mean order, while the composer's method of dealing with his melodious and graceful subjects gives evidence of power which only requires still further development to become of wider value. The Quartet was played by Messrs. Muller, Novak, Krause, and Melling, and the audience showed their appreciation of the talent of the composer by calling him twice to the platform to acknowledge their applause. The interest of the Concert was further sustained by the singing of Madame Clara Samuell and Mr. David Hughes; Herr Muller gave some violin solos and Mr. W. J. Kipps presided at the organ.

MR. AND MRS. HENSCHEL'S VOCAL RECITALS.

Among the musical entertainments of the season which are now anticipated with the gratitude which we are told is a lively sense of favours to come, are the Vocal Recitals of Mr. and Mrs. Henschel, and the large audiences in St. James's Hall on January 27 and the 10th ult. testified to the esteem in which performances equally instructive and enjoyable are held by the increasing number of amateurs interested in high-class song. On the first of the above-named occasions a considerable number of pieces not frequently heard in the concert-room were included in the programme, among them being a duet "Quel onda che rovina," by Padre Martini; Handel's "Oh, Sleep! why dost thou leave me?" from "Semele"; and "Qual farfaletta," from "Partenope"; a pretty Lullaby by Tschaikowsky; a duet from Boieldieu's "Les voitures versées"; and sundry lyrics by Mr. Henschel, the most striking of which was the graphically written ballad "Der Schenk von Erbach," of which Mr. F. Corder furnished a careful translation of Paul Heyse's original verse. The *Harem Keeper's* ditty from Mozart's "Die Entführung," Beethoven's "Busslied," and various pieces, all interesting, by Schubert, Brahms Stanford, and Mackenzie, made up the bulk of the scheme.

The programme of the second Recital was not less varied, and, generally speaking, well-chosen airs by Pergolesi, Mozart, and Handel, known only to connoisseurs, occupied the early part of the programme. Arne's quaint song "Polly Willis" and the old Irish ditty "The Glen of Kenmare" worthily represented native art, and songs by Schubert, Loewe's "Erl-König," of which Mr. Henschel once more gave an unsurpassable rendering, the duet from the fourth act of Goetz's "Taming of the Shrew," and excerpts from Boieldieu's "Jean de Paris" and Lortzing's "Czar and Carpenter" contributed to swell the interest of the Recital. Mr. Henschel was represented by his fine ballad "Jung Dieterich," his charming song "There was an ancient King," and four "Lieder im Volkston." It is scarcely needful to add that the whole of the selections at both Recitals were interpreted with exquisite refinement, and that Mr. Henschel's accompaniments left no loophole for adverse criticism.

THE "VICAR OF BRAY" AT THE SAVOY.

Mr. Edward Solomon has been more successful than the majority of comic opera composers basing their style upon that of Sir Arthur Sullivan. Since "Billie Taylor," with which his name first became familiar, Mr. Solomon has furnished a number of works of like character, nearly all of which have possessed an abundance of tunefulness and have often evinced, through the medium of the orchestra, a keen appreciation of the whimsical. These qualities are particularly noticeable in the "Vicar of Bray," originally played a few months short of ten years ago at the Globe Theatre, with the late Mr. W. J. Hill as the portly and suave *Rev. William Barlow*, and reproduced on Thursday, January 28, by Mr. D'Oyly Carte, after having undergone extensive revision both by the author (Mr. Sydney Grundy) and the composer. The present score contains half-a-dozen entirely new pieces, and includes among its distinctive features careful part-writing and effective employment of the ecclesiastical mode in some of the music for the black-coated students. The revival derives all the advantages obtainable from picturesque decoration, a chorus of merry children as well as of adults, and the dramatic experience combined with ability in divers ways of the Misses Brandram (excellent as the *Widow*), Snyder, and Duggan; and Messrs. Rutland Barrington (the *Vicar*), Courtice Pounds (the *Curate*), Richard Green, and Denny.

MISS DORA BRIGHT'S PIANOFORTE RECITAL.

A young English pianist who has the hardihood to give a Recital consisting entirely of works by British born composers deserves encouragement, and it may further be said that Miss Dora Bright was successful alike in her programme at the Princes' Hall, on the 16th ult., and in its execution. It might be regarded in some measure as a historical exposition of the development of keyboard music in this country, as it commenced with two trifles by William Byrde and ended with a group of pieces by living composers. The second and third selections were a Suite in G minor of Purcell and a Sonata in D minor by Arne. The latter is an extremely vigorous work and suggests the influence of Scarlatti, which is not surprising, as Arne made himself acquainted with Italian music, instrumental as well as vocal. The first and most important of the selections by nineteenth century composers was Sterndale Bennett's Sonata "The Maid of Orleans," which has been generally neglected by pianists for fully a decade. The titles of the movements and the extracts from Schiller which follow them, may be accepted in a general sense as indicating the character of the music in some measure; but we doubt whether they assist the listener very much in forming his impressions, for Sterndale Bennett was certainly not a writer of programme music. Following the Sonata came pieces by Sir George Macfarren, Mr. Walter Macfarren, Dr. A. C. Mackenzie, Mr. F. H. Cowen, Mr. J. Moir Clarke, Dr. Hubert Parry, and Professor Villiers Stanford. As already indicated, Miss Bright's playing was marked alike by admirable technique and artistic intelligence of no mean order. The Recital was in every sense a conspicuous success.

MR. CHARLES FRY'S RECITALS.

Music was again a very prominent feature at Mr. Charles Fry's Recital at the Hampstead Conservatoire, on January 30, when a goodly company of Shakespeare-lovers assembled to hear that delightful comedy "As you like it." That the audience liked it—*i.e.*, the performance—was very evident, the applause being both frequent and hearty, and they were quick to appreciate Mr. Fry's remarkable variety of voice and gesture in the different characters, especially his fine impersonations of the faithful *Adam* and the clown *Touchstone*. A small band (led by Mr. T. E. Gatehouse) played very creditably orchestral pieces by Dr. Mackenzie and Berthold Tours, and Henry Gadsby's characteristic Suite "The Forest of Arden," which, composed originally for the Philharmonic Society, was most suitable in its association with the play. The vocal pieces were sung by the choir of St. Gabriel's, Willesden Green, in aid of the building fund of which church the Recital was given. They acquitted themselves specially well in Berthold Tours's effective part-song "Hymn to the moon," and Masters Jones and Davis were encored for their singing of "It was a lover and his lass." The best effect was, however, made in Bishop's glee "What shall he have who killed the deer?" which was sung with much vigour. The music was ably directed by Mr. Henry Baker. The Recital will be repeated on the 16th inst. at the Birkbeck Institution.

MUSICAL ASSOCIATION.

At the fourth meeting, on the 9th ult., at the Royal Academy of Music, Mr. E. Algernon Baughan read a paper on the Development of Opera. After having prefaced his Lecture by the contention that drama did not appear unnatural when expressed by song, because singing was an idealised form of speech, Mr. Baughan gave a *resumé* of the progress of opera from Monteverde to Wagner, and pointed out that the latter's *mezzo-recitativo*, symphonic use of the orchestra, and *Leitmotif* had been tentatively employed by Gluck and Weber. The Lecturer contended that concerted singing was intrinsically artificial because it was unnatural that several persons should simultaneously exclaim in neatly dovetailed phrases. For music to appear natural when allied to drama (and the appearance was the sole point) it should follow the course of human dialogue. Opera was not organic drama, for it consisted of a *congerie* of arias, recitative, concerted singing, and ballets. Mr. Baughan discussed the relation of music to emotion. He thought the whole strength of music lay in its power to convey abstract emotion. But when music was united to drama it gained a new significance by becoming illustrative of the emotions of individuals. So that *motifs*, besides musically interpreting abstract emotions, gained a precise dramatic meaning by being associated with the concrete ideas and emotions which impel the *dramatis personæ* to action. Mr. Baughan considered that music could convey but not represent emotion, which was not a fact but a state of feeling, and, therefore, could not be represented. The point was, could composers convey their emotions to their audience by means of music? Music originally came into existence as an ideal form of expressing feelings for which words were inadequate. Words did not *convey* but merely *suggested* emotions; but the tone of voice, an elementary form of music, conveyed to the hearer the precise meaning of the speaker. Music exaggerated, idealised, and then notated that tone of voice. Mr. Baughan contended that to compose music solely for the sake of producing beautiful sound forms was to glorify a means into an end, and he asked: Ought music to seek inspiration from notes? literature from words? painting from pigments? He thought, however, that Berlioz had misunderstood the function of music, which was not primarily a descriptive art but one that interprets the very essence of life and thought—emotion. With regard to the charge of "ugliness" brought against modern music-dramas, the Lecturer pointed out that the *appropriate* was a *sine quâ non* of dramatic art, and that if the theory of absolute beauty were to be applied to literature, "Macbeth," "Othello," and the rest would have to be banished from the stage. To use only "beautiful" music was to illustrate

but one side of life. In conclusion, Mr. Baughan insisted that rules deduced from absolute could not be applied to dramatic music, because to interpret the numerous emotions of a drama ceaseless and unfettered changes of tonality and expression were required. There was an animated discussion, in which Mr. Cummings (chairman), Mr. Southgate, Mr. G. B. Shaw, and Mr. E. F. Jacques took part.

MR. HENSCHEL ON SONG-WRITING.

At the distribution of certificates, on the 13th ult., at Beckenham, to the students of the Beckenham, Streatham, and Wimbledon Schools of Music, which are under the direction of Mr. Ridley Prentice, Mr. Henschel addressed the pupils on "Ambition in Song-writing." Mr. Henschel said he had chosen this subject because, to write a song was the first thing that occurred to a musical student who, having passed an examination in harmony or counterpoint, considered himself or herself fairly on the road to immortality—or making money. This desire to make money by art was the bane of our young composers. Formerly a literary or musical work was judged on its own intrinsic merits; the real judges now-a-days—as far as public opinion was concerned—were the chartered accountants. The standard of artistic success of a new oratorio or opera was set up by a comparison of monetary receipts. For example, a short opera, let them call it "Artineria de Marina," met with universal success. It was, however, not long enough to fill an entire evening, so it was preceded by Gluck's "Orfeo," ending with "Che farò." Imagine a new play being preceded by "Hamlet" ending with "To be or not to be"! No truer words were ever spoken by Schiller than when he said, "Where and whenever art deteriorates it is always the fault of the artists." The masses as such did not know the difference between good and bad in art. They only knew what tickled their fancy. But there was born within thousands a *desire* to know, and if those to whom they looked for guidance deceived them, and did not give them their best, it was as dishonest an act as that of the artizan who gave his employer inferior work. The purpose of art was to make the world brighter, happier, and better. Students should disdain to stoop. Their ambition should be to raise those to whom they appealed to the pure heights of true art. Let them always remember Goethe's words, "The man that has satisfied the greatest and best of his time has lived for all time." In conclusion, he besought them not to write a song or anything else unless the spirit moved them, and not to let their spirit be moved by paltry, trashy verse, nor to confound sentimentality with sentiment. The former was superficial aimless pity and affected emotion, while the latter was true emotion, which grew out of the contemplation of an incident; and it was the sentiment, not the incident, which was the fit object for musical expression. Let them look for inspiration to the true poets, living or dead, and, above all, be true to themselves; and the glorious consciousness of having always done their best for the progress of their art would be far more precious to them than money, which, however, rarely failed to find out those who worked earnestly, conscientiously, and faithfully.

M. MASSENET'S "WERTHER."

The long-expected first performance of M. Massenet's three-act opera "Werther" took place on the 16th ult., at the Imperial Opera of Vienna, in the presence of the composer, and before a distinguished audience, including a number of musicians of note, as well as many members of the Austrian aristocracy. The ably-compiled libretto, the joint work of MM. Édouard Blau, Paul Milliet, and Georges Hartmann, has been translated and adapted for the German stage by Herr Max Kalbeck. It closely follows the lines of Goethe's familiar and world-famed story of "Werther's Leiden," and is divided into four tableaux, the entire action taking place at the quaint old town of Wetzlar, in the year 1772. The score of the work was completed so long ago as 1884, shortly after that of the same composer's "Manon," the character of the music being, moreover, it is said, very similar to that exhibited by its successful predecessor. To judge from the highly favourable reception accorded to it at the first performance in question, M. Massenet has scored a fresh success with the present work. In a notice of the performance contained in *Le Ménestrel*, that journal sums up its critical observations concerning the score of "Werther" in calling it "a passionate commentary to the words, infusing life and warmth into every nook and corner of the drama." Nor are the comments furnished in the Viennese papers less favourable to the new work of the distinguished French composer. The interpretation is described as an excellent one; M. Van Dyck as the melancholy hero, Fräulein Renard as *Lotte*, Fräulein Forster as *Sophie* (*Lotte's* sister), and Herr Seidl as *Albert*, exerting themselves to their utmost to ensure success; while the orchestra, under the skilful direction of Herr Jahn, rendered capital service. The playing by the latter of an *Intermezzo*, while the picture of Wetzlar on a snowy Christmas night is shown, produced a most marked impression. With the solitary exception of a Christmas hymn, sung by children in the last act, there is no chorus in the opera. "Werther" had been magnificently put on the stage; the *mise-en-scène* in the concluding act, when the hero dies in the village street on Christmas Eve, being especially effective. The composer was recalled a great number of times at the conclusion of the performance.

OBITUARY.

We regret to announce the death of Mr. John Old, of Reading, which took place on the 4th ult., after a painful illness. He was born at Totnes, May 28, 1827, and was head of the eldest branch of the family which, from 1336 to 1815, occupied Rowton Hall. He studied music at the Royal Academy, under Sterndale Bennett, Loder, Goss, and Molique, and afterwards with Thalberg and Liszt. After successfully practising as a conductor and teacher in Torquay, Mr. Old settled at Reading, where he founded the Layston College of Music. His compositions include a sacred drama called "The Seventh Seal," a three-act opera on the subject of "Herne the Hunter," and a large number of miscellaneous vocal and instrumental works. Among his pupils who have attained eminence may be named Miss Mary Davies and Miss Agnes Larkcom. Mr. Old was much respected, and his loss will be widely felt. At his request, a copy of his opera "Herne" and two other compositions were buried with him.

Mr. Victor de Pontigny, who died at the end of January last at Upper Norwood, where he had resided for over thirty years, was born November 27, 1804. He was probably the greatest authority of his day on percussive instruments, his numerous articles on the "Drum" and kindred instruments in Grove's Dictionary of Music exhibiting a remarkable amount of erudition and research. He was a friend of Sir Frederick Ouseley, and for many years a member of the Musical Association, before which Society in 1876 he read a valuable paper on "Drums."

Mr. Joseph Goss, youngest brother of the late Sir John Goss, died on the 13th ult. at "The Avenue," Surbiton Hill, Kingston-on-Thames.

We have also to record the following deaths, viz.:—

On the 2nd ult., at Perugia, Agostino Mercuri, popular operatic composer, aged fifty-three.

On the 2nd ult., at Potsdam, August Schubert, distinguished clarinet virtuoso, formerly a member of the orchestra of the Berlin Opera, aged eighty-one.

On the 3rd ult., at Paris, Madame Viguier, excellent pianist and teacher of the instrument, aged fifty-seven.

On the 3rd ult., at Ems, Hermann Mansfeld, musical director and composer, aged fifty-nine.

On the 4th ult., at Milan, Alessandro Bottero, one of the most famous of Italian *buffos*; born at Genoa in 1831.

On the 13th ult., at Paris, Lambert Massart, distinguished violinist, favourite pupil of Kreutzer, and teacher of Henri Wieniawski and Teresa Tua; a professor at the Conservatoire. Born at Liège in 1811.

On the 18th ult., at Paris, Lucien Dautresme, Senator, composer of the successful opera "Cardillac" and other operatic works, aged sixty-five.

We regret to record the death of Mr. Frank Boyle, which took place at Barnstaple on the 6th ult. Mr. Boyle

was for some years well-known as a pleasing tenor singer. He made a special mark at the Promenade Concerts some seasons ago, and a very promising career seemed then open to him. Failing health, however, interfered with the realisation of these hopes, and although, for a short time, a temporary restoration to health enabled him to resume his engagements, the renewal of his malady finally put an end to his artistic career.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Town Hall was literally packed in every part at the Concert of the Festival Choral Society on the 4th ult. The occasion was the first performance, since the Festival, of Professor Stanford's dramatic Oratorio "Eden." The composer was invited to conduct his work, and his presence gave additional interest to the event. The vocal principals were Miss Anna Williams, Miss Margaret Hoare, Miss Annie Holmes, Mr. Ben Davies, Mr. Robert Grice, and Mr. Henschel. All did their work well, Miss Williams and Mr. Henschel repeating their Festival triumphs. The band was complete in every detail, and the chorus in full force. The performance was a very fine one, almost without a flaw. Details are unnecessary here, but it may be said that a second hearing confirms the impression that in "Eden" we have a work of the highest rank—one breathing the truest art-spirit of the age. True, that in Act I. there is little dramatic action, but the beauty of the music gains upon one as it becomes more familiar; and the vivid colouring of the second act and part of the third shows a sustained power that comes little short of genius. The Oratorio was listened to with profound attention, and the composer, who was most cordially received on entering the hall, was greeted at the close with acclamations loud and long.

The Midland Musical Society—Conductor, Mr. H. M. Stevenson—gave a performance of Dr. Mackenzie's "Rose of Sharon" in the Town Hall on the 13th ult. The solos were taken by Miss Laura Taylor, Miss Florence Bourne, Mr. Charles Slater, Mr. James Snape, and Mr. William Evans, of whom the first and last were the most successful. The Society is amateur as regards chorus and band, but for this Concert the services of Mr. F. Ward were engaged as leader, and professional aid was also requisitioned in the brass and wood-wind sections of the orchestra. There was an enormous attendance, and the most hearty applause was bestowed upon the performance at every opportunity for that demonstration of approval to be made. At both Concerts Mr. C. W. Perkins rendered valuable assistance at the organ.

On the 6th ult. a Concert was given by the Amateur Orchestral Society in the Town Hall. Our clever young violoncellist, Mr. A. J. Priestley, played the E minor Concerto of August Lindner, for the first time in England. The work is good and interesting, but it requires better orchestral support than it received then for one to judge fairly of its merits. The last movement is very brilliant for the soloist. Mr. W. A. Langston conducted, and vocal pieces were contributed by Miss Mabel Grove and Mr. Richard E. Riley.

The third of Messrs. Harrison's Popular Concerts was given in the Town Hall on the 8th ult., with Madame Nordica, Mr. Santley, Mr. Ben Davies, and a young local contralto, Miss Alice Hill. The Meister Glee Singers also appeared, and Mdlle. Janotha (pianist), Miss Marianne Eissler (violinist), and Mr. Bisaccia (accompanist) completed the artistic *corps*.

Miss Marie Fromm gave a Pianoforte Recital in the Masonic Hall on the 11th ult. Schumann's "Carnival" and Liszt's "Don Juan" Fantasia were the most important pieces in the programme. The young lady is a good, if not exceptional, pianist, and her performances were warmly appreciated by the audience.

The Midland Musical Guild opened its session on the 6th ult. The President for the year, Mr. S. S. Stratton, gave his address, the subject being "Music and the Age." A Concert took place afterwards, among the pieces being a String Quartet in F minor, by Mr. Fred. Ward; two movements of a Pianoforte Trio, by Mr. A. E. Daniel; and a song, "Dear Land," by Mr. E. J. Breakspeare, all members of the Guild.

MUSIC IN BRADFORD.

(From our own Correspondent.)

An event which attracted some attention on the part of local musicians was the performance of Mendelssohn's "Hymn of Praise" at the Girlington Wesleyan Chapel on January 21. The chapel choir was largely augmented by members of the old choral society, and the chorus, with the advantage of Mr. Robertshaw's leadership, acquitted itself handsomely. Miss Cockroft, Miss E. Rhodes, and Mr. H. Ingle were responsible for the solo work, which was extremely well done. Mr. William Widdop presided at the fine organ with much ability.

A remarkably successful Concert was given by the Bradford Kyrle Choir on the 22nd of the same month. The work with which it came before the public on this occasion was Gaul's new Cantata "The Ten Virgins," which, in parts, lends itself very fully to picturesque effect, and generally gives every opportunity for graceful and expressive treatment. The four principal parts were undertaken by Miss Brenda Richardson, Miss Annie Richardson, Mr. C. Osbrey Smith, and Mr. Albert Barnes, the latter also discharging the function of Narrator. The choruses, especially the final double chorus, received excellent treatment, and Mr. Akeroyd must be congratulated on a very efficient performance. Mr. Clough played the accompaniment with good judgment. The Cantata was supplemented by a miscellaneous programme to which the contributors were, in addition to the ladies and gentlemen named, Miss Matthews, Miss Sewell, and Mr. Iveson (vocalists), Mr. W. Schrumpf and Mr. Herbert Golden. The Kyrle Choir also gave a Concert on the 10th ult. in St. John's Wesleyan Schoolroom, Manningham, in aid of that school. The "Bride of Dunkerron," which was performed by the same organisation last season, was the principal feature of the programme, Miss M. Weber, Mr. Arthur Broughton, and Mr. Albert Barnes taking leading parts. Miscellaneous selections made up the second part.

Mr. S. Midgley gave a most admirably arranged Concert of chamber music in the Church Institute. The executants were a combination led by Miss Shinner, and including, in the absence of two of the regular members temporarily laid aside by influenza, Miss Zoe Pyne, Miss Fletcher, Mr. Midgley, and Mr. G. Drake. Miss Shinner and Miss Cecilia Gates were responsible for instrumental solos. The chief pieces of the programme were Beethoven's Quartet in C minor (Op. 18, No. 4), Mendelssohn's Quartet in E minor (Op. 44, No. 2), and Bennett's Sextet. Miss Una Buckshaw gave a very pleasing impression by the rendering of four songs.

The annual Concert in connection with St. John's Church, Horton Lane, of which Mr. Henry Coates, the Organist and Choirmaster, has the responsible management, brought together a very large audience in the Technical College on January 26. The programme, which was of elaborate dimensions, was carried out with more than ordinary success, excellent chorus work being accomplished by the choir and numerous musical friends, and songs being rendered by Miss Lettie Speight, Miss Maud Atkinson, Mr. H. Connelly, Mr. E. Greenwood, Mr. J. W. Calverley, and Mr. J. W. Knight; and humorous pieces by Mr. Kingston Barnes. A similar gathering followed in connection with All Saints' Church on January 30, when the musical programme was carried out by Miss Coates, Madame Armitage, Mr. Kingston Barnes, Mr. T. H. Carroll, Mr. Lawson, Mr. Rayner, Master F. Pullan, and the choir of the church.

At the annual Meeting of the Bradford Festival Choral Society, held on the 1st ult., Mr. G. F. Sewell, the Hon. Sec., reported that there were 292 members on the roll, and Mr. J. H. Dixon, the Hon. Treasurer, announced a balance at the bank of £250, which includes a subscription of £100 from the Bradford Subscription Concerts Committee, given, it was stated by the Chairman (Mr. W. M. Hertz), in order that the Society might have an adequate band at their performances. Mr. R. H. Wilson was re-appointed Conductor.

The Orchestral Concert of the Bradford Subscription series, on the 13th ult., found Sir Charles Hallé recovered

and leading his forces with his usual vigour, Lady Hallé also taking her share in the work of the evening. The Overture to "Ruy Blas," Beethoven's Grand Symphony in B flat (No. 4), Dvorák's Orchestral Suite in D, two selections from "Cavalleria Rusticana," and the Overture to "Preciosa" offered interesting orchestral variety; and the individual contributions of Lady Hallé and Madame Nordica added much charm to the evening's entertainment.

MUSIC IN BRISTOL AND WEST OF ENGLAND.

(From our own Correspondent.)

Never has a performance of the Bristol Orpheus Glee Society been attended with greater success than that which took place on the 18th ult. in Colston Hall. The pieces contained in the programme were well selected, and they were sung with unsurpassable artistic excellence. Among the familiar compositions were Cooke's "Strike the Lyre" and "Hohenlinden," S. S. Wesley's "I wish to tune," H. Smart's "A Capstan Chorus," Reichardt's "Image of the Rose," and Genée's "Italian Salad"; while the new ones were a sweet and flowing part-song, "How dear to me," of C. Pinsuti; a melodious trifle, "Phyllis tarries," of C. F. Lloyd; a scholarly and graceful four-part piece, "Song should breathe," of W. H. Cummings; and a clever and highly effective composition, "The reason why," in eight parts, of Sir Robert P. Stewart. "Ye streams that round," from the opera of "Lodoiska" of S. Storace, and Professor Stainer's "Bind my brows" were revived after a lapse of several years. Mr. Harper Kearton was the soloist, and accomplished his task admirably. The large audience heartily appreciated every piece, and were most enthusiastic in their applause. Mr. George Riseley conducted with his usual skill.

The Saturday Popular Concert on the 20th ult. was, as usual, noticeable for the singing by the choir of part-songs, glees, and choruses of a light and melodious character, chosen to suit the thousands of artizans who attend these gatherings. Miss Annie Lea, Mr. Edward Branscombe, and Mr. W. Thomas contributed songs. Miss Eissler's violin solos were greatly appreciated, as were the organ pieces of Mr. Riseley. The band performed Overtures and selections. It may be mentioned in passing that Mr. George Gordon, the Conductor of the Society, took part of his forces to Bristol South on the 10th ult. and gave a Concert in the Town Hall there.

Church music is making great progress in Bristol now. For years the Church of St. Mary Redcliffe took the lead, the Rev. C. E. Cornish, Vicar, and Mr. J. W. Lawson, the Organist, joining heartily in presenting to large congregations suitable sacred works with the aid of an orchestra at church festivals. Mr. A. R. Gaul's "Holy City" was given here on the 9th ult. Other churches have followed the example. The most encouraging changes have been made at the Cathedral during the short time Dean Pigou has been there. Reference to this matter was made in last month's issue of The Musical Times. Further advance in the direction of rendering the services more beautiful, devotional, and popular in the true sense of the word is to be recorded; and on the 10th inst. Recitals of sacred music in the Nave are to be established on the lines of those at Gloucester.

A committee of musical amateurs of Clifton have engaged Mr. Carl Armbruster to give a series of five Concert-lectures on Wagner's "Parsifal" at Clifton on successive Thursday afternoons. The first Lecture took place on the 18th ult., a large and deeply interested assemblage being present. Mr. Armbruster will go through the whole of the work at the subsequent Lectures, and analyse every part of it.

At Mr. Liebich's third Chamber Concert of the season, on the 1st ult., Beethoven's Trio (Op. 97) for pianoforte and strings, Dvorák's Trio (Op. 21) for the same instruments, and Raff's Sonata in E minor for pianoforte and violin (Op. 74) were the chief works brought forward. The executants were Mr. Josef Ludwig, Mr. Leo Stern, and Mr. and Mrs. Liebich; Mr. Montague Worlock was the vocalist. The Concert was a great artistic success.

Miss Mary Lock, with her associates—Mr. Theo. Carrington (*vice* Mr. Hudson), Mr. F. S. Gardner, Mr. H. Bernard, and Mr. E. Pavey—gave the third popular Chamber Concert of the seventh season at Redland, on the 15th ult. A Sonata in D minor (Op. 75) for pianoforte and violin, of Saint-Saëns; Mendelssohn's Quartet in F minor (Op. 2) for pianoforte and strings, and Spohr's Quartet in G minor for two violins, viola, and violoncello were the principal works. Mr. Hall was the vocalist, and Mr. J. H. Fulford was the accompanist.

Miss Fanny Davies gave a Pianoforte Recital in Clifton on the 2nd ult.

The intermediate Concerts of the Bristol Festival Society, on the 26th and 27th ult., took place too late for notice in this month's issue.

The Cheltenham Festival Society gave a capital Concert on the 9th ult., under the direction of Mr. J. A. Matthews, the able and courteous organiser and conductor of the Society. Mendelssohn's "Athalie" and "Loreley" were the chief works performed. The principal vocalists were Miss Emily Davies, Miss Susan Harrhy (a pupil of Mr. Matthews), Miss Dora Barnard, and Miss Mary Morgan; while Mr. Charles Fry, of London, an elocutionist of high repute, declaimed the connecting lines in the first-named work. Principals, choir, and band discharged their duties well; while the skilful delivery of the lines in "Athalie" by Mr. Fry intensified the effect that work produced. The delightful singing of a charming part-song, "Song and Summer," written for the choir by Mr. A. Herbert Brewer, of Coventry, who conducted its performance, was an agreeable feature, and it was repeated at the demand of the audience. Mendelssohn's "Hebrides" Overture and the other pieces in the programme were well given; and Mr. Fry won further laurels by his recitation of a Scene from Act IV. of "King Henry V.," "The Village Choir," and "An Ode to the Terrestrial Globe," from the "Bab Ballads," the latter being given in response to an *encore*.

MUSIC IN DUBLIN.

(From our own Correspondent.)

A special general meeting of the Dublin Musical Society was largely attended at the Royal University, on the 19th ult., when the proposal of the Committee to wind up the Society was defeated by an overwhelming majority of the subscribers and guarantors of the Society.

Mr. Rouseby's English Opera Company had a successful run of seven weeks at the Leinster Hall, and in addition to its popular *répertoire* of operas gave the Dublin public a selection of music from Mascagni's "Cavalleria Rusticana."

A series of six Violin Recitals is being given by Mr. T. Werner at the Molesworth Hall, and amply demonstrates the accomplished artist's knowledge and mastery of all schools and branches of his art.

The Chamber Music Recitals at the Theatre of the Royal Dublin Society are now always crowded on Monday afternoons, thereby showing that their educational value is appreciated. The executants are Signor Papini, Messrs. Rawlingson, Grisard, and Rudersdorff, with Signor Esposito at the pianoforte.

At the fourth of Dr. Collisson's Popular Concerts, which took place at the Leinster Hall on Saturday evening, the 20th ult., the principal vocalists were Mesdames Nordica, Adelaide Mullen, and Swiatlowsky, with Dr. Gordon Fletcher and Mr. Arthur Taylor, supported by Mr. Rudersdorff (violoncello), Miss Josephine Sullivan (harp), and Dr. Collisson (pianoforte). Madame Nordica was also announced to sing at the Concert of the Railway Benevolent Institution, on the 22nd ult., supported by local artists.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

Messrs. Paterson's Orchestral Concerts were brought to a triumphant close with literally a flourish of trumpets, for by additions to the "wind" the orchestra numbered 100 performers instead of 80. The occasion was further interesting as being the first Wagner Concert ever given in Edinburgh. The noisy "Rienzi" Overture and the exciting "Walkürenritt" (which the audience would fain have had repeated) were perhaps the best; the "Siegfried Idyll" and "Siegfried's Death" also call for praise.

The programme-book, which contained a short life of Wagner, an estimate of his place in the history of opera, and explanatory notes on the musical excerpts, was specially written by Mr. Franklin Peterson. Praise is due to Mr. J. C. Dibdin, who edited and largely wrote the other five Concert-books; they were all beautifully printed and profusely illustrated, and the interest of their contents gave very general satisfaction.

On January 30 Sir Charles Hallé, who has done more than anyone to educate public musical taste in Edinburgh, again gave what, till the interruption of last year, was an annual Pianoforte Recital. He was assisted by Lady Hallé, and a well-filled hall and an enthusiastic welcome showed that appreciation of the younger and more vigorous school has not robbed him of the respect and the gratitude we ought never to tire of expressing. His selection of Schubert's "Fantasia Sonata" as the opening piece was a direct challenge by the champion of the classical school, and his playing of it was characterised by all the delicacy of execution and *nuance* with which we are so familiar. His other solos were a Nocturne and Scherzo (C sharp minor), the latter of which was splendidly played. Lady Hallé chose Spohr's Eighth Concerto (which we have so frequently heard at Reid Concerts) and some compositions by Dvorák of varying interest. A couple of Brahms-Joachim Hungarian Dances were warmly applauded, and the Recital was brought to a close by a very enjoyable performance of the "Kreutzer" Sonata, played in perfect sympathy and with delightful appreciation of its beauties.

On the 4th ult. Mr. Edward Lloyd's Company gave a Ballad Concert, of which the most noteworthy feature was the eminent tenor's singing of Gounod's "Lend me your aid" and of "Scots wha hae" (an encore), where his voice rang like a trumpet. Mr. Watkin Mills was also very successful in winning the applause of the large audience by "O ruddier than the cherry" and Barnby's "Thou whom my heart adoreth."

The Lecture on "Old English Melodies" that Miss Wakefield delivered recently to the members of the Philosophic Institution in Edinburgh was admirable alike in manner and in method. Miss Wakefield had much to say that must have been new to the majority of her hearers, and she showed much discrimination in picking out the salient features of her theme. The sketch she drew of the historic conditions attending the growth of English melody was graphic and picturesque, and she illustrated her Lecture by singing twenty-two songs as examples of the different styles and periods of which she touched. "Chevy Chase" was rendered with a patriotic *verve* as remarkable as was the tender grace with which "Drink to me only with thine eyes" was sung.

The Winter series of Lectures at the Literary Institute was brought to a conclusion by two musical programmes. On the 18th ult. the Edinburgh Quartet (Messrs. Daly, Dambmann, Hamilton, and Laubach; Messrs. Dace and Gibson at the pianoforte; Mr. Seligman, vocalist) submitted an interesting and varied programme which was warmly received; and on the 25th ult. Mr. Franklin Peterson delivered an illustrated Lecture on the "Development of Art in Song." Mrs. Peterson sang "My mother bids me," "Where is another," "Who is Sylvia?" "The Wanderer," "Es muss ein Wunderbares sein," and other songs.

The Kirkcaldy Choral Union, under Dr. Allum's conductorship, has risen in numbers to 150 members, and at the Annual Concert, on January 28, the choral singing in "The Messiah" eclipsed all previous efforts and gave great pleasure to a crowded house. The soloists were Miss Charlotte Walker, Miss Sarah Berry, Mr. Gordon Fletcher, and Mr. Ffrangcon Davies. A small orchestra, under the leadership of Mr. W. H. Cole, did excellent service, and special mention must be made of the trumpet obbligato to "The trumpet shall sound," magnificently played by Mr. Davie, of Stirling.

At the Reid Concert this year, as intimated in last month's Musical Times, an entirely new departure was made by Professor Niecks. Fulfilling the desire of the "pious Founder" of the Reid bequest, the programme was chosen with a view to illustrate the development of music during the eighteenth century; and fulfilling what would certainly have been General Reid's desire had he understood the needs and the wants of his country to-day, the orchestra was to all purpose a purely Scottish orchestra. It consisted of seventy performers, of whom nine-tenths were musicians resident in Edinburgh and Glasgow. It is to be hoped that if Professor Niecks does not always interpret quite so literally General Reid's instructions about the music of his own time, he will not lose hold of what may easily be made the nucleus of a long desired element in our musical life—a resident orchestra.

The experiment was crowned with triumphant success. Many who only knew the Professor as a *littérateur* and somewhat of a musical recluse, were not a little astonished at the evident mastery of all the details of orchestral work which he was able to show. Another evidence of Professor Niecks's many-sided musical talent was a delightful Concert-book written with the ease of one who is a master both of his subject and of the vehicle of expression.

The most interesting number in the programme was Bach's Suite in D, for the adequate performance of which the services of Mr. Morrow, with his specially manufactured trumpet, had been secured. Mr. Sons played the lovely Aria (on the G string) with great expression and artistic success. Other orchestral numbers were Handel's Concerto for two violins and oboe (in its original form), Haydn's Symphony in E flat, and Cherubini's "Lodoiska" Overture. Mr. Max Pauer was the solo pianist, and in Mozart's beautiful Concerto in A major he pleased the audience better than in three pieces by Rameau, Couperin, and Scarlatti. The vocalists were Miss Marguerite Macintyre and Mr. Ffrangcon Davies.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The performance by the Glasgow Choral Union, on January 28, of Mr. Hamish MacCunn's "Queen Hynde of Caledon," took place too late for notice in last month's Musical Times. If the new Cantata does not attain the level of high musical art revealed in the same composer's "Lay of the Last Minstrel"—and in several respects it does not reach that level—Mr. MacCunn has, nevertheless, again shown his resources as a writer of dramatic music. There are, true enough, shortcomings in the work, the most glaring of which is the anti-climax in the last scene of the four into which the Cantata is divided. The song for *Eric* ought to be a very popular number, and the Scotch colouring to be found in *Uisnar's* "Improvisation" is remarkably attractive. It need hardly, we fancy, at this hour be said that the orchestration throughout the work is a prominent feature—if it does not, indeed, err on the side of over-elaboration. The soloists were Miss Fillünger, Madame Emily Squire, Mr. Henry Piercy, and Mr. Andrew Black, and the chorus and band were taken well in hand by Mr. Joseph Bradley.

A couple of performances of Sullivan's "The Prodigal Son" were recently given by the Woodside Church Musical Association, a choir which is fortunate in its Conductor, Mr. J. W. Sharpe. On each occasion he had the excellent aid of Mr. W. J. Clapperton at the organ. At the Glasgow Quartet Concert, on the 16th ult., the feature of the evening was Dvorák's Quintet in A major for pianoforte and strings. It is a distinctly characteristic example of the Slavonic composer's style, and its interpretation by Miss Fanny Davies, Messrs. Sons, Marienhagen, Freund, and Piening was very creditable to the artistic perception of those artists. Beethoven's Trio in B flat (Op. 97) and Bach's D minor Concerto for two violins were also in the programme and met with much acceptance.

A scene which is, happily, without precedent took place at the last Orchestral Concert for the season of the Glasgow Choral Union, on January 30. The plebiscite programme had attracted to St. Andrew's Hall the customary overflowing audience; there was a great deal of hearty applause during the evening, and at the close of the performance a demonstration of a singularly enthusiastic character took place in favour of Mr. August Manns, the Conductor. Eventually he had to say a few words, and it was his references to the orchestra and himself doing their work "under the oppressive burden of a strangely

unsympathetic critique" which roused the audience to an unwonted pitch of fervour. Never before, we venture to believe, has such unanimity of sympathy been shown in St. Andrew's Hall, and it is only just and proper that the exhibition of feeling in favour of Mr. Manns should be frankly acknowledged.

The twelfth Concert of the series was given on the 5th ult., when Mr. Edward Lloyd made his first appearance under the auspices of our premier choral society for some years.

On the evening of the 8th ult. Sir Charles Hallé and his Manchester orchestra appeared in St. Andrew's Hall. The Concert was the first of a series of three, the band numbered seventy-nine performers, and the veteran Conductor himself was the solo pianist. He was heard to the satisfaction of everybody in Beethoven's Fourth Concerto, and under his *bâton* Brahms's Second Symphony in D major was accorded a remarkably good performance. Other pieces in the programme included the Overtures to "Oberon," "Les Deux Journées," and "Der Fliegende Holländer," and Miss Thudichum showed that she has gained much in animation of style since she last sang in Glasgow. The second Concert of the series took place on the 22nd ult. Dvorák's Third Symphony in F (Op. 76) was in the programme, as also Mozart's Pianoforte Concerto in D minor, wherein Sir Charles once more showed his reverence for every bar of the Salzburg master's engaging text. The third and fourth movements of the Symphony were played with stimulating force. Mr. Willy Hess gave as his violin solos the *Adagio* from Spohr's Eleventh Concerto and a Tarantella by Wieniawski (both in masterly style), and Madame Schmidt-Köhne sang Beethoven's "Ah! perfido" and Mozart's "Mia speranza adorata" with considerable success.

A private meeting of the guarantors in connection with the Choral and Orchestral Concerts was held on the 22nd ult., to consider the position of the present scheme in relation to the Scottish Orchestra Co., Limited. Prior to the meeting the guarantors had received a copy of the correspondence which has been going on for some time between the Company and the executive Committee of the Concerts. After a pretty lengthy discussion on both sides of the question, it was resolved to at once proceed with the Guarantee Fund, and that arrangements for next season's Concerts should commence so soon as the Fund reaches a minimum amount of £2,000.

MUSIC IN LEEDS.

(From our own Correspondent.)

The members of the recently-founded Leeds String Quartet gave their second Concert on the 1st ult., in the Philosophical Hall. The attendance showed a marked improvement upon that at the first Concert in January; and warm appreciation deservedly rewarded the efforts of the four talented artists, who played Beethoven's Quartet in F (Op. 18, No. 1), Kiel's Waltzes, and the Theme with Variations from Schubert's Quartet in D minor. Mr. Benton's Select Choir sang two part-songs with taste and refinement.

The second Leeds Subscription Concert was given on the 3rd ult., in the Coliseum, when Sir Charles Hallé's orchestra occupied the platform and a splendid programme was performed, ranging from Mozart's "Magic Flute" Overture to Liszt's First Hungarian Rhapsody, and including Beethoven's C minor Symphony, Wagner's "Siegfried Idyll," Mendelssohn's "Melusina" Overture, and Grieg's "Peer Gynt" Suite. Miss Macintyre sang two Wagnerian excerpts and the Vocal Waltz from Gounod's "Romeo and Juliet."

For the ninth Huddersfield Subscription Concert (the 2nd ult.) Mr. and Mrs. Henschel were engaged to give one of their charming Vocal Recitals. Our best thanks are due to these gifted artists for their endeavours to improve the prevalent taste in the matter of vocal chamber music. The tenth Concert (16th ult.) was devoted to orchestral music. Mr. de Jong's band gave a somewhat unequal performance of a very miscellaneous programme. Miss Agnes Janson was the vocalist.

On the 15th ult. the fifth of Mr. J. H. Sykes's Subscription Concerts was given in Halifax. Mr. de Jong's orchestra was successful in an attractive programme, a notable feature in which was a selection from the Concert-giver's new opera "Sylvia."

A capital Concert was given on the 1st ult. at the Albert Hall, Sheffield, in aid of the Jessop Hospital. The Jessop orchestral band, under Mr. F. A. Smith, played Beethoven's First Symphony, the Overture to the "Nozze di Figaro," and the March from "Tannhäuser." The vocalists were Madame Amy Sherwin and Mr. Santley. Miss Lottie Matthewson played violin solos, and organ pieces were contributed by Mr. J. W. Phillips.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The two Concerts given during the past month by the Liverpool Philharmonic Society served to introduce at the one a new artist and at the other a comparatively new work. On the second ult. Miss Olga Neruda joined Sir Charles Hallé as solo pianist, creating a favourable impression, and a fortnight later Braun's Cantata "Sir Olaf" was produced. The work in question is from the pen of a native and erstwhile resident of Liverpool, and was first heard about three years ago. For his book Mr. Braun has laid under contribution the well-known poem by Heine, and in the pages of his score he has manifested a strong grip of that side of art which deals with the romantic and sensational. His second important work, "Sigurd," has been already favourably alluded to in these columns, and it was a fitting act on the part of the premier local Society to hold out the hand of encouragement to a promising young musician.

Among the things worthy of notice in the present summary may be enumerated Bishop's "Jolly Beggars," which was revived late in January at a Burns celebration. For this Mrs. Christian Williams has to be thanked in the first instance, and the whole of the pretty and bright music of the operetta or melodrama proved acceptable. On the penultimate day of the same month Mr. H. S. Melsing gave an excellent Pianoforte Recital at St. George's Hall.

Two neighbouring Cathedral organists, Dr. Roland Rogers, of Bangor, and Dr. J. C. Bridge, of Chester, have been laid up with the prevailing epidemic, and a performance of Cowen's "St. John's Eve," in the Cestrian capital by the local musical society, had to be postponed. At other places in the district choral work is being done, as, for instance, at Warrington under Mr. Crossley, at Southport by Mr. Hudson and Mr. Clarke, at Liscard with Mr. J. Ross, and at Rock Ferry under Mr. Pemberton. A Concert was announced at the last-named place for the 25th ult., with Sullivan's "Prodigal Son" and Smart's "Bride of Dunkerron" in the programme. At Birkenhead a performance of Handel's "Messiah" has been given under Mr. Chisholm, and St. Catherine's Amateur Musical Society has been also in evidence.

Instrumental music has been represented in Liverpool of late by the Wirral Orchestral Society, at the Art Club, conducted by Mr. E. Schiever; and by the last of the Chamber Concerts, with which the name of the Richter leader is associated, at the same place; by a Smoking Concert given through the agency of the Liverpool Orchestral Society and Mr. A. E. Rodewald, at the City Hall; by one of a similar order to the members and friends of the Musical Club by the President of the year, Mr. Argent; and by the final Orchestral Concert of the Sunday Society, on the 21st ult.

At the Naval Exhibition Mr. Dibdin—a nephew of the famous writer of sea songs—has been giving illustrated Lectures, and these have formed an attractive feature of the undertaking. A capital little orchestra has also been retained for the same, the conductor being Mr. F. Wright.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Too late in January to be recorded in my last report, we had a Concert of considerable orchestral and other interest. An injury to his hand prevented M. Sapellnikoff fulfilling his engagement; but, of course, Sir Charles Hallé was quite

Behold, the Angel of the Lord.

ANTHEM FOR EASTER

St. Matt. xxviii. 2, 5, 6; 1 Cor. xv. 20;
Rom. vi. 9; 1 Cor. xv. 55; Ps. xlvii. 1; cxlv. 3.

Composed by BERTHOLD TOURS.

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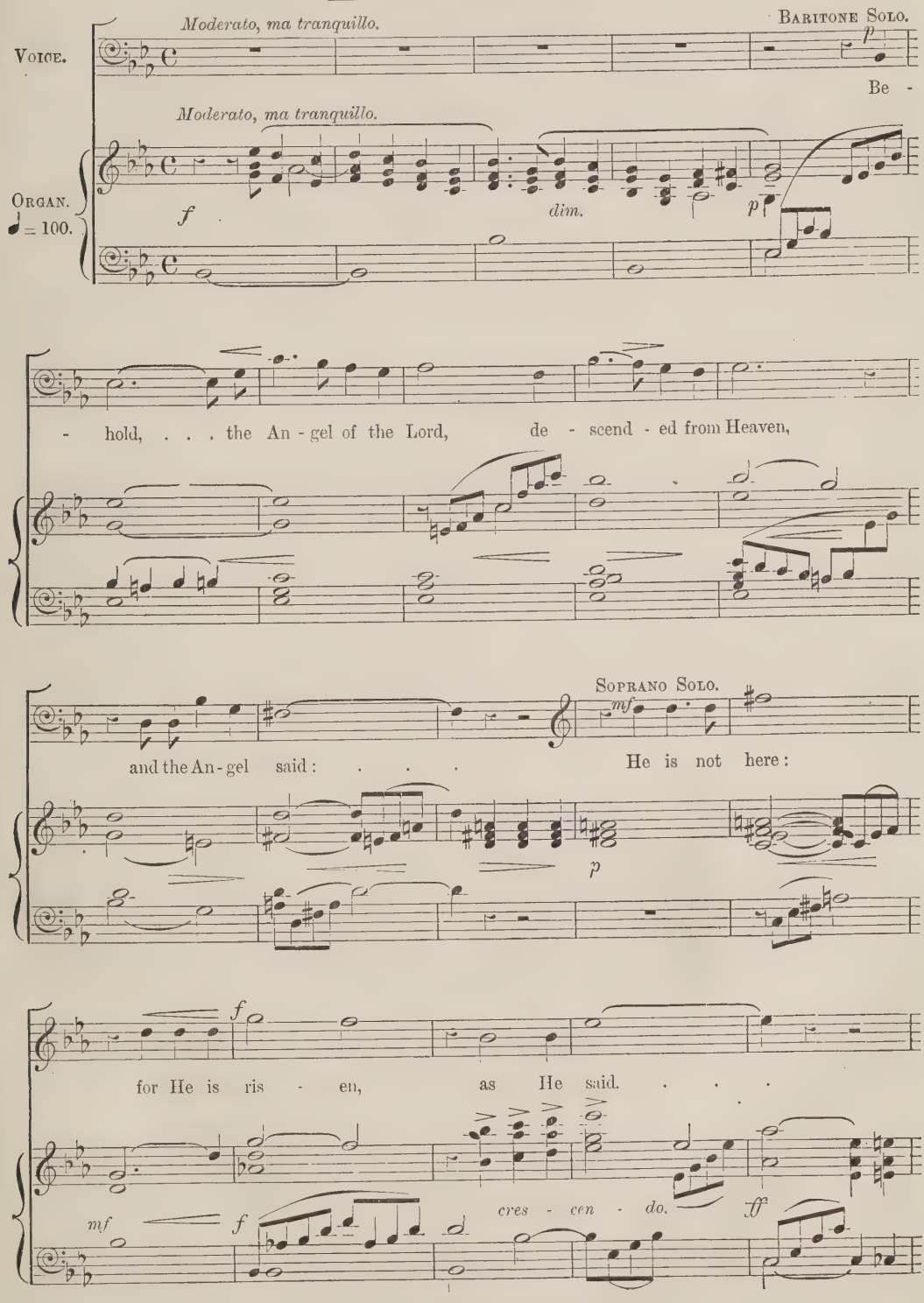

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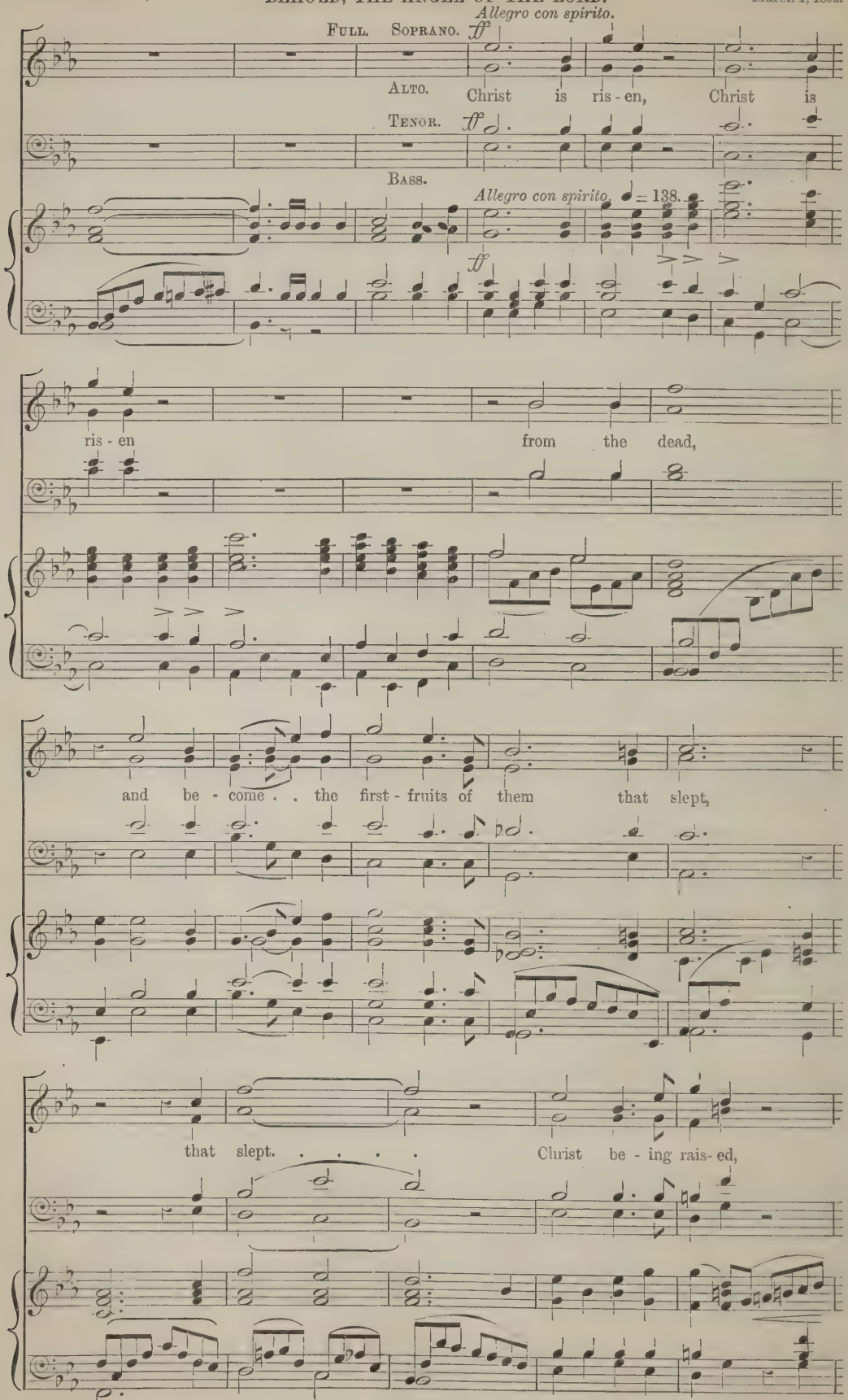
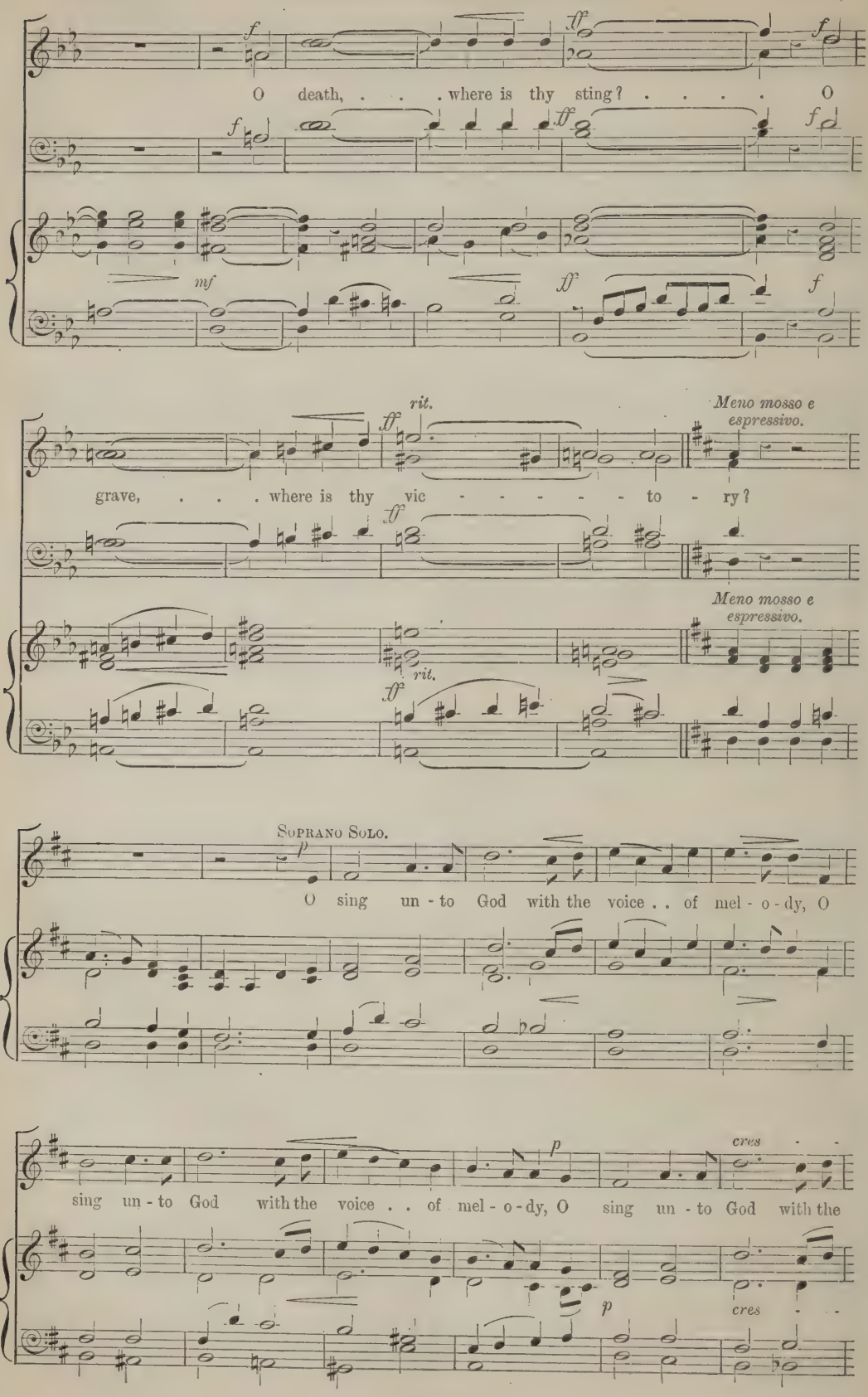
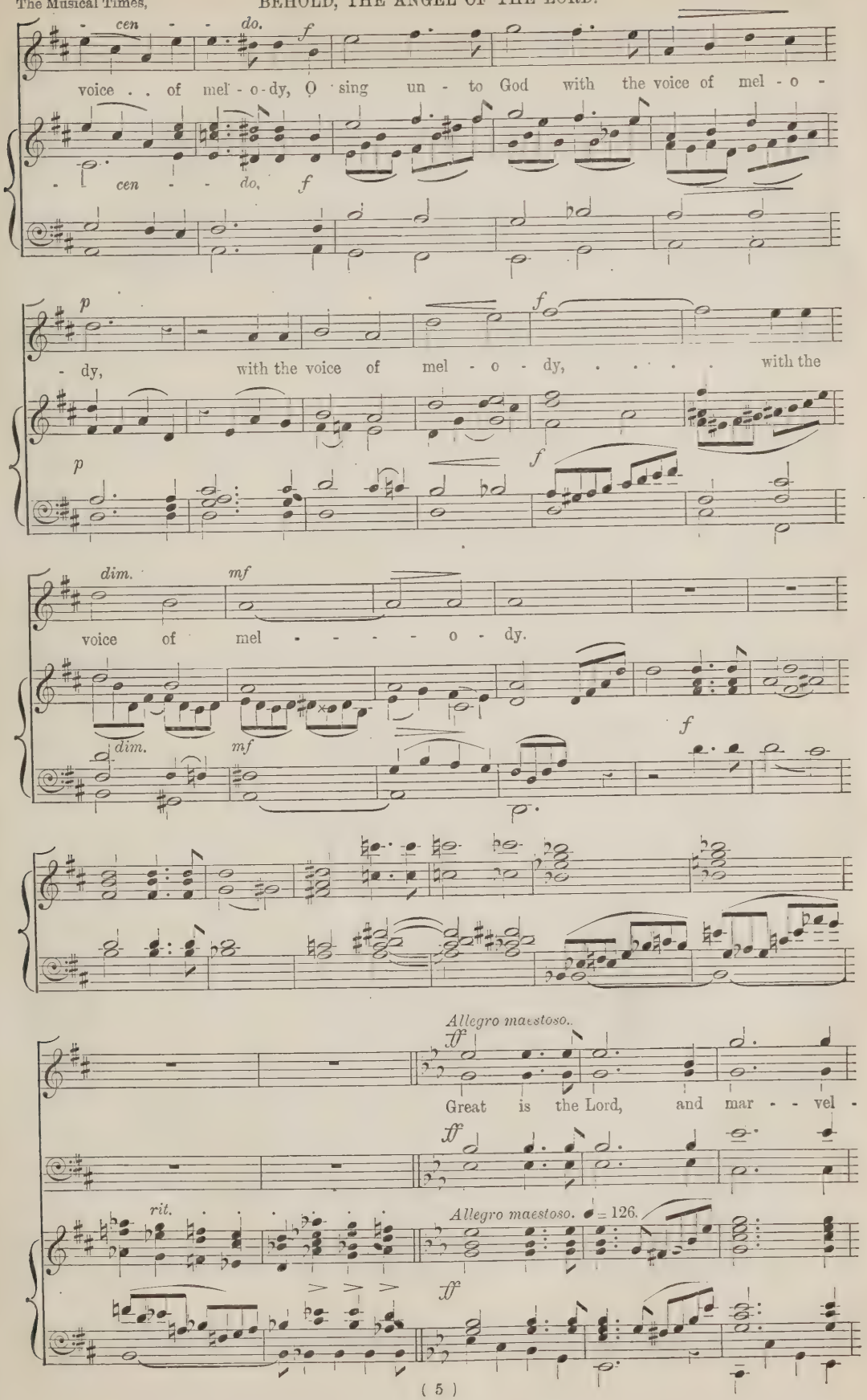
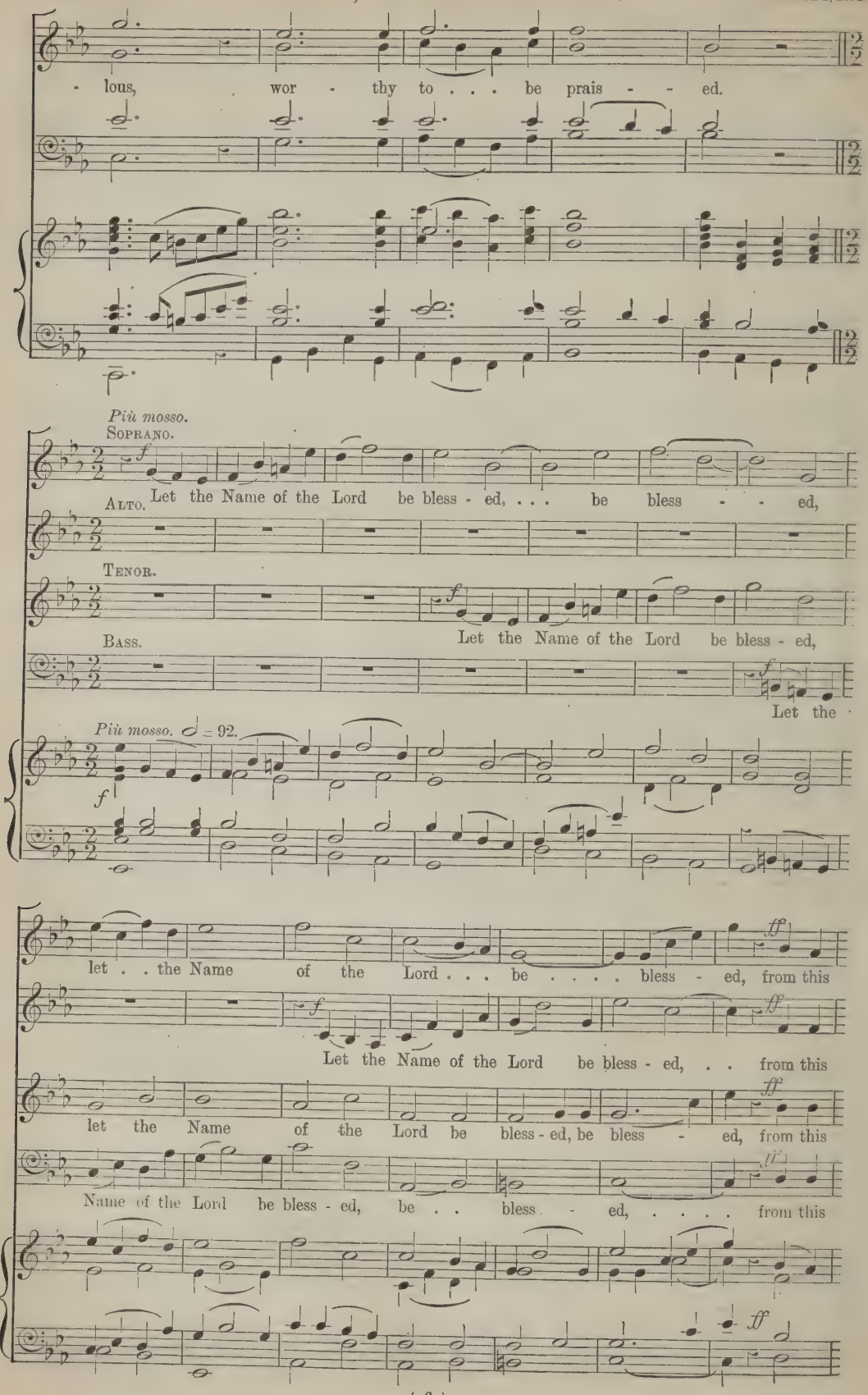

Allegro con spirito.
Full. Soprano. ff
Alto. Christ is ris - en, Christ is
Tenor. ff
Bass.
Allegro con spirito. ♩ = 138.
ff
ris - en from the dead,
and be - come . . the first - fruits of them that slept,
that slept. . . . . Christ be - ing rais - ed,

Christ be - ing rais - ed from the . . dead . . di - eth no more,
cres.
death hath no more do - min - ion o - ver Him, death hath no . . more do - min - ion o - ver
Him, Christ be - ing rais - ed from the dead
di - eth no more, di - eth no more.


O death, . . . where is thy sting? . . . . O
grave, . . . where is thy vic - - - - - - to - ry?
rit.
Meno mosso e espressivo.
Soprano Solo.
O sing un - to God with the voice . . of mel - o - dy, O
sing un - to God with the voice . . of mel - o - dy, O sing un - to God with the
cres


cen - - do.
f
voice . . of mel - o - dy, O sing un - to God with the voice of mel - o -
cen - - do.
f
p
f
- dy, with the voice of mel - o - dy, ... with the
p
f
dim.
mf
voice of mel - - - - o - dy.
dim.
mf
f
Allegro maestoso.
ff
Great is the Lord, and mar - - vel -
ff
rit.
Allegro maestoso. ♩ = 126.
ff


lous, wor - thy to . . . be prais - - ed.
Più mosso.
Soprano.
Alto. Let the Name of the Lord be bless - ed, . . . be bless - - ed,
Tenor.
Bass.
Let the Name of the Lord be bless - ed,
Let the
Più mosso. ♩ = 92.
let . . the Name of the Lord . . . be . . . . bless - ed, from this
Let the Name of the Lord be bless - ed, . . from this
let the Name of the Lord be bless - ed, be bless - ed, from this
Name of the Lord be bless - ed, be . . bless - ed, ... from this

time . . forth, and for ev- er - more, from this time forth, and for ev - er - more,
time forth, and for ev- er - more, from this time forth, and for ev - er - more,
time forth, and for ev- er - more, from this time forth, and for ev - er - more,
time forth, and for ev- er - more, from this time forth, and for ev - er more, from this time,
mf
mf
from this time forth, for ev-er-more, let the Name of the Lord be bless -
ff
let the Name of the Lord be bless - -
let the Name of the Lord, let the Name of the
and for ev- er-more, for ev - er - more, let the Name of the Lord, let the Name of the
- ed, let the Name . . of the Lord, of the Lord be bless - ed, let the
- ed, let the Name . . of the Lord, of the Lord be bless - ed, let the
Lord, let the Name of the Lord, let the Name of the Lord be bless - ed, let the
Lord, let the Name of the Lord be bless - ed, let the

dim.
mf
Name . . of the Lord . . . be bless - ed, . . . from
Name . . of the Lord . . . be bless - ed, . . . from
Name . . of the Lord . . . be bless - ed, . . . from
Name . . of the Lord be bless - ed, from this time, . .
cres - - - - - cen - - do.
ff
this . . time forth, . . and for ev - er - more, from this time
this . . time forth, . . and for ev - er - more, . .
this . . time forth, . . and for ev - er - more, . .
. . and for ev - er - more, from this time, and for . . ev - er - more, . .
rit.
forth, ... and for ev - er - more. A - men.
. . . from this time forth, ... and for ev - er - more. A - men.
. . . . . from this time forth, . . . and for ev - er - more. A - men.
. . . . . from this time forth, and for ev - er - more. A - men.

ready for such an emergency, and gave us another opportunity of listening to Mendelssohn's G minor Concerto and to some of those selections from Chopin which nobody plays with more grace and intelligence. An admirable rendering of Beethoven's B flat Symphony, with its broad and almost sacred *Adagio*, and the performance of Henschel's Suite, arranged for Concert purposes from the "Hamlet" incidental music, and given under the direction of the composer, could not fail to gratify all the lovers of classical completeness and those who delight in modern freedom and versatility—in short, all the disciples of orchestral music. A certain gloom, perhaps necessarily, pervades the Shakespeare illustrations; and, coupled with a sameness of key and theme, which might have been avoided, produced a feeling of sombre monotony which the Danish March failed to quite disperse. But several of the movements would, if given separately, pleasantly serve to vary a programme in which the surroundings were more cheerful and brisk. At the same Concert (the fourteenth of the series) Miss Thudichum surprised by her vastly increased power and fulness of voice, and quite as much by the greater vigour and variety of style which she had acquired since her previous visit. Madame Sophie Menter's second appearance here was quite as successful as the first, and her playing of Liszt's Concerto in A, and still more her execution of the lighter and more understandable selection in the after-part of the programme, was simply astounding as a display of complete and apparently easy overcoming of all mechanical difficulties.

The performance of "Elijah," on the 11th ult., afforded a fresh evidence of the delight of performers and listeners in the one Oratorio of this century. It will be time enough to talk of the waning popularity of Mendelssohn when the successor to "Elijah" appears. As the triple Concerto of Beethoven was repeated in London with exactly the same performers—Sir Charles and Lady Hallé, with Signor Piatti, as soloists—on the evening following its finished rendering here, the bare mention of its production in Manchester on the 18th ult. will suffice. But, in addition to four "Romantische Stücke" of Dvorák, charmingly played by Lady and Sir Charles Hallé, the programme was enlivened by the delicate vocalisation of Mrs. Henschel.

Saturday evenings continue to be devoted to the less earnest devotees of sweet sounds, who regard music more as an amusement than as an art, and as Mr. de Jong's Concerts are passing through their twenty-first season, they claim precedence. To the fifteenth entertainment, on the 6th ult., an attractive programme drew an immense audience; and a very interesting selection from English operas was given, including the chief excerpts from Sullivan's "Ivanhoe" and Cellier's "Sultan of Mocha." Too much of the latter work was sung; for the experience which secured the success of "Dorothy" had not been gained when the "Sultan" was produced at the Princes' Theatre of this city. Still, a wealth of melody was displayed and an abundance of the raw material which, later, the lamented author was able to turn to better account. Miss Henson and Mr. Ffrangcon Davies received great applause; in the latter case, stimulated by a somewhat too demonstrative demeanour. Miss Alice Walker and Mr. Barrow sang, as they usually do, quietly and well.

Mr. Barrett's entertainments go on, following the old lines, and showing great ingenuity in catering for the taste of his patrons. At Mr. Lane's Wednesday evening meetings there is a growing predominance of the so-called humorous sketches, the fun of which is not often easily discovered. It would be well not to go too far in the music hall direction. Such artistic singing as that of Mr. Kinnell, Miss Ada Lee, Madame Moody, and Miss Alice Walker contrasts rather strongly with "The Four 'Oss Sherrybang."

At the Concert Hall, on the 15th ult., Mr. Borwick justified and increased our interest in his growing reputation as a pianist; while Mr. Willy Hess gave further evidence of the brilliancy of his violin playing.

MUSIC IN NORWICH.

(From our own Correspondent.)

Important changes have recently taken place among the executive of the Musical Festival. Mr. C. R. Gilman, who has so ably filled the office of Honorary Secretary for several years, has felt compelled to resign that position, and the Committee has been fortunate enough to induce Mr. F. Oddin Taylor, a gentleman who has for many years been an ardent supporter of the Triennial gatherings, to take the vacant position, while Mr. Gilman becomes Chairman of the Committee of Management, *vice* Mr. Hay Gurney, deceased. In consequence of removal to a distant land, the obliging Assistant-Secretary (Mr. S. J. Carman) has also been compelled to sever his connection with the Committee, his place being taken by Mr. Arthur Taylor.

On the 6th ult. Madame Serruys, a lady well known here as a teacher of singing, gave a Vocal Recital in Noverre's Room, which was attended by a large and fashionable audience. Madame Serruys had the assistance of her daughter, Miss Van Breydel, and Miss Marian McKenzie. The latter lady had not been heard in Norwich since the last Festival and was therefore doubly welcome. To add variety to the entertainment, the services of Mr. Arthur Bent were enlisted, and his performance of two movements from Max Bruch's Violin Concerto (Op. 26) was received with great applause. Later he played Holmes's Nocturne in A and Spohr's Scherzo, and, as an encore, the well-known Barcarolle by the same master.

The Norfolk and Norwich Musical Union gave its forty-first Concert on the 11th ult., in St. Andrew's Hall, under the conductorship of Dr. Bunnett. Barnett's well-known Cantata "The Ancient Mariner" was the principal feature in the programme for the third time during the past twenty years. The solo vocalists were Miss Vinnie Beaumont, Mrs. H. Miller, Mr. Sawford Dye, and Mr. F. W. Dalby, the three last-named being residents in the locality. The second part of the programme was of a miscellaneous character, consisting of solos for the principal voices, and Mozart's Overture to "Don Giovanni" for the band.

The eighty-second Concert of our premier instrumental Society, the Philharmonic, came off at Noverre's Room, on Wednesday evening, the 17th ult., in the presence of a large audience. As these ré-unions are the only opportunities which occur in Norwich for hearing Symphonic music they are looked forward to with interest by all interested in the higher branches of the art. On this occasion Mozart's Symphony in E flat and that by Spohr in D minor were chosen, the *Larghetto*, *Scherzo*, and *Finale* only of the latter being played. Both Symphonies went fairly well, although further practice would have improved the last movement of Mozart. Dr. Horace Hill, the Conductor, had composed a "Sonnet" specially for the occasion, for oboe and orchestra, of a very pleasing character. It commences with a graceful melody in E minor for oboe, with accompaniment for strings *con sordini*, followed by a brief movement in the relative major, wherein prominence is given to the violoncello. The oboe part was capitally rendered by Mr. E. V. Davies, the only London professional on the orchestra. The same gentleman did good service in Handel's Overture to "Giustino," where the oboe has much prominent work. Grieg's two Melodies for strings (Op. 34), an *Entr'acte* from Gounod's "La Colombe," and Nicolai's Overture to "The Merry Wives of Windsor" were also included in the programme. The vocalists were Miss Kathleen Grant and Mr. E. A. Bracey. The band, which has increased in proficiency as well as in numbers, was led by Mr. F. W. B. Noverre.

An interesting event in connection with the Tonic Sol-fa Jubilee has just taken place in the Church of St. Lawrence in this city. To commemorate the work of Miss Glover, the daughter of a former rector of the parish, who taught a tonic sol-fa system in Norwich from which the present system sprang, a brass memorial tablet has been fixed in St. Lawrence Church, and this was unveiled on Thursday afternoon, the 18th ult., in the presence of several members of the College Council and of the Jubilee Committee, including Mr. J. Spencer Curwen, the President, Professor Sedley Taylor, Mr. Spedding Curwen, Mr. Graham, and several local musical men. A choral service preceded the unveiling, after which the Ven. Archdeacon Perowne (who was a pupil of Miss Glover) delivered an eloquent discourse on the loving labours to which that lady consecrated her life.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

On January 28 the Sacred Harmonic Society performed Rossini's "Stabat Mater" and Barnett's "Ancient Mariner." The principals were Mesdames Dotti and Belle Cole, Messrs. Ben Davies and Bantock Pierpoint. Band and chorus were again excellent, and Mr. John Adcock added another success to his honourable career as a Conductor. The Society is in the full tide of success and efficiency and should now essay a bolder policy in selection of works for performance, and might safely increase the number of Concerts in its season.

The Amateur Orchestral Society, numbering sixty-five members, gave its annual Concert on January 30, under the direction of its esteemed Conductor, Mr. Ralph Horner. His training has been most successful, as was shown in the performance of such difficult selections as Grieg's Suite "Peer Gynt," Schubert's Overture "Rosamunde," Ponchielli's "Dance of the Hours," and other hardly less exacting pieces. The Concert was most enjoyable.

Sir George Grove visited Nottingham on the 11th ult., to perform the ceremony of opening a Bazaar promoted by the Philharmonic Choir, with the object of acquiring a fund for establishing a musical library without taxing the members and of providing the Committee with a reserve of capital. Sir George was supported by the Mayor and other civic dignitaries and a number of local professional musicians.

Herr Georg Ellenberger's third Concert took place on the 11th ult. Two notable pieces in the programme were Herr Emil Kreuz's viola solo, Schumann's "Märchenbilder" (Op. 113), and Brahms's Pianoforte Quartet in C minor (Op. 60). Miss Cantelo again distinguished herself at the pianoforte.

A new Cantata, "Confucius," by Mr. Ralph Horner, was produced for the first time at the Albert Hall on the 19th ult., under the direction of the Composer, who had engaged an efficient orchestra, and Mdme. Antoinette Sterling, Miss Dorothy Vincent, Mr. Joseph O'Mara, and Mr. Andrew Black as principals. The work proved to be of more than average ability and was warmly received.

Mr. and Mrs. Henschel and Madame Sophie Menter were the artists at the Drawing-Room Concert on the 16th ult. A large audience warmly greeted their efforts, and the Concert was an exceptional success.

At Mr. Allen's Classical Concert, on the 22nd ult., Dr. Joachim met with a warm welcome from a large audience. With Messrs. Burnett, Wiener, and Whitehouse as his colleagues, the Quartets in D major (Mendelssohn) and E minor (Beethoven) were beautifully played; Dr. Joachim received an enthusiastic recall for his performance of Bach's Chaconne. Mr. Whitehouse's violoncello solo, Sonata in A (Boccherini), was also very warmly received.

MUSIC IN BERLIN.

(From our own Correspondent.)

The Valleria Concert Party, who were booked for an extensive tour through Germany (which we regret to learn has since been abandoned), began operations here in the Philharmonie on the 3rd ult., before a fairly large audience, which included the Kaiserin. The troupe consists of Madame Valleria, Miss Dews, Mr. Orlando Harley, Signor Foli, M. Ysaÿe, and Señor Albeniz, with Mr. Wilhelm Ganz as accompanist. Combination concerts of this type are practically unknown here, and it is gratifying to be able to record the success of the experiment, at least so far as a Berlin audience is concerned; even the local critics, who are not prone to receive foreign singers with rapture, admit the vocal ability of the quartet, all of whom are of English-speaking race, and have been trained in English traditions. If the programme was of a not specially interesting nature, at least several of the selections, which to an English audience would seem hackneyed, were new or little known to the Berlin public. A Handelian air is seldom heard in Berlin concert rooms, and Madame Valleria's selection of "Waft her, Angels," had therefore something of novelty to recommend it, in addition to the singer's sound method of rendering. Madame Valleria was heard to even greater advantage in "Connais-tu le pays" (Thomas) and roused the audience to enthusiasm by her intelligent singing of Schumann's "Widmung." Again, Mr. Orlando Harley, in singing the—to London concert-goers—familiar "Lend me your aid," was undoubtedly introducing something new and strange to the large majority of his hearers. Miss Dews had an easy task before her; whatever she might choose to sing, her superb voice was bound to conquer her audience. The genuine contralto is a voice almost unknown in the Vaterland, the German "Altstimme" being but a feeble substitute for the full noble tones which characterise our English school of Oratorio contraltos. Of the instrumentalists, Señor Albeniz's rather free interpretation of Scarlatti failed to commend itself greatly to German taste; M. Ysaÿe, on the other hand, was warmly and deservedly applauded for his playing of an arrangement of Bruch's Scotch Fantasia and of Joachim's Variations.

Madame Etelka Gerster gave a Concert in the Singakademie, on January 31, which all whom either curiosity or reminiscence of the past could move felt bound to attend. It is fourteen years since Etelka Gerster first appeared here, making the fortune of Kroll's Theatre, and moving her audiences to a frenzy of admiration. Since that time the favourite prima donna has experienced varied fortunes, and alarming rumours of the complete loss of her powers were at one time in circulation. On the present occasion the former idol of Berlin deliberately challenged comparisons between the present and the past by her selection of such old battle-horses as "Caro nome" and "Ah! non credea," with "Ah! non giunge." The present scope of the singer's powers may be gathered from the fact that her greatest effect was made in the lovely *Andante cantabile* in which *Amina* laments her faded flowers. Whatever Etelka Gerster may have lost from the popular prima donna standpoint, she has gained immeasurably in the direction of truthful musical expression.

One of the great events of the month has been the Concert given by Rubinstein, with the assistance of the Philharmonic Orchestra, on the 12th ult. The programme consisted exclusively of the great pianist's own compositions, and the performance created the usual phenomenal enthusiasm. The proceeds of the Concert, with the public rehearsal, amounted to over £800, the whole of which will be devoted to various charitable and artistic institutions.

Mdlle. Posnanska, the young pianist of whom I had occasion to speak so favourably last October, appeared again at the Philharmonic Concert of the 8th ult., when she played Rubinstein's D minor Concerto and Liszt's Polonaise in E, and deepened the extraordinary impression she had already made. What Rubinstein thinks of her talent is shown by the significant fact that the master undertook to assist at the Concert given by his pupil in the Singakademie on the 20th ult.

MUSIC IN NEW YORK.

(From our own Correspondent.)

The rivalry between the New York Philharmonic and Symphony Societies in their search for novelties has resulted in the performance of the same composition on successive Saturday evenings. On the 6th ult. at the Symphony Society Bruch's Concerto (No. 3) for violin was played by Miss Geraldine Morgan, daughter of the late John P. Morgan, and a week later Madame Camilla Urso played the same Concerto at the Philharmonic Society's Concert. Choruses of female voices seem to have somewhat suddenly acquired considerable popularity. The Rubinstein Club, of New York, recently performed Bendl's "The Watersprite's Revenge"; and the same charming work was also given by the Ladies' Choral Club, of Newark, N.J. This Society is not only confined exclusively to ladies, but the Conductor is also of the same sex, Miss Ada B. Douglass, who has shown by her success in training and leading the Society that she possesses the requisite gifts for such works. This Society has now in rehearsal Bendall's "The Lady of Shalott," which will be sung at its Recital in April, and a temporary chorus is studying Smart's "King René's Daughter" for performance in the same city for a local charity.

At Chickering Hall, on January 30, the Mozart Club gave its first Concert. This is an organisation of wind instruments exclusively; comprising flute, clarinet, bassoon, and horn. The programme included Beethoven's Quintet (Op. 16), Scherzo from Onslow's Quintet for flute, oboe, clarinet, bassoon, and horn, an Octet by Gouvay, and songs by Ambroise Thomas, Massenet, and Van der Stucken.

Sullivan's "Golden Legend" was sung by the Choral Union of Hartford, Conn., in that city on the 5th ult., under the direction of Mr. Richard P. Paine. The performance was highly successful, the local critics being enthusiastic in their praise. The orchestra was the Germania, of Boston.

In Boston the season is particularly brilliant. Mr. Carlyle Petersilea is giving a series of Tuesday afternoon Recitals and analyses. Mr. William Heinrich is giving a cyclus of historical Concerts in Steinerts Hall. At the Fourteenth Symphony Concert Mr. G. W. Chadwick's Pastoral Prelude was produced for the first time. Mr. Carl Baermann is in the midst of a series of Pianoforte Concerts, in which he has the assistance of other soloists, including Messrs. C. M. Loeffler, O. Novacek, and L. Shultz, besides many miscellaneous Recitals and Concerts. The venerable Handel and Haydn Society will be heard on Good Friday night in Bach's "Passion" according to St. Matthew, and on Easter Sunday in "St. Paul."

A curious programme was performed by the Boston Symphony Orchestra in Chickering Hall on the evening of the 9th ult. It was composed of Handel's Concerto for strings and two wind choirs in F, Berlioz's Symphony "Harold in Italy," the Prelude to "Lohengrin," and some selections from "Siegfried" and "Götterdämmerung."

Mr. Harold Bauer, Miss Ethel Bauer, and Mr. Herbert Walenn held the final Concert of their series at the Hampstead Conservatoire on Saturday evening, the 13th ult., when a large assemblage warmly complimented the executants on their finished performance of some choice chamber compositions. The more important were Brahms's Quartet for strings (Op. 51, No. 2) in A minor and Schumann's Quintet for pianoforte and strings (Op. 44) in E flat, in the former of which the able violinist and violoncellist were assisted by Miss Winifred Bauer and Mr. Carl Engel, whilst in the latter the pianist, Miss Ethel Bauer, availed herself of a golden opportunity. As regards solos the same lady gained unanimous approval for her rendering of Schumann's "In der Nacht" and Rubinstein's "Staccato Study" (as an encore); Mr. Harold Bauer played with much brilliancy Sarasate's "Zigeunerweisen"; and Mr. Herbert Walenn gave with good effect Servais's Fantaisie "Souvenir de Spa." The instrumental character of the programme was pleasantly varied by Miss Daisy Defries, who sang several times during the evening.

An extremely interesting Tennyson Recital was given by Miss Edith and Miss Dora Tulloch, at the Princes' Hall, on Wednesday, the 17th ult. This is not the place to dwell on the striking ability displayed by the last-named young lady, who only numbers twelve summers; yet we may compliment her on the success she achieved in her selections from "The Idylls of the King" and other works by the Poet Laureate, and express the hope that with further study and perseverance she may attain a high position as an elocutionist and possibly as an actress. Music played an important part in the performance, Miss Edith Tulloch, a pleasant soprano, contributing songs by Hubert Parry, Celli, Clay, and Mackenzie, being perhaps most successful in the last-named composer's charming "What does little Birdie say?" Mr. William Shakespeare contributed lyrics by Sullivan and Cusins, materially adding to the success of the entertainment.

Mozart's "Requiem" and Mendelssohn's "Athalie" were performed at Union Chapel, Islington, on the 3rd ult., in aid of Dr. Barnardo's Homes. The choruses were rendered with much spirit by the members of the Psalmody Class, who had been carefully trained by Mr. Robert Williamson, the Hon. Choirmaster. There was no orchestra, but the accompaniments were played on the beautiful organ of the Chapel by Mr. Fountain Meen, whose name is sufficient guarantee that they were rendered in a most masterly manner. Miss Florence Monk sang the principal soprano music with much taste and refinement, the other solo music being efficiently rendered by Misses Maggie and Lizzie Jones, Mr. G. Micklewood, and Mr. W. Bradford. Miss Lizzie Jones deserves special mention for her excellent enunciation. The verses in "Athalie" were declaimed by Mr. Charles Fry with his customary dramatic power.

The North-West London Philharmonic Society, under the direction of Mr. Bernhard M. Carrodus, gave an excellent Concert at Stanley Hall, Junction Road, on the 3rd ult. The orchestra, consisting of sixty performers, was thoroughly efficient in all respects, the rendering of Schubert's "Unfinished" Symphony deserving and receiving special recognition, and the *Intermezzo* from "Cavalleria Rusticana" being encored. In addition to the songs contributed by Miss Kate Hancock, and solos by Mr. Herbert F. Sharpe (pianoforte) and Mr. Henri Colonieu (flute) there was a special attraction in the presence of Mr. J. T. Carrodus, who gave Bach's Chaconne and De Bériot's Tremolo in his own irreproachable style. Mr. B. M. Carrodus should be congratulated on the success of his efforts to establish an orchestral society in this district.

In aid of the funds of the Blind Institution, High Road, Clapton, an entertainment by inmates styling themselves the East London Juvenile Blind Choir, took place at the Eyre Arms Assembly Rooms, St. John's Wood, on Thursday, the 11th ult. By the efficiency with which they went through musical sketches in gipsy character, recitations, and drills with dumb bells and long wands, with Miss E. V. Foakes (the school-mistress) as Conductor, these young people yielded no small measure of gratification to their audience. Miss M. Ansell (assistant teacher), who played the whole of the accompaniments, began the programme with a telling rendering of a pianoforte selection from "The Bohemian Girl." The hall was well filled, so that there is reason to hope that the excellent Institution founded by Miss S. Rye will substantially benefit by the proceedings.

On Monday, the 15th ult., a very successful entertainment was given at the Bow and Bromley Institute, by Mr. and Mrs. Wallis, of Leeds. The inclemency of the weather prevented the hall from assuming its usual well-filled appearance, but those who had ventured through the snow testified by frequent applause their enjoyment of the fare provided. The programme consisted of songs, recitations, duets, and there were also two dramatic scenes in costume—the first from the "The School for Scandal" and the second from "The Hunchback," in which Mrs. Wallis's charm of manner and dramatic ability were particularly apparent. Mr. Lawrence Rainbow contributed some pianoforte solos during the evening.

Herr Jan Mulder, an admirable violoncellist, gave a Concert on the 10th ult. at the residence of Mrs. George Jackson, when the programme was of an interesting character. There is always a large amount of attraction afforded by the playing of Herr Mulder, but its intrinsic value was augmented on this occasion by the importance of the pieces brought forward by him. Among these was a Sonata for violoncello and pianoforte, by the Rev. C. J. Ridsdale, which proved a work of thoughtful conception, worked out in a thoroughly musician-like style. The composer, who was at the pianoforte, also played some solos written by himself, and further assistance was given by Mr. van der Bruyn (violinist), Mdlle. Lorenzi and Mr. Henry Ward (vocalists).

There are many who would confine the flute to the orchestra, but if any such were present at the Invitation Concert, given by the Royal Academy of Music on the 16th ult., when Mr. Frederic Griffiths played a number of flute solos, their opinions must have been at least considerably modified. Mr. Griffiths's mastery of his instrument, intelligent phrasing, and remarkable refinement was specially shown in two movements from a Concerto in E flat, by F. Langer, and in two pleasing and effective pieces, a Romance and Saltarello by Mr. Edward German, the performances of which elicited hearty applause from a critical audience. The other performers were Miss Hannah Jones, Mr. William Nicholl, and Mr. Septimus Webbe, whose artistic performances were fully appreciated.

Mr. Edgar Haddock, assisted by Madame de Pachmann, gave the first of two Beethoven Recitals at Steinway Hall on the 23rd ult. The scheme, which was not without its dangers, comprised the six Sonatas, Op. 12 (Nos. 1, 2, and 3), 23, 24, and 30 (No. 1), for pianoforte and violin. These beautiful works were rendered with great unanimity of expression, and the refinement of Madame de Pachmann's style and touch was much appreciated. As such a programme appeals to the cultured few rather than to the musical public generally, it is matter for rejoicing that the audience was not only attentive and enthusiastic, but also fairly numerous. Perhaps the greatest impression was produced by the lovely Sonata (Op. 12, No. 3).

The fourth Clapham Philharmonic Concert of the present series was given at the Assembly Rooms on the 11th ult., when a crowded and appreciative audience listened to a Pianoforte Recital by Mr. T. A. Matthay. The programme included works by Brahms, Schumann, Henselt, Beethoven (the "Moonlight" Sonata), Raff, Grieg, and Nicodé, but the greatest applause was earned by the performance of Chopin's Scherzo in B minor and Liszt's Hungarian Rhapsody, in which the special powers of the performer were aptly shown. Mr. Walter Mackway greatly pleased by his delivery of Beethoven's "Adelaide," Handel's "Where'er you walk," Mozart's "The Violet," and a song by Mr. Matthay.

A successful performance of Carter's Sacred Cantata "Placida" was given at the Willoughby Road Wesleyan Chapel, Hornsey, on the 11th ult., by the choir and friends. The solos were sung by Madame Barter (soprano), Mrs. Cross (contralto), Mr. H. Crook (tenor), Mr. W. Young (tenor), Mr. Jarrett and Mr. Andrews (basses), who all did their work well, singing with good execution and taste. With a trifling exception the choruses were very effectively given, and betokened much hard work at rehearsals. Thoroughly sympathetic and efficient accompanists were found in Mrs. Jarrett and Mr. R. Wolfenden, who played the pianoforte and American organ respectively. Mr. J. R. Kilner, the Chapel Organist, conducted.

The fortieth Private Musical Evening of the South London Musical Club took place at the Gresham Hall, Brixton, on the 9th ult. The programme included "The Little Baltung," a Cantata for men's voices by Alice Mary Smith, in which Mr. W. J. Ives gave an admirable rendering of the part of the *Old Balt;* an "Ode to the Sons of Art" (Mendelssohn), and "The Brooch of Lorn," from the "Lord of the Isles" (Gadsby), all with orchestral accompaniment. A humorous piece, entitled "The Goslings," composed for the Club by Professor Bridge, and several glees and part-songs were also sung. Mr. Brewster played on the organ the wind parts of the Cantatas arranged for the occasion by Mr. Charles Stevens, who conducted with his usual ability.

The series of Concerts in aid of the fund of the Marylebone Free Library, the first of which was given at St. George's Hall on the 19th ult., only call for passing mention in order that attention may be drawn to the commendable object for which they are given. The Concerts, of which four more are to follow, are carried out by performers who are more or less well known, and whose efforts are apparently thoroughly appreciated by the audience. At the first Concert Miss Hilda Wilson, Miss Agnes Wilson, Mr. W. Nicholl, Mr. Templer Saxe, Mdlle. Jeanne Douste (pianoforte), and M. Emile Sauret (violin) took part. The remaining Concerts are to be given on Saturdays, the 5th, 12th, 19th, and 26th inst.

Among the Organ Recitals given at the Bow and Bromley Institute on Saturday evenings, that by Mr. W. G. Wood, on the 13th ult., deserves special mention; Mr. Wood's rendering of Best's Air with Variations and his own Concert-Overture in C minor being particularly successful and receiving the hearty applause of a crowded audience. Part-songs and choruses were contributed by the Stock Exchange Male Voice Choir, under Mr. G. Kitchen, and violin solos by Madame Anna Lang. Mr. Fountain Meen accompanied.

There was quite an array of R.A.M. students at the Bow and Bromley Institute on January 30, the occasion being a Pianoforte Recital by four members of Mr. Tobias A. Matthay's class: Miss Lilias Pringle, Miss Christine Taylor, Miss Edith Purvis, and Miss Lily West. A pianoforte quartet by Moscheles, a duo by Raff, and solos by Beethoven, Chopin, Grieg, Nicodé, and Bach-Tausig formed the programme, and songs were given by Miss Edith Hands and Mr. Barlow. There were numerous recalls and encores during the evening. Explanatory notes by Mr. T. A. Matthay, most skilfully adapted to the needs of the ordinary hearer, were inserted in the programme.

The North-East London Choral Society, Morley Hall, gave, as the second Concert, tenth season, Ebenezer Prout's Dramatic Cantata "The Red Cross Knight." The choruses were exceedingly well rendered, and the soloists, Madame Clara West, Miss Mary Chamberlain, Mr. J. H. Mullerhausen, Mr. Frank Broadbent, and Mr. Morgan Williamson, were each well adapted to their respective parts. Mr. Harlow gave efficient help in the tournament scene, &c., with the cornet; Messrs. Fountain Meen and Louis B. Prout were the accompanists (pianoforte and harmonium), and Mr. John E. West conducted.

The second Concert of the season given by the Woodside Park Musical Society took place at the Woodside Hall, North Finchley, on the 18th ult., the works chosen for the occasion being J. F. Barnett's Cantata "Paradise and the Peri," and Bennett's "May Queen." The solos were effectively rendered by Miss Florence Monk, Miss Lizzie Jones, Mr. Edwin Houghton, and Mr. Robert Grice. The accompaniments were played by Miss Preston (pianoforte), Mr. C. E. Jolley (harmonium), and a professional string quintet led by Mr. H. Lewis. Mr. Alfred J. Dye as usual conducted.

At the City of London College Mr. T. E. Gatehouse gave a very excellent Violin Recital on the 18th ult. Mr. Gatehouse displayed great executive ability and power of expression. He received many recalls, but for the "Saltarella" the audience would accept nothing less than an encore, when the unaccompanied movement from "Souvenir de Haydn" was given with great effect. Miss Mary Hay gave some charming songs, obtaining more than one encore. Mrs. Fitzhenry, whom we were pleased to see on the platform again after a long absence, and Mr. Alfred Izard were at the pianoforte.

Mr. Ferdinand Dunkley gave an interesting Concert, on the 8th ult., at St. Aubyn's Hall, Upper Norwood. He was heard in Schumann's "Faschingsschwank," in pieces by Chopin and Schubert, and, with Mr. P. V. Sharman, in Grieg's Sonata in F for violin and pianoforte. In these, as well as in several pleasing songs of his composition—effectively sung by Miss Maggie Purvis and Mr. W. E. Buchanan—Mr. Dunkley gave proof of artistic gifts and excellent training. Handel's Sonata in A was also admirably played by Mr. Sharman.

Amateurs will be glad to note that Mr. G. A. Clinton announces a series of three Wind Chamber Concerts, at Steinway Hall, on the 8th inst., April 6, and May 3 respectively. The list of performers engaged includes the most renowned players of their respective instruments, who, moreover, have had the advantage of playing together for many years; and the works promised present a most interesting and admirable selection. Mrs. Hutchinson, Madame Clara Samuell, and Mr. Braxton Smith have also been engaged.

On the 28th ult. the Arcadian Musical Society gave Van Bree's Cantata "St. Cecilia's Day," in the Iffley Hall, Hammersmith. The choruses, under the direction of Mr. Berthold Tours, jun., went excellently, and the solo work was safe in the hands of Miss Pendrell Smith. Miss Minnie Hailstone was an efficient accompanist. In the miscellaneous part of the programme Miss Chester, Messrs. Fellowes Prynne, A. J. Silver, A. Webster, and Henry Pope were the performers.

At the meeting in Grand Lodge, called on January 27 to move a resolution of sympathy with the Royal Family on the death of the Duke of Clarence and Avondale (Lord Mount-Edgcumbe in the chair), Mr. Edward Cutler, the Grand Organist, played the following pieces:—Dead March in "Saul" (Handel), Prayer in D major and Offertory in G minor (Lefèbure-Wély), Funeral March from the Sonata in A flat (Beethoven), and "Siegfried's Tod" from "Götterdämmerung" (Wagner).

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah" on Wednesday, the 3rd ult., at St. Andrew's, Stockwell, the soloists being Miss Mary Bliss, Miss Robinson, Mr. Vivian Bennett, and Mr. C. Beaumont Barr. Dr. Turpin presided at the organ with his usual skill. Mendelssohn's "St. Paul" was given on the 16th ult., at St. Botolph's, Aldgate. The soloists were Miss Jessie Tillett, Mrs. G. Lloyd Edwardes, Mr. Ager Grover, and Mr. C. Beaumont Barr.

Mendelssohn's "Athalie" filled the first part of the Clapton Choral Society's Concert on the 8th ult., Miss Gertrude Urling, Miss Ada Boys, and Miss Mary Chamberlain being the soloists. The second part was of a miscellaneous character, the conspicuous numbers being Miss Chamberlain's song "Oh, flower so fondly cherished" (Marras), and those numbers in which the orchestra and chorus co-operated. Mr. Jeffreys, the Conductor, kept his forces well in hand throughout.

Mr. Dannreuther and Professor Niecks have been appointed examiners for the Liszt Scholarship, which will be competed for at the Royal Academy of Music on April 8 next. So rich à prize—seeing that it includes three years' free education at the Royal Academy of Music and a sum of £75 per annum to enable the holder to prosecute his or her studies abroad during two years—ought to attract a large number of competitors.

Sterndale Bennett's "The Woman of Samaria" was given on Sunday afternoon, the 21st ult., at St. John's, Waterloo Road, and attracted a very large congregation. The solos were admirably rendered by Master Willoughby, Miss M. Tunnicliffe, Messrs. J. Gostick and Frederick Winton; and the Church choir, augmented to sixty voices, sang the choruses. Mr. S. S. Martyn conducted, Mr. Henry J. B. Dart presiding at the organ as usual.

It is worthy of note that the hymn "Sleep on, beloved," sung on the occasion of the funeral of Mr. Spurgeon, was written by Miss Sarah Doudney, who based it on the practice of the early Christians of singing "good-night" in preference to "farewell" on the death of their friends. The hymn, which is now a favourite at many memorial services, has, during the past few days, been erroneously attributed to several poets.

The annual Meeting of the Governors of the Benevolent Fund of the late Sacred Harmonic Society was held on Tuesday evening, the 23rd ult., in the Library of the Society of Arts, John Street, Adelphi; Mr. E. M. Mannering, the President, in the chair. The report stated that the total expenditure for the year 1891 was £156 15s. 6d., of which sum £151 5s. was expended in relief by monthly pensions to some, and special donations to others.

The sacred Cantata, entitled "The Epiphany," by Dr. H. J. Edwards, of Barnstaple, was rendered in the fine new Parish Church at Hornsey on January 29. The choir, which numbers over fifty voices, sang very creditably, and the organ accompaniments were supplied by Mr. H. J. Gresham. The soprano solos were excellently sung by Master Porter. Mr. H. J. Baker conducted.

On the 2nd ult. Mendelssohn's "Lauda Sion" was given at the Church of St. Mary the Virgin, Tottenham, with Master Porter and Messrs. Grover, Parkin, and Bayley as soloists; Mr. Goebel, leader; and Mr. J. H. Judd, Organist. The choir gave a very satisfactory rendering of the work, under the direction of the Organist and Choirmaster of the Church, Mr. C. W. Offord.

The second of two Lectures on Richard Wagner's "The Art-work of the Future" will be given by Mr. W. Ashton Ellis, at Trinity College, Mandeville Place, on the 30th inst., at 8 p.m. The first Lecture was given on the 24th ult., too late for notice in our present issue. The Lectures are given on behalf of the Wagner Society.

The Wandsworth Choral and Orchestral Society, started in January this year, bids fair to distinguish itself as a local musical institution. Nearly 150 members have already been enrolled, the number comprising a large section of the organists and choirtrainers of the district. Mr. G. A. Higgs is the Conductor.

REVIEWS.

Gio. Paolo Maggini: His Life and Work. Compiled and edited from material collected and contributed by William Ebsworth Hill, and his sons William, Arthur, and Alfred Hill, by Margaret L. Huggins.

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The series of interesting publications undertaken by Messrs. Hill with the view of throwing light upon the history of the violin and its makers, has reached its third number in the valuable monograph on Maggini now under consideration, which has been edited with such admirable tact and discretion by Mrs. Huggins. We use the term "valuable" advisedly, for the result of the researches initiated and directed by Messrs. Hill at Brescia and elsewhere has been to put before the public a considerable mass of authentic documentary evidence on several points which had hitherto remained in obscurity. To take a few of these, first we may begin by mentioning that the examination of the Brescian archives has placed beyond a doubt what previously rested on circumstantial evidence—the relationship of Maggini to Gaspara da Salò. Direct proof is now forthcoming in the shape of a legal document dated 1602, and signed by both parties, in which Maggini states himself to be the apprentice (*garzone*) of Signor Gaspero. Another question satisfactorily cleared up is the date of his death. It was supposed by some that he lived to be an old man, whereas a schedule presented by his son in the year 1632 alludes to him as already deceased. Thirdly, that Pietro Santo Maggini, also a maker of violins, and hitherto generally believed to have been his son, is conclusively proved by the registers of the church of S. Agatha not to have occupied this relationship.

The account of Maggini's life and work is appropriately prefaced by a brief historical sketch of Brescia. It was a town rich in historical associations. Pausanias mentions, curiously enough, that one of the kings of the Ligures—the first people known as inhabiting this "earthly paradise" (as an Italian writer calls it)—was famed for his skill in music. In the Middle Ages its history was chequered by intestine feud and foreign invasion, but it was always a home of the arts and sciences, and many famous Italians claimed it as their birthplace. As early as the middle of the fifteenth century it was celebrated for its musical instrument makers, a table of whom is given on page 27.

The particular branch of the Maggini family to which Gio. Paolo belonged came from Botticino, and they appear to have been people of some substance, for the father of the subject of this monograph, on settling in Brescia, followed no occupation. The facts of Gio. Paolo Maggini's life are sparse, but fairly clear. He was still an apprentice of Gasparo da Salò at the age of twenty-one. He married in 1615, and settled in a house now occupied by a saddler named Zanetti, where he plied his trade as a "Maëstro di violini," assisted by a certain Jacobo de Lafranchini. Income tax returns of the years 1617 and 1626 give information as to the success which attended his efforts, and in 1632, as stated above, he was already dead.

The great services rendered by Maggini in the development of violin making are treated at considerable length in these pages. Neither Gasparo da Salò nor Maggini can be considered as the inventor of the violin, though no specimens of that instrument earlier than those of Gasparo's are known. But it is contended by the authors of this treatise, with a great show of probability, that he did more than anyone else of his time for the differentiation of the violin from the viol and for the creation of the model which in its essentials is that of to-day. Although he left no pupils and created no school, he gave rise to an extraordinary amount of copying, legitimate and the reverse. Both Andrea Guarnieri and Antonio Stradivari, in the dimensions of their violas, closely followed Maggini's model; while in the case of violins, comparative tables of measurement furnish very strong evidence for the belief that the two greatest makers, Stradivari and Giuseppe Guarnieri, were largely indebted to their Brescian forerunner. This opens up the "Long Strad" question, on which there is a difference of opinion. The Messrs. Hill are firm believers in

the reality of that type, as proved by expert measurement, and they have no hesitation in pronouncing their firm conviction, based on comparative tables of the dimensions of pre-1690 Stradivaris, of "Long Strads," and of Magginis (given in the Appendix of this volume), that Stradivari's "Long Strads" were inspired by Maggini. But his services to the art of violin construction do not end here. The Dumas-Maggini set afford tangible proof of the remarkable forethought exhibited by him in the construction of violas and violoncellos as well. His instincts were sounder than those of Amati and Stradivari as regards the placing of the sound-holes and outside proportions. In fine, his contributions to the development of violins, violas, and violoncellos are summarized as follows: 1, Initiated the model of the modern violin; 2. Among the first to use corner-blocks and linings as we know them; 3. Among the first to use the straight way of the grain for belly wood; 4. Initiated increased system and accuracy in thicknesses; 5. Initiated the modern viola; 6. Initiated the modern violoncello. It remains to be added that the volume is beautifully illustrated with three coloured plates, drawn by Mr. Alfred Slocombe, of the Dumas-Maggini violin; admirable cuts of his devices, photogravures of violin heads and of his house in Brescia, and a reproduction of a print representing Brescia in the seventeenth century. It is interesting to learn that sufficient material has been collected by Messrs. Hill for a further volume on the other makers of the Brescian school.

Unison Chants for the Psalter. Edited by the Rev. Canon Sir F. A. G. Ouseley and Edwin George Monk. [Novello, Ewer and Co.]

Among the several vast improvements which have been made generally in the musical rendering of the English Church Service, within living memory, perhaps the most conspicuous is the change in the mode of delivering the Psalms. The wretched alternation of parson and clerk, or "duet service" as it used to be called, is virtually a thing of the past, and chanting, either Anglican or Gregorian, is employed wherever practicable. But there must ever be many places in which the musical resources do not admit of full harmony, and, even where they do, a good bold unison at times is very effective, if only by way of contrast, and this collection of over three hundred single chants cannot fail to be extensively serviceable. The collection was originally commenced under the joint-editorship of Sir Frederick Ouseley and Dr. Monk, but, owing to the decease of the former, the chief part of the work has been carried out by Dr. Monk who has laboured so long and zealously in the cause of ecclesiastical music. Two editions are before us, the larger with the harmonies in full for the use of the organist, and the smaller with the melodies only for the choir and congregation. The organ edition gives, in many cases, two or more variations in harmony to each chant, and suggests the different verses of the Psalms and Canticles in which they should be employed. In their interesting preface the editors state that they "still maintain their old convictions as to the superiority of Single Anglican Chants over all other forms." As to this, there may be difference of opinion; but there can be none as to the argument that correct unison is better than bad harmony. What choirmaster who has to do with voluntary singers whose attendance is irregular has not had his soul vexed by the spectacle confronting him sometimes of, say, a dozen trebles, two altos, no tenor, and four basses? It is to such, chiefly, that we heartily commend this collection.

FOREIGN NOTES.

The birth centenary of Rossini was to be celebrated on the 29th ult. at the Paris Opéra by the performance of "Guillaume Tell." The work has been most carefully remounted and rehearsed with an excellent cast, even the minor parts being represented by first-rate artists. Rossini's *chef d'œuvre* was first produced at the Institution in question on August 3, 1829, the principal artists taking part in the memorable representation being Adolphe Nourrit (*Arnold*), Dabadie (*Tell*), Madame Damoreau-Cinti (*Mathilde*), and Mdlle. Mori (*Hedwig*). The Tyrolienne, danced on that occasion by M. Paul, Mesdames Taglioni and Montessu, was likewise to be restored in this commemorative performance.

The revival of M. Lalo's opera "Le Roi d'Ys" was announced to take place at the Paris Opéra Comique on the 22nd ult., the work having been in preparation at that Institution for some time past.

The Paris Eden Theatre has been purchased by a syndicate, and after having been entirely rebuilt is to be opened as a new Théâtre Lyrique, when it is hoped some of the glories of its predecessor of that name may be revived. M. Detroyat, a well-known Paris journalist, is at the head of the undertaking.

Another successful pantomimic piece, "La Statue du Commandeur," by MM. Eudel and Mangin, was brought out on January 31, at the Paris Théâtre d'Application. The music is from the pen of M. David, the piece being a witty travesty of Molière's "Don Juan." It was excellently interpreted by M. Clerget, M. Chameroy, and Mesdames Feriel and Litini.

M. Reyer's opera "Salammbo," first produced some time since at the Brussels Théâtre de la Monnaie, is in course of active preparation at the Paris Grand Opéra, the composer having made some important alterations in the score of the work. There are also being mounted at the institution in question the ballet "Sylvia," with the graceful music of the late Léo Delibes, as well as a new ballet, "Maladetta," by MM. Gailhard and Paul Vidal.

A highly successful Concert was given, on the 13th ult., by the Belgian Musical Artists' Society, at the Théâtre de la Monnaie, the programme consisting entirely of compositions by Mdlle. Augusta Holmès. The Conductor was M. Barwolf, and the gifted lady composer, who was present, received a perfect ovation on the part of an enthusiastic audience.

Auber's "La Muette de Portici," which has recently been most successfully revived in several Italian towns, has just been received with remarkable enthusiasm also at the National Hungarian Theatre of Budapest, with Madame Markus as the *Fenella*, and the tenor Runcio as *Masaniello*. The opera was first produced at the Paris Opéra in 1828, and has therefore stood the test of time well, so far.

Wagner's "Die Meistersinger" is to be brought out at the Paris Grand Opéra next season, with M. Lasalle as *Hans Sachs*, M. Van Dyck as *Walther*, Madame Cara as *Eva*, and M. Renaud as *Beckmesser*.

Liszt's "Prometheus" was announced to be performed on the 22nd ult., by the Berlin Philharmonic Choir, under the direction of Herr Siegfried Ochs. The interesting work was last produced here in 1864, under Von Bülow's direction.

The Heckmann Quartet has found a new leader in Herr Carl Halir, the eminent Weimar violinist.

In the course of this year's Bayreuth Festival performances, from July 21 to August 21 inclusive, there will be eight representations of "Parsifal," and four each of "Tannhäuser," "Tristan und Isolde," and "Die Meistersinger." Among the artists of the Berlin Opera, Mesdames Sucher, Staudigl, and Herzog have been again engaged by Frau Cosima Wagner.

An excellent performance of Wagner's "Tristan und Isolde" is reported from Weimar, where the difficult and exacting work was recently produced for the first time by members of the *personnel* of the Hof-Theater only. Madame Naumann-Gungl and Herr Teller sang the titular parts, and Herr Richard Strauss conducted.

Frau Ingeborg von Bronsart's opera, "Hiarne," has met with an enthusiastic reception on its first performance last month at the Royal Opera at Hanover.

The performances in connection with this year's Music-Festival of the Lower Rhine, at Cologne, are to include the following works—viz., on the first day: Weber's "Euryanthe" Overture, Mendelssohn's 114th Psalm, Brahms's "Triumphlied," excerpts from the "Götterdämmerung," Schumann's D minor Symphony, and Beethoven's Ninth; on the second day: Cherubini's "Anacreon" Overture, Verdi's Requiem, and Berlioz's "Roméo et Juliette" Symphony. On the third day there will be, as usual, a miscellaneous programme. Dr. Wüllner will be the Conductor.

Albert Niemann, the veteran Wagner-tenor, appeared once more, at a Berlin Wagner Concert last month, in the part of *Siegmund*, in "Die Walküre," with Frau Sucher as the *Sieglinde*. Niemann's interpretation of *Siegmund* has

never been equalled by any of his successors; and although unaided, in the present instance, by dramatic action and stage accessories, his performance aroused the most profound enthusiasm.

The valuable music library of the late King Charles of Wurtemburg has been bequeathed by the deceased monarch to the Conservatorium of Stuttgart.

A Musical Festival is to be held by the German male choirs of Bohemia from August 13 to 15 next, at Teplitz.

The directors of the Berlin Krollsche Theater have made arrangements for the performance of opera at their establishment throughout the year, instead of during the summer season only as hitherto. Thus the German capital will possess henceforth two permanent operatic institutions.

A bust of Richard Wagner, modelled by the well-known sculptor, Herr Kietz, was unveiled on the anniversary of the master's death, last month, at the Dresden Hof-Theater.

An extraordinary success of Wagner's "Tristan und Isolde," with Fräulein Malten, of Dresden, and Herr Max Alvary, of Hamburg, is reported last month from Königsberg. The performance, under the direction of Herr Göllerich, is, moreover, described as having been an excellent one generally.

The Committee of the Salzburg Mozart Society are about to take active steps with the view to converting the Society into an International one.

At the German Theatre of Prague a new "musical comedy" in three acts, entitled "Ivan Galeano," was recently produced for the first time, and exceedingly well received. The composer is Herr J. Stern, and the libretto, founded upon a Spanish subject, is from the pen of Herr Singer.

At one of the Academic Concerts at Leipzig last month an interesting feature was introduced by the revival of C. M. von Weber's C major Symphony, written by the composer when twenty-one years old, and to some extent foreshadowing, in the treatment of the horns and the tremolo of the strings, the Overture to "Der Freischütz."

Wagner's "Die Meistersinger" and "Rienzi" are being re-mounted at the Berlin Opera, where the performance of the complete cycle of the Bayreuth Master's operas is shortly contemplated. The revival here, last month, of Philipp Rüfer's opera, "Merlin," met with the same qualified success as on the occasion of the first production of the work some five years ago, owing to the fatal defects of the libretto.

Gounod's "Roméo et Juliette," one of the veteran French master's finest operatic works, met with such a noisy and determined opposition on the part of a section of the audience upon its performance last month at Mantua that the police had to be called in and the theatre had to be cleared.

It is reported from Milan that Signor Sonzogno, the eminent music publisher, has received no less than sixty-one one-act operatic scores in response to the fresh competition recently invited by him. Fifty-six of this number have been admitted by the jury of experts, whose decision is to be made known some time during next month.

The St. Cecilia Academy, of Rome, has appointed to an honorary membership Dean Müller, of Amoeneburg (Prussia), the gifted composer of a highly popular "Weihnachts Oratorium" and other sacred works. The reverend gentleman has just completed an important new work on "The Passion of our Lord."

The Madrid *Heraldo* makes the somewhat startling proposal of celebrating the forthcoming centenary of the discovery of America with a performance, in the Spanish capital, by the Angelo Neumann Company, of Wagner's "Der Ring des Nibelungen." We presume that the selection of the work in question is chiefly owing to the fact of its being the "biggest thing" on the lyrical stage our contemporary could think of.

At the Avenida Theatre, of Lisbon, a new operetta, "Roupa de Francezes," by the popular Portuguese composer, Senhor Freitas Gazul, was produced last month; while another work of a similar type, by Senhor Cyriaco de Cardoso, is about to be brought out at the same theatre.

The first performance of a new opera, "Raffaello," by the Maëstro Maffezzoli, the director of the Australian Italian Opera Company, is shortly to take place at Sidney, some portions of the work having already been successfully produced at Melbourne.

On the recent second anniversary of the death of the celebrated tenor, Gayarré, a bronze bust of the deceased artist was unveiled in the foyer of the Royal Opera House, of Madrid, there being also a special operatic performance to commemorate the occasion.

A new opera, entitled "Hesen" (The Witch), by the Danish composer, M. August Enne, has just been brought out, for the first time, at the Royal Theatre of Copenhagen, where it met with great success. The libretto of the work is founded upon Arthur Fitzger's drama of the same title.

The first performance of a posthumous opera, "Winkelried," by M. Louis Lacombe, was announced to take place last month at the Grand Theatre, of Geneva.

The first performance of MM. Roddaz and Van Dyck's new ballet "Carillon," to which M. Massenet has written the music, was announced to take place at the Imperial Opera of Vienna on the 21st ult.

To the ever-increasing number of prospective participators in the forthcoming Vienna Exhibition may now be added the St. Cecilia Academy, of Rome, the oldest musical institution of its kind in existence. The Academy will contribute to the exhibits a great number of valuable historical documents and other articles of special interest in connection with musical art.

A very successful first performance is reported at the Imperial Opera of St. Petersburg of a new one-act opera, entitled "The Poet," the music by M. Krotkoff. Another new operatic work from the pen of M. Koratchewko, entitled "Prince Serebreny," is shortly to be produced at the Imperial Russian Opera. The libretto of the latter work is founded upon one of Count Tolstoi's novels.

CORRESPONDENCE.

"SIMPLIFIED" MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In your January issue (page 16) the proposed reform of musical notation, known as "Simplified Music," is inaccurately criticised; provision is made in this system for notes of greater duration than a beat. It is to be regretted that your musical critic's attempt to translate a bar of ordinary music into the new notation "only succeeded in making it look like a veritable scarecrow!" Had the work been properly done he would have illustrated one of the main objects in view—viz., close resemblance (except as to rests) to ordinary music in its simplest forms of 2-4, 3-4, and C time. If he had informed your readers that "Simplified Music" is declared to accomplish with nine that for which ninety-six forms are now employed, they would have been in a better position to appreciate the grounds "on which the system stands self-condemned." In justice to this reform, I venture to ask that judgment be suspended until the publication of a work now in the press. Your critic makes an amusing assertion as to the two readings required for clefs in pianoforte music. "Once grasp the idea of the stave of eleven lines, and the difficulty vanishes." This is poor consolation for suffering learners! It sounds more like retrogression than progress. The eleven lines were discarded centuries ago because they were too confusing. What is to become of the "idea" when the treble clef makes its appearance in the lower stave or the bass clef in the upper stave, as occurs frequently when it suits a composer's convenience?—Yours obediently,

E. Raymond Turner,
Hon. Sec., Simplified Music Association.

Rutland House, Epsom.

[We judged the system, naturally, from the prospectus sent us, which does not mention that provision is made for notes of more than a unit in length. But, apart from this, and granting, for argument's sake, the merits of this proposed reform, do the members of the Association realise what the adoption throughout Europe and America of a new notation would mean? Is it not obvious that the cost alone of such a change, to say nothing of its difficulty, places it out of court as a practicable scheme? We have

no sympathy whatever with attempts to bring forward a new musical notation. The present system may not be perfect—few things are; but it has one supreme merit—universality. We cannot regard those who would deprive it of this quality as friends of progress.—Ed. *M. T.*]

Want of space compels us to hold over some interesting correspondence on the subject of the "Vicar of Bray."

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Conservatorist.—*Apply to the Cambridge Professor for information: there is no Scholarship.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Barnstaple.—*The Epiphany*, by Dr. H. J. Edwards, was given in the Parish Church on the 11th ult. with marked success. The performers included the members (men and boys) of the Parish Church choir, with the addition of a large proportion of the members (male and female) of the Exeter Musical Festival Society. The composer presided at the organ, and the performance was ably conducted by Mr. S. Harper—who replaced Dr. Gardner, of Ilfracombe, absent through illness. Mr. Harper also sang the tenor solos. The other vocalists were Mrs. Davis, Miss Hortop, Miss Willis, and Messrs. G. Harper, N. Deane, R. Bath, and G. Garland.

Biggleswade.—An Organ Recital was given in the Parish Church, on the 17th ult., by Mr. J. G. Cooper. The programme included Fugues by Bach and Mendelssohn, Handel's Concerto in B flat, two pieces from Rossini's *Stabat Mater*, and several works of lighter style by French and English composers.

Burton-on-Trent.—On Thursday, the 11th ult., the Musical Society gave a performance of Mendelssohn's *St. Paul*. The principals were Miss Thudichum, Miss Frances Turner, Mr. Chas. Chilley, and Mr. Thurley Beale. Mr. H. T. Abbott was leader of the band, and Mr. L. F. Day conducted.

Epsom.—The Choral Society gave a Concert on the 4th ult., when Mendelssohn's music to *Athalie* was the chief feature. The solo vocalists were Madame Madeline Hardy, Miss Mary Hay, Miss Mary Tunnicliffe, and Mrs. Sidney Norman, the verses being recited by Mr. Charles Fry. The choir gave an efficient rendering of the choruses, under the direction of Mr. Avalon Collard. The second part was miscellaneous, and included, among other choral pieces, a new part-song, "Speak to me with thine eyes, love," by J. W. Elliott, and songs by Mr. Millward, Mr. Harry Lee, Madame Hardy, and Mr. Avalon Collard.

Helensburgh.—The Choral Union gave its first Concert this season on the 4th ult., when Handel's *Samson* was performed. The chorus, numbering over eighty, under the able leadership of Mr. Thomas Brash, sang with fine feeling, reflecting great credit on the Honorary Conductor. The principals were Miss Marjorie Eaton, Miss Helen G. Mainds, Mr. T. E. Gledhill, and Mr. James Fleming. An orchestra, numbering twenty-two, under the leadership of Mr. W. H. Cole, played the accompaniments. Altogether the Concert was one of the most successful ever given by the Society.

Hemel Hempstead.—The members of the Choral Society brought their fourth season to a close by a very successful performance of Dr. Storer's dramatic Cantata *The Tournament*, at a Concert held in the Town Hall, on the 16th ult. The second part of the programme contained glees and part-songs by Webbe, Hatton, Faning, &c. The soloists were Miss Ada Loaring, Miss Phipps, Rev. A. Pattrick (Minor Canon of Christ Church, Oxford), and the Rev. H. Carpenter. Miss Morgan presided at the pianoforte and Mr. Acford at the harmonium. The Conductor was Mr. Frank Gatward, Organist and Choirmaster, Parish Church, Great Berkhampstead.

Huntingdon.—On Wednesday evening, January 27, Gaul's sacred Cantata *The Ten Virgins* was performed by a choir of eighty voices and a band of thirty performers, in the Corn Exchange, the Composer conducting. The orchestra, which included several local musicians, was augmented by professionals from London, Cambridge, and Bedford, and the manner in which the performers acquitted themselves proved the great pains and ability with which Mr. Frank Clark had trained the choir. The performance on the whole went off remarkably well, and excepting a slight difficulty here and there with the stringed instruments, no fault can be found. The leading artists were Miss Alice Davis, Miss Annie Holmes, Mr. W. Driver, and Mr. S. Westby Daniels. Altogether the performance was one of the most successful ever given in Huntingdon, and much credit is due to all who took part in it. At the conclusion the Conductor was accorded an outburst of applause.——The Cantata was repeated at Trinity Church on Thursday evening, and with great success. Mr. Gaul again conducted.——The Cantata was also given on the 2nd ult. at St. Neots, and on the 11th ult. at St. Ives, under the direction of Mr. Frank Clark; Mr. Claude Hunter presiding at the organ.

Knottingley, Yorkshire.—An excellent performance of *Elijah* was given in the Wesleyan Chapel on Monday, the 15th ult. The choir and orchestra numbered about 120. Mr. Moxon, of Pontefract, was at the organ, and Mr. Acomb, of Leeds, was leader of the orchestra. The choruses were sung throughout with remarkable vigour and precision. The artists were Miss Monteith, Miss Bessie Dore, Mr. Percy Palmer, and Mr. Sydney Jameison. These excellent singers were well supported in the concerted music by members of the chorus. The Chapel was crowded by an appreciative audience. Great praise is due to Mr. Archer, the local choirmaster, and to Mr. Bagley, through whose enterprise the performance was given. Mr. C. J. Dale, of the Finsbury Choral Association, conducted.

Leicester.—A Concert was given at the Temperance Hall on the 10th ult. The vocalists were Mesdames Russell and Maude Harding, Miss A. M. Jelley, Messrs. Alfred Page and J. R. Orgill, who acquitted themselves in a manner which was fully appreciated by the large audience. Mr. C. Mansfield, Mr. J. W. Mansfield, and Mr. C. Leonard Burrows played Reissiger's Trio in E flat with much effect, and Miss V. Nalder accompanied.

Middlesbrough.—The Musical Union gave its second Concert of the season on the 17th ult., introducing, for the first time in the district, Miss Brema (soprano) and Mr. Plunket Greene, whose singing, among others, of three Hungarian melodies created a marked impression. Mr. Willy Hess, with a string quartet made up of the Messrs. Speelman and M. Vieuxtemps, played Beethoven's No. 2 in G major, and other selections; and himself contributed a violin solo. The chorus, under Mr. Kilburn, gave a selection of unaccompanied part-songs, including a fine example of sixteenth century writing by "Clemens non Papa." Miss Louie Heath played the exacting accompaniments with great taste and ability.

Mirfield.—The Battyeford Amateur Musical Society gave a performance of *The Building of the Ship* in the Town Hall on the 11th ult., under the able direction of Mr. J. E. Ibeson, its Conductor. The solos were efficiently rendered by Miss F. Moore, Madame Oscar Pollock, Mr. C. Blagbro, and Mr. Gordon Heller. The second part of the programme was miscellaneous. There was a very large and fashionable audience.

Newbury.—The Amateur Orchestral Society gave an excellent Concert on the morning of the 9th ult., the Conductors being Mr. J. S. Liddle and Mr. Eatwell. Dvorák's Overture *The Peasant, a Rogue*, Haydn's "Surprise" Symphony, and some lighter pieces, including the Intermezzo from Mascagni's *Cavalleria* (encored), were given with much spirit and expression. Vocal solos were contributed by Miss Marian McKenzie and Mr. Stuart Higgs, and instrumental pieces by Mr. Liddle (violin), Mr. Clement Hann (violoncello), and Mr. A. Thomas (flute). Mr. Thomas Webb was an efficient accompanist. The Concert was repeated, with slight alterations, in the evening.

Reading.—The first Subscribers' Night of the Orpheus Society was given in the Town Hall on January 27, the following artists being engaged: Miss Mary Reeve, Mr. Edward Houghton, Mr. John Thomas (solo harp); Mr. N. P. Allen accompanied; Mr. F. J. Read conducted. ——A sacred Concert was given in King's Road Chapel on the 3rd ult., consisting of the first two parts of Haydn's *Creation*. Soloists: Miss E. Luke, Mr. J. C. Allen, Mr. A. W. Knill; Mr. E. P. Collier, Conductor; Mr. A. W. Moss, Organist.——The Temperance Choral Society gave a Concert on the 9th ult., the first part consisting of Handel's *Acis and Galatea*. Artists: Mrs. Hutchinson, Mr. J. Gawthrop, Mr. J. Bridson; organ, Mr. Howard Moss; pianoforte, Mr. P. R. Scrivener; Conductor, Mr. A. W. Moss. Part two, ballads, part-songs, &c.

Sherborne Abbey.—Handel's *Messiah* was performed in the Abbey in the afternoon and evening of the 11th ult., for the benefit of the Choir Boys' Endowment Fund. The solos were taken by Mrs. R. Ensor, of Milborne Port; Mrs. Kelly, Mr. C. Pillow, and Mr. Seymour Kelly, of Chichester. The Abbey choir, augmented for the occasion to about 100 voices, formed the chorus, and Mr. G. E. Lyle presided at the organ.

Stalybridge.—Mr. Sydney Hall gave his annual Concert in the Town Hall on the 16th ult. The principals were Miss Sarah Berry, Mr. J. Dean, and Mr. Gordon Heller. There was a good attendance notwithstanding the inclemency of the weather. Miss Berry was very successful with Hatton's "The Enchantress," while Mr. Heller's rendering of Ernest Bryson's "The Sea hath its pearls" found much favour with the audience. Mr. S. Hall accompanied.

Stonehaven, N.B.—The annual Concert of the Choral Society was given in the Town Hall on the 12th ult., under the conductorship of Mr. J. R. Brooke, Organist of Fetteresso and St. John's Churches. The first part consisted of Van Bree's *St. Cecilia's Day*, which was given with good taste and precision by both chorus and orchestra. The second part of the programme consisted of part-songs, &c. The soloists engaged were Miss Mary Simmers, Mr. George Strathdee, and Mr. H. Hollingworth (solo violinist), who also led the orchestra with great ability. The Committee of Management are to be congratulated on the success of their endeavours, for without doubt it was one of the best Concerts given by the Society.

Winchester.—Mr. W. T. Best, Organist of St. George's Hall, Liverpool, gave an Organ Recital on the afternoon of the 9th ult. on the new organ, one of the finest in the city, which has recently been placed in St. Paul's Church. The programme, which occupied nearly two hours, included compositions by Bach, Mendelssohn, Sullivan, Berlioz, and a Toccata of Mr. Best's own. There was a very large congregation.——A Meeting was held at the invitation of Mr. Arthur Warburton, son of Canon Warburton, on the 4th ult., to consider the formation of a musical society for men, the object of which would be

to raise the musical standard in the city and give periodical Concerts of vocal and instrumental music on the lines of Dr. Mee's Club at Oxford. A resolution in support of the scheme was passed, but it will not come into effect until next winter, and until there are seventy subscribing members.——Two Concerts, arranged by Mr. Arthur Warburton, were given on the afternoon and evening of the 1st ult. The contributions, chiefly by local musicians, were of a high class. Miss Lovett sang solos by Meyerbeer, Mattei, and Hope Temple; and Mr. Gostelow (Organist of the Parish Church, Luton) played pianoforte solos.

ORGAN APPOINTMENTS.—Mr. Thomas Blackith, Organist and Choirmaster to the Parish Church, Totteridge, Herts.—Mr. Gerald M. Coleman, Organist and Choirmaster to the Presbyterian Church, Rangoon.—Mr. Edward E. Douglas-Smith, to St. Peter's Church, Cranley Gardens, South Kensington.—Mr. Reginald W. Bartle, to St. Lawrence's.—Mr. A. Mangelsdorff, Organist and Choirmaster to the Parish Church, Benington, Boston, Lincolnshire.—Mr. W. H. Howse, Organist and Choirmaster to the Presbyterian Church, Port Elizabeth, South Africa.—Mr. J. H. Clifford Johnston, Organist and Choirmaster to St. Olave's.

CHOIR APPOINTMENTS.—Mr. Frederick Kemp (Bass), to Holy Trinity, Gough Square, Fleet Street.—Mr. John W. Stoker (Tenor), to the American Church, Nice.—Mr. E. W. Price (Alto), to Southwell Cathedral.—Mr. Rowland Loose (Baritone), to St. Mark's, Abercorn Place.

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THE MUSICAL TIMES

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SPECIAL NOTICE.—In order to ensure visitors being able to return by rail, the performance of "THE MESSIAH" by the Royal Choral Society on Good Friday will commence at SEVEN o'clock and terminate by 9.45.

ST. JAMES'S HALL.—Under distinguished patronage, in Aid of the Building Fund of the North London Hospital for Consumption, Hampstead, N.—HANDEL'S SAMSON, WEDNESDAY, April 6, at 8 o'clock. Artists: Madame Nordica, Miss Hilda Wilson, Mr. Henry Piercy, Mr. Robert Newman. Full Orchestra and Chorus, numbering 400. Leader, Mr. Alfred Burnett. Organist, Mr. Martin Shaw. Conductor, Mr. James Shaw. Tickets, 10s. 6d., 5s., 2s. 6d., and 1s., of the usual Agents, and at Tree's Office, St. James's Hall.—N. VERT, 6, Cork Street, W.

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The F.C.O. and A.C.O. Examinations take place on July 12, 13, 14, and 19, 20, 21. The F.C.O. solo-playing test pieces will be: "Passacaglia" (Bach), Postlude in E flat (Smart), and Prelude and Fugue in D minor, No. 3 (Mendelssohn). April 5, a paper will be read by G. R. Ceiley, Esq., A.C.O., entitled "A Brief Review of the History of Music from St. Ambrose to Bach." May 3, W. de Manby Sergison, Esq., will read a paper on "The Training of Boys' Voices for Church, and kindred subjects." May 9, Annual College Dinner, Holborn Restaurant. The College Library (for which a complete catalogue is in preparation) and Rooms are open daily from 10 to 5, and on Tuesday and Thursday evenings from 7 to 9.

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Examiner: Sir JOHN STAINER, Mus. Doc.
The Examination for 1892 will commence on June 9. Medals and Certificates will be awarded.
Full particulars may be obtained on application.
The list will be closed on May 23.

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Midsummer Term begins Thursday, May 5. Entrance Examination for same, Tuesday, May 3, at 2 o'clock. Entrance Forms (which should be returned by May 1) can be obtained on application to the Secretary,

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The Entrance Examination will take place on April 26, at 11 a.m.

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Northern Review, December 11, 1889.

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Nottingham Daily Express, January 10, 1891.

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T. WEEKES HOLMES, *Secretary*.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1892.

THE MANUFACTURE OF DEGREES AND DIPLOMAS.

A few years ago we remember reading the report of a Police Court case in which the central figure was a gentleman with several letters after his name. As the combination was unfamiliar, the magistrate inquired what they stood for, and was informed by the owner that they represented an honorary degree which he had conferred upon himself. This may, of course, have been only a case of what the French call *la folie des grandeurs*, or that form of mania in which the sufferer imagines himself to be some exalted personage; but it is quite possible that the hero of this episode was as sane and sensible as any of our readers, and that in assuming his self-conferred diploma he was only acting on the principle which in all ages has animated the knights of industry. Men and women who live by their wits were long wont to reinforce their claims to recognition by the means of a title, as the race of hotel-keepers can testify. But culture and democracy have changed all that. In former years it was the ambition of many an honest man to win a handle to his name. It is now more common to find people consumed with the passion for a string of honorific initials after their names. Imposture always treads close in the track of virtue, and thus we find fewer sham baronets and spurious lords, and more mock doctors, bogus Fellows, pinchbeck professors, imaginary diplomas, and false hoods. Furthermore, the collectivism of the age is strikingly manifested in the way in which these titles are originated. They are no longer the result of random individual effort, but of co-operation and association. Suspicion is disarmed by this procedure. The gentleman who conferred a degree on himself was too thoroughgoing an individual to succeed in these later days. Had he been wiser in his generation, he would have taken unto himself three or more congenial spirits and founded a University for the Redistribution of Property. Instead of bestowing degrees on himself, he should have embarked on the much more lucrative employment of disposing of them to others—for a consideration. He would have driven a roaring trade for a while, until the novelty of the thing wore off and the charm of adding the letters F.U.R. after one's name ceased to exert its spell on the majority *à la* Carlyle. Somebody would in the fulness of time have arisen to call in question the value of the suffix, or perhaps would have pointed out the strange coincidence that the initials of the title Fellow of the University of Redistribution spelt *fur*, which is the Latin for thief. Or perhaps Mr. Labouchere would have expressed a desire to see the balance-sheet of the University, and then one fine day the bubble would have burst and the promoters have levanted, and the Fellows and Associates have been left singing a song of degrees in a minor key.

The above is an entirely fictitious and extravagant allegory, but there is really good excuse for indulging in such flights of fancy when one reflects on the attitude of the English public in regard to the question of musical degrees and diplomas. The average man, as it was recently pointed out in a lecture delivered on the subject by Mr. Akeroyd at a meeting of the National Society of Professional Musicians at Bradford, knows little or nothing about musical titles, and is unfortunately very often quite unable to discriminate between the genuine and the imitation article. Under these circumstances, it is not to be wondered at that enterprising promoters should avail themselves liberally of the opportunities offered them by the ignorance or negligence of the incurious musical public. Music is often described as the youngest of the arts, and musicians are certainly not wanting in one of the chief attributes of youth—credulity. The aspirant to honours—whether as an executant, a teacher, or a composer—is anxious to gain official recognition of his abilities. In other words, he longs for a degree, and, like the baby in the advertisement, he won't be happy till he gets it. But in his desire to fulfil this ambition he is only too apt to forget Mendelssohn's motto, *Res severa est verum gaudium*—that nothing is worth winning which does not involve serious effort. He overlooks the fact that the value of praise depends on the judgment and character of the praiser, or, to put it in the words recently used by the Bishop of London, that "degrees are worth whatever value can be given to them by the authority which confers them." Proceeding on the naïve assumption that all bodies which confer titles, degrees, or diplomas are on an equality, he approaches the institution which gives him the most generous allowance of initials for the least possible exertion or outlay on his part. At the present moment, we may remark parenthetically, he will suffer from an *embarras de richesses* in making his choice. But when he has done so and gained the coveted diploma, the extreme ease with which the ordeal is passed may excite his suspicions. Mr. Akeroyd, in the paper to which we have alluded, exhibited a diploma on which there appeared the names of two well-known musicians, neither of whom had been present at the examination of the candidate, and they had no knowledge that their names were being used by the promoters of the scheme. He also declared that seven of the Vice-Presidents of one of these bodies had declared that their names "had been improperly used." In the *Musical Standard* of the 12th ult. the editor prints letters from Sir Arthur Sullivan, Sir Herbert Oakeley, and Messrs. Cowen and Cummings, all desiring their names to be removed from the notices of a certain self-constituted College of Music. It were much to be desired that other notabilities were as prompt in disassociating themselves from institutions of dubious character. There can be little doubt that the guileless public are much influenced by names, and the mischief wrought by bogus music schools can be in great measure laid at the door of men of social or artistic eminence who so freely grant the use of their names as Patrons, Vice-Presidents, and the like. It is a matter of notoriety that a little judicious flattery will obtain the name of almost any one if no pecuniary responsibility be incurred. In some cases, as we have seen above, the promoters dispense with all negotiations or formalities, and boldly include in the list of their patrons the names of persons who have never been consulted at all. Colleges of this sort, if we are to believe Mr. Akeroyd, are springing up like mushrooms around us, and the dispensing of diplomas, not worth the price of the paper on which they are printed, goes merrily on. All tastes are catered for in the curriculum of the spontaneously generated Musical College. Thus, in the advertisement of one much discussed institution, we find, in the list of the teaching staff, the professor of musical theory in immediate juxtaposition to the professor of the banjo. Indeed, we have no doubt that if you desired it, you could obtain a licentiateship of music from this institution on the strength of proficiency in manipulating the bones.

And yet with the evidences of incompetence, of fraud, and of false pretence writ large in the very

prospectuses of these mushroom colleges; with ample means at its disposal for the discriminating of the true from the false hood, the bogus from the genuine degree, the public—or at least a certain portion of it—with incredible gullibility keeps on playing into the hands of imposture. Urgent appeals are addressed to us to lend our help in unmasking these schemes, but we really cannot profess a very lively sympathy with people whose misfortunes are the direct result of such extraordinary negligence. If a man is ill and elects to consult a quack in preference to a doctor of established repute, it is his own look out. And if a man, otherwise rational and well informed, prefers to send his daughter to, say, Juggins's Jubilee University, in preference to the Royal College or the Royal Academy of Music, what is to be done? The sympathy which one is prepared to bestow on the victims of imposture is materially diminished when it becomes apparent that their misfortunes are due to careless credulity. The real remedy for the evil is in the hands of the public. If they would only be at pains to consult Whitaker's Almanac or some other equally accessible book of reference, and trust less to specious advertisements, the evil would right itself and the mushroom institutions would disappear as rapidly as they sprang into being.

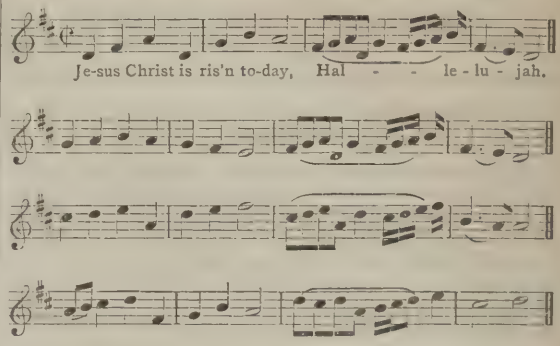
Lest, however, we should be accused of apathy in regard to the present highly discreditable condition of the Musical Degrees question, we venture to submit the following scheme for coping with the evil. The ratification of the title of R.A. on painters and sculptors rests ultimately with the Sovereign. With this analogy to guide us an attempt might very well be made to secure the passing of a law which should enact that no institution should be empowered to grant degrees or diplomas giving persons the right of adding letters after their names unless they possess a charter or act under the sanction of some high and authoritative direction or power. As a preliminary step, a public meeting should be called, and the leaders of the musical profession invited to form a committee for the purpose of hearing evidence and deciding on the best mode of taking action in the matter. The great object to be gained is to help those who seem unable to help themselves, and to furnish them with some convenient test for discriminating between the *bonâ fide* and the bogus article. And we do not see how this end can be more effectually attained than through the united action of the leaders of the profession in the way we have described.

FROM MY STUDY.

I have to thank several correspondents for interesting letters having reference to subjects touched upon in these rambling papers. The Rev. H. A. Kemp Hawkins writes from Chesterfield:—

> I venture to send you a copy of the tune usually sung to the "Easter Hymn." I have taken it from the *Second Edition* of an old book which is in my possession, entitled "The Compleat Psalmodist," published in 1749 "for the Author," John Arnold—Philo-Musicæ." I think this shows that the words of the "Christmas" Hymn were adapted to the "Easter" music, and that the tune was originally intended for the Easter Hymn. I may add that the words in "The Compleat Psalmodist" are identical with the words in "Hymns Ancient and Modern," with the exception of "were" for "where" in the last line of the last verse.
>
> P.S.—The name of the composer is not given.

This copy of the tune generally ascribed to Worgan has a stave to each part, the melody being on that next above the bass and given to the tenor voice. For general convenience, I reproduce it here in the G clef and in the usual key of D, instead of C as printed:—



With regard to this communication, my crabbed friend "Y." remarks:—

"Your reverend correspondent proves that the tune was set to the Easter Hymn in 1749. So far, good. We are a step nearer the truth, but his evidence leaves open the question whether the tune was set to a Christmas Hymn at a still earlier date. This is not mere cavil. You know my habit. I take nothing for granted. Mr. Kemp Hawkins's letter seems to me much more valuable as strengthening a suspicion that Worgan did not compose this melody. Let us look at the dates. John Worgan was born in 1724, and when the second edition of 'The Compleat Psalmodist' appeared in 1749, he was, of course, twenty-five years old. As 'The Compleat Psalmodist' is not mentioned in Lowndes, I cannot say at the moment when the first edition came out, but allowing five years between the two editions, we have Worgan at twenty when the tune was printed. Don't tell me that this is inconclusive. I know it. There is another point. Look at the remarkable liberties taken with the melody, which you can do by comparing the version copied from 'Apollo's Cabinet' last month and that now taken from the 'Compleat Psalmodist.' Such alterations are common when a tune has become traditional, but not while the composer is still living. Again, the tune, both in the 'Compleat Psalmodist' and 'Apollo's Cabinet,' is anonymous. Is that usual in the life-time of the composer? These considerations give force to my suspicions, but, of course, I wait for proof."

Here I turn to my helpful readers, or such of them as can conveniently consult collections of hymn-tunes somewhat earlier in point of issue than 1749, particularly "The Divine Companion, or David's Harp New Tun'd," Lond. 1722. Should the melody of the Easter Hymn be found there, or in any other book of near the same date, the evidence that Worgan had nothing to do with it will be complete, and, let me add, Y.'s grim self-complacency will be insufferable.

Since we are discussing Worgan, I must not pass over an interesting communication from my friend, Andrew Deakin, of Birmingham, who tells me that his library contains several Vauxhall song-books of the last century, notably one entitled: "The Songs and Ballads sung by Mr. Lowe and Miss Stevenson at Vauxhall, set by Mr. Worgan. Book the VII., 1758. London. Printed for the Author by John Johnson, opposite Bow Church, Cheapside, of whom may be had the Vauxhall Songs for the Years 1752, 1753, 1754, 1755, 1756, and 1757." Mr. Deakin forwards a list of the Worgan songs, not one of which, however, is known to fame at the present time. It may be added that Worgan was, for some years, organist at Vauxhall Gardens.

Mr. Deakin asks for information concerning Mr. John Wynne, composer of some of the Vauxhall

songs. All the authorities in my library are silent about this gentleman. Can any reader bring him forth to the light?

My Birmingham correspondent continues:

Another matter I wished to write about is that I have a Cluer's "Tamerlane," with a similar frontispiece to the one to "Julius Cæsar," described by you in the January Musical Times, and that I have a libretto of "Julius Cæsar," with the title "Giulio Cesare in Egitto. Drama da Rappresentasi nel Regio Teatro di Hay-Market, per La Reale Accademia Musica. In Londra: Per Tomaso Wood nella Piccola Bretagna. MDCCXXIV." This book has a dedication, "All' Altezza Reale della Principessa di Galles," by Nicolo Francesco Haym (in Italian). The Argument, in English and Italian, and the *dramatis personæ*, in Italian and English, with names of performers—Senesino, Robinson, Durastanti, Cuzzoni, Berenstadt, Boschi, and Bigonsi.

I have just come across the following in the list of deaths in the *European Magazine*, March, 1783: "Mr. Thomas Lowe, singer at Sadler's Wells, formerly belonging to Drury Lane Theatre and Vauxhall Gardens."

Writing from the Observatory, Crowborough, Sussex, a lady correspondent describes a copy of Playford's "Harmonica Sacra" in her possession.

The volume is entitled "Harmonia Sacra," and is edited by H. Playford. The first book bears the date 1714 on the title-page, which is as follows: "Harmonia Sacra; or, Divine Hymns and Dialogues; with a thorough-bass for the Theorbo-Lute, Bass Viol, Harpsichord or Organ. Composed by the best masters of the last and present age. The words by several learned and pious men."

Then follow two verses, of which the author's name is not given—

Where Musick and Devotion joyn,
The way to Canaan pleasant is,
We travel on with Songs Divine,
Ravish'd with Sacred extasies.
. . . . . .
No longer do we pass,
Thro' a dry barren wilderness;
But through a land where Milk and Honey flow,
The Paths to Heav'n above leads thro' a Heav'n below.

The book is printed by Pearson, sold by Young, at the Dolphin and Crown, in St. Paul's Churchyard, "where may be had Mr. Purcell's 'Orpheus Brittanicus' compleat."

The frontispiece represents three female figures, the centre one playing a bass viol, that to the right a harp, and that to the left a lute. Above are two cupids, holding between them a scroll, bearing the words "Harmonia Sacra"; and in the lower part of the picture is a bird's-eye view of a landscape (doubtless intended for the world), above which the musicians are seated among the clouds.

The first book is dedicated to "the Queen's most excellent Majesty," and contains a preface "To the Reader." The second book, which is bound with the first, has a similar frontispiece. The title is also the same as that of the first book, but the two verses given above are omitted and replaced by the following lines, headed "Mr. Waller, of Divine Poesie":—

Angels and Men, assisted by this Art,
May Sing together, though they dwell apart.

This book is "printed by Ed. Jones for Henry Playford, at his Shop near the Temple Church, and at his House over against the Blue-Ball, in Arundel Street in the Strand." It is dated July 1, 1693, but the number of the edition is not given, though it must be either a first or second, as the first book is a third edition.

It would thus appear that the second book had been published twenty-one years earlier than this copy of the first, and not originally bound with it; but it is possible that the title-page of the latter may have been lost or disfigured and replaced by one of later date; for the title, &c., of the first book has been stuck on to a leaf while that of the second book is printed on the leaf itself.

This book is dedicated to Henry Aldrich, D.D., and, instead of an address to the reader, there follow three poems. The first is to Dr. Blow and Mr. Purcell, praising the excellency of their compositions, and is signed H. Sacheverel. The other two poems are both to Henry Purcell, the first signed T. B., the second by "an unknown hand." The volume contains sacred compositions by Purcell, Blow, Clarke, Pelham Humphrey, Weldon, Norris, and others. H. Purcell and Blow's works are very numerous, and include the famous anthems "O give thanks" by the former, and "I beheld, and lo, a great multitude," by the latter.

There is a separate title-page at the end for "Two Divine Hymns" by Jer. Clarke.

My fair correspondent will be interested to know that the first edition of Book I., "Harmonia Sacra," was published in 1688 and the first edition of Book II. in 1693. The date of the second edition, Book I., I cannot ascertain without further search, but there was a third edition, "much enlarged and corrected," in 1714, when also a second edition of Book II. appeared, "very much enlarged and corrected." It appears, therefore, that my correspondent possesses the third edition of Book I. and the first edition of Book II. The two verses quoted as following the title in Book I. I am unable to identify, but the lines ascribed to Waller occur in "Of Divine Poesy," first Canto—one of the "Divine Poems" written at the age of eighty-two. I give them here, with the immediate context:

The church triumphant, and the church below,
In songs of praise their present union show;
Their joys are full; our expectation long;
In life we differ, but we join in song.
Angels and we, assisted by this art,
May sing together, tho' we dwell apart.

"Angels and men," as quoted in "Harmonia Sacra," is certainly more elegant than "Angels and we."

In the course of my reading this month I have lighted upon a pamphlet entitled "An Essay for Promoting of Psalmody. London. Printed for J. Holland, and sold by J. Morphew, near Stationers' Hall. 1710." There is no name on the title-page, but the dedication to Queen Anne, that "truly Royal Patroness of Endeavours for the Service of Church and State," is signed by no less a person than Nahum Tate, who, by the way, wrote it some time after the appearance of the Tate and Brady version of the Psalms. I fancy the pamphlet is now rare. The only copy I know is the one now before me, bound in a volume with others, by different hands, on the same subject. Some reference to its contents may, therefore, interest my readers.

As a poet, Tate may be excused for using high-flown language, even in his preface, where he styles Psalmody "this fairest Daughter of Devotion and Darling of Protestants beyond Sea," and "this exiled Princess not yet restored to her proper Seat and Splendour." To Psalmody as a Princess he addresses, by way of appendix to his arguments, a long invocation of a specially rhapsodical character: "Awake, Appear, O Princess of Divine Praise! Does not the Season smile upon thee? Heark! is it not the Voice of thy Beloved that calls to thee from Above and tells thee the Winter is past, the Rain gone, and the Time of Singing come?" The Princess responds, also from "Solomon's Song": "Blow, thou North Wind, and come, thou South; blow upon my Garden that the Species (*sic*) may flow out," &c. Fired by this response, Tate exclaims: "What! shall Stage Sirens sing, and Psalmody sleep? Theatres be thronged, and thy Temples empty?" No; the "celestial Charmer" will return, and "then may we maintain a Commerce between Earth and Heaven, and commence our Heaven upon Earth, since" (Waller's lines appear to have been a favourite quotation)—

Angels and we, assisted by this Art,
May sing together, tho' we dwell apart.

The value of the pamphlet consists not in its assertion of the duty and the beauty of public praise,

but in its evidence as to the condition of English Psalmody under the last of the Stuarts. This was exceedingly low. Tate quotes a Doctor Bray, who, in order to tempt into church the young men loitering in the churchyard or neighbouring fields, ordered a Psalm to be sung. "They came flocking into the Church," writes the artful Doctor, "where, by this means, we had 'em present at the Prayers and Preaching." Another witness, the Reverend Doctor Woodward, testifies: "When I first came to my Parish, I found to my great grief, the People very ignorant and irreligious; the place of Divine Worship indecently kept; the public Service neither understood nor attended . . . and the Divine Ordinance of Singing Psalms almost laid aside." Dr. Woodward amended this by teaching "three or four Youths the Skill of singing Psalms orderly and according to Rules," which example spread till, "to the joy of all pious Souls, our Shepherds, Ploughmen, and other Labourers at their work, perfume the Air with the melodious Singing of Psalm." It is worthy of note here that Tate never once, throughout his tract, refers to an organ or other musical instrument; the parish clerk being the only source of "light and leading" within the range of his observation. There is other evidence to show that, as far as Psalmody existed at all in parish churches, it did so under the conditions imposed during the rule of the Puritans and still observed by the bulk of Scottish Presbyterians.

Tate mentions as one obstacle in the way of good Psalmody, the choice of unskilful Parish Clerks, because "as the Clerk sings, so generally does the Parish." He adds that there are so many unskilful Parish Clerks by reason that the pay is not sufficient to attract better men. As a remedy for this state of things, he makes a notable suggestion: "I would humbly propose that whatever Metre-version of the Psalms shall be establish'd and made the national Book, that the Profits, which would then be Considerable, should be disposed of to the Benefit of Parish Clerks; because a single Mite once cast in to commence such a sacred Treasury, may occasion Donations and Settlements sufficient to rescue this noble Part of Divine Worship from Contempt."

Our author gives various other reasons for the low state of Psalmody, such as "want of Countenance from our Quality and Gentry," of whom he says: "You may hear them in the Responses and reading—Psalms, but the giving out of a singing-Psalm seems to strike them dumb." Why is this? In answer, Tate has a fling at Sternhold and Hopkins: "Can we suppose our persons of Quality and Gentry (arriv'd to the nicest Taste of Verse and accustomed to the politest Poetry on other Occasions) will ever be brought to sing in Divine Worship what makes sensible People smile to hear a Clerk read?" Tate finds another reason in the fact that not more than half-a-dozen tunes are used in any given church, thereby causing monotony and indifference; yet another is an unskilful and unmusical manner of singing. He mentions, also, the neglect of Psalm-singing in families, and the omission to have it taught in schools.

Tate incidentally refers to the prejudice against new metre versions of the Psalms, and *à propos* tells a story with which I will close this notice of his pamphlet: "The late Bishop of Ely, upon his first using his Brother Dr. Patrick's new Version in his Family Devotions, observed (as I heard himself relate the passage) that a Servant-Maid of a musical Voice was silent for several Days together. He asked her the Reason, whether she were not well, or had a Cold, adding that he was much delighted to hear her because she sung sweetly and kept the Rest in Tune. I am well enough in Health, said she, and have no Cold, but, if you must needs know the plain Truth of the Matter, as long as you sung Jesus Christ's Psalms, I sung along with ye, but now you sing Psalms of your own Invention, you may sing by yourselves."

The other day came a tapping at my study door. I thought of Poe's Raven, and sternly demanded, "Who is there?" But it was certainly not the evil bird which answered in the sweetest of voices, if with an absence of logical connection, "Please, Mr. X., may I come in?" The owner of the voice followed it into the room, and my friend W.'s pretty niece and housekeeper, Evalina, stood before me. She seemed in trouble, poor child—was, in fact, so full of it that she could not wait for me to ask how she did. "Oh! Mr. X., I fear Uncle is in a bad way. I have just read that the influenza sometimes leaves temporary insanity behind it, and the poor dear has been writing more and worse doggerel than I can ever remember. I find it all over the house, but he goes on scribbling, and often laughs aloud at his own lines, which appears to me symptomatic of very grave delusions. I have brought you one of the worst examples. May I read it?" "Certainly, my dear." "It is called 'The Paper Chasers,' and there are six stanzas; but oh! Mr. X., some of his pieces contain sixty!"—

As I was out a-walking,
All in the month of May,
I met a schoolboy hasting,
And thus to him did say:
"Pray, tell me, gentle schoolboy,
Why 'tis you run so fast?
Such puffing and such panting
In reason cannot last."

"Oh, sir," said he, "I pray you
Do not my steps arrest:
If you're an Ancient Mariner,
I'm not a Wedding Guest.
Look here now, guv'nor, loose me,
For I must hasten on;
It is a chase of paper,
And prizes may be won."

With glittering eye I held him:
"Why hunt such game, my boy?"
"There's that upon the paper
Which is my sweetest joy."
"And what may it be, youngster,
You so desire to get?"
Said he, "Oh, bother! letters
Of the Roman alphabet."

I answered, as I marvell'd,
"On me try not your games!"
"Oh, that be blowed! the letters
We tacks 'em to our names.
Jones Minor's got a Mus. Bac.,
Bloggs is a F.C.O."
"And what are you?" I queried:
He hung his head full low;

Then blushed and said, "I'm nothing;
Leastways, I am Mus. Doc.,
But all the big boys jeer me,
And at my letters mock.
They call me 'Low Toronto'!—
But you should note the glee
With which, on meeting Muggins,
I cry, 'Yah! L.T.C.!'

"Fights!! I just should think so;
A ring each afternoon,
And often in the evening,
When shines the orbèd moon.
Yet still we chase the letters—
O do, Sir, let me be,
For there, in reach most easy,
Are L. and M. and C."

Evalina handed me the wretched paper with a flushed face. "My love," said I, "this looks very serious. As a composition it is only fit for the *Hanwell Padded-Room Gazette*, but the subject is a worse sign. A poem on the chase of alphabetical letters, forsooth! That way, assuredly, madness lies." "Dear Mr. X.," cried the pretty lass, "what is to be done?" "We shall see," I answered, "but that parcel in your hand! More *pièces de conviction?*" "No," replied Evalina, "it is a book containing scores and scores of ballads from the Catnach Press. Poor

Uncle 'picked it up,' he said, down in town, and since then has grown steadily worse." "That explains much," I interrupted, "he was always impressionable, and I noticed in his 'Paper Chasers' a flavour of Catnach, without the unconscious humour." "I have brought the book to you," resumed my young friend, "because I know you will keep it out of Uncle's way." "That, indeed, I will," was my reassuring answer; "Now run home, like a good girl, and look after poor Uncle. I will call round in the evening and see into his mental condition."

Evalina departed, all smiles, not suspecting that I had hurried her away in order to dip into Catnach myself. No need for alarm, friendly reader. I am not impressionable and never write verse.

"An illustrated song-book, indeed!" I murmured, as leaf after leaf of the album in which Catnach's effusions had been pasted was turned. "O Fletcher of Saltoun, if the people's songs be mightier than the parliament's laws, this is an instructive volume." The collection was made, I should say, by a patriotic Irishman, and the fact, if it be one, may help to explain the first curious thing that struck me—namely, the survival in those ballads of the Napoleonic legend. Napoleon must have strongly moved the imagination of the Irish Celts by his dazzling achievements, and excited their sympathy by his hostility to England. Hence, perhaps, the survival aforesaid. One song is entitled "Napoleon's Farewell to Paris." It has two verses of introduction into which the author, as may frequently be found, brings as many classical names as possible, and slings words about with less regard to sense than sound. Here is the second stanza:—

At eve when Centaur does retire, while the ocean gilds like fire,
And the Universe admires our merchandise and store,
Commanding Flora's fragrance, the fertile field to decorate,
To illuminate that Royal Corsican again on the French shore.

In the third Stanza, Napoleon himself speaks, thus describing himself—

My name's Napoleon Bonaparte, the conqueror of nations,
I've banished German legions, and drove Kings from their throne,
I've trampled dukes and earls and splendid congregations,
Though they have now transported me to St. Helena's shore.

The illustrious speaker goes on to protest that the cause of his downfall was not parting from his consort. He traces it rather to meddling with the house of God, "whence coin and golden images by thousands away I tore." He firmly believes that he was "sold" on the 18th day of June, nevertheless he has the consolations of memory—

I'm an allied oak, with fire and sword I made them smoke
I've conquered Dutch and Danes, and surprised the grand Signor,
I've defeated Austrians and Russians, both Portuguese and Prussians,
Like Joshua, Alexander, or Cæsar of yore.

In another song (headed by a rough cut of the Prince of Wales as a youth) Napoleon is represented as appearing in a dream. He is "clad in green," with the trumpet of fame in his hand, and on his brow valour and vigour. Here the conqueror poses as the champion of liberty—

As a soldier, I bore both the heat and the cold,
I marched with the trumpet and cymbal,
By the dark deeds of treachery I have been sold,
Though monarchs before me did tremble.
On the plains of Marengo I tyranny hurled,
Wherever my banner the eagle unfurled,
'Twas the standard of freedom all over the world,
And a signal of war, cried Napoleon.

The most curious of these ditties is one entitled "Young Napoleon; or, the Bonny Bunch of Roses," sung to the tune of "The Bunch of Rushes, O." Here the narrator, wandering abroad "one morning in the month of June,"

espied a female,
Seemingly in grief and woe,
And conversing with young Bonaparte
Concerning the bonny bunch of roses, O!

The female turns out to be the Empress Marie Louise, and by the bonny bunch of roses we are to understand the British Isles. Young Bonaparte is, of course, the Duc de Reichstadt. The youth begs his mother to have patience until he is old enough to command an army—

I will raise a terrible army,
And through tremendous dangers go,
And in spite of all the universe,
I will gain the bonny bunch of roses, O!

He proceeds to explain that his father lost the roses through the Russian campaign, and at this point his mother interrupts—

Now, son, ne'er speak so venturesome,
For England is the heart of oak,
England, Ireland, and Scotland,
Their unity has ne'er been broke.
And, son, look at your father,
In St. Helena his body lies low,
And you will follow after,
So beware of the bonny bunch of roses, O!

Upon this, with startling abruptness, the Duke proceeds to take farewell of his mother in the character of a moribund—

So, mother, adieu for ever,
Now I am on my dying bed,
If I had lived I should have been clever,
But now I droop my youthful head.
For while our bones do moulder,
And weeping willows o'er us grow,
The deeds of bold Napoleon,
Concerning the bonny bunch of roses, O!

The condition of the sheets upon which these songs are printed indicates that they are a comparatively recent issue, and it is certainly strange to find the legend of the Napoleons existing deep down among the masses of the people, to whose imagination it must, therefore, strongly appeal.

I shall return to Catnach, provided the book can be kept from W.

Since writing as above with reference to the "Easter Hymn" and Worgan, I have received an important letter from Mr. Colin Mackenzie, of Dolphinton, N.B., who pretty clearly makes it plain that Worgan had nothing to do with the tune ascribed to him:—

On reading your delightful article in The Musical Times of the 1st inst., I was much interested in your remarks on the tune usually set to "Easter Hymn," and struck with the similarity of the melody there given and the one in our Scottish Hymnal (Edition revised to May, 1889).

The author or source there given is "Lyra Davidica, 1708." On observing this divergence of opinion between you, "Y.," and the Scottish Hymnal editor, I applied to the recently published work of James Love, Falkirk, on "Scottish Church Music: its Composers and Sources," and transcribe what he says on "Easter Hymn":—

"'Easter Hymn,' No. 54 (First Tune), S. H., is in the above work [he is here speaking of the 'Lyra Davidica'], harmonised in two parts (treble and bass), and set to the hymn 'Jesus Christ is risen to-day.' It is erroneously assigned in many collections to Dr. Worgan, who was not born in 1708. It is found in Comforth Gilson's Collection, published at Edinburgh in 1759. This is probably one of its earliest appearances in a Scottish collection. . . ."

Love says the "Lyra Davidica" was published in London in 1708.

X.

A DICTIONARY OF HYMNOLOGY.*

If it be true that authors of hymns would be wise to learn something about music, it is certainly equally true that church composers would be wise to give some attention to the history of the hymns they are so frequently called upon to set. The literature

* "A Dictionary of Hymnology." Setting forth the Origin and History of Christian Hymns of all Ages and Nations. Edited by the Rev. John Julian. (London: John Murray.)

on this subject, if not absolutely meagre, has hitherto been so disjointed and scattered that only a specialist could afford the time to gather it together for study. Of course all who are interested in hymns (and who is not?) know well the volume "Singers and Songs of the Church," by Josiah Miller, published by Longmans about twenty-five years ago. But valuable as this is, not only for its interesting contents, but also as suggesting the lines on which a more exhaustive work might be constructed, since it was written, much additional information has been gathered together by the numerous committees or individuals who have had the responsibility of issuing hymnals. It was natural, therefore, in the ordinary course of events, that someone should come forward and try to bring within the limits of a book of reference the enormous mass of facts which surround our national hymnology. It is impossible to give too much credit to the Rev. John Julian for his courage in facing such a task, or too much praise for the admirable manner in which he has fulfilled it. The result of his labours is a volume of 1,600 pages, closely printed, abounding with facts of the greatest interest. People talk of the *romance* of hymn tunes and their composers, but the romance of hymns and their authors is not a whit the less thrilling and fascinating. The extent of the area of this field of literature may perhaps be grasped when one reads that probably 400,000 hymns have been written in, or translated into, languages of not less than 200 in number. The Germans have contributed the largest number, then come, in numerical order, the English, Latin, and Greek hymns. Also, it must not be forgotten that hymns are distinctly cosmopolitan: no sooner has an author written a beautiful hymn in his own native tongue than some sympathetic reader belonging to another nation is caught by its spirit and strives forthwith to produce a translation for the benefit of his fellow-countrymen. This constant interchange of religious sentiment is in itself deeply romantic and touching. But the romance of hymnology presents to us another phase not less remarkable; it is this—the successful hymn-writer is not always to be found on the roll of famous authors or poets; some of our most cherished and beautiful hymns have been left to us by comparatively unknown persons, men and women whose only qualifications have been a warm heart, a deep sense of religion, and a keen appreciation of that simple rhythmic motion which constitutes the primary essence of stanzas which are destined to live in the hearts of a people. All practical musicians have had some unpleasant experience of the difficulty of setting to music words, which, full of rich thought, are often expressed in such irregular rhythm that our art has refused to lend itself to their interpretation. Herein lies the secret of the failure of many writers endowed with real and undoubted poetic gifts when they have posed as authors of hymns. A true hymn is not necessarily a poem; a veritable poem is generally unuseable as a hymn. Even such an exquisite lyric as "Lead, kindly Light," is far from satisfactory when viewed as a hymn; and perhaps it is not unfair or untrue to say that no composer has yet succeeded in finding a genuine musical rhythm in which to clothe it. Perhaps this distinction between poems and hymns is better illustrated by the works of Keble than any other author. The "Christian Year"—a storehouse of charming imagery, the outgrowth of a complete mastery of Christian symbolism, and burning with religious fervour—has provided comparatively few stanzas suitable for hymns; and many sets of words appropriate to the Church seasons, which are found in the "Christian Year" as poems, are so ill adapted for hymns that their place has been necessarily supplied for our hymn books by hands less gifted with poetic skill. But a most important fact hangs upon this—namely, that *the people* (as represented by editors and those who know popular wants) actually alter the words of a set of stanzas, if by so doing a lyric may be moulded into the shape required for general use. We shall probably never hear our congregations at Christmas sing—

Hark, how all the welkin rings,
Glory to the King of kings.

simply because very few children have the least notion what a "welkin" is, and it is quite possible that many grown-up people would be glad to turn out the word in Skeat's Dictionary. And yet "Hark, the herald angels sing" is not quite satisfactory; heralds precede an approach; the heavenly host sang *after* the Nativity. In the same hymn, the original lines—

Pleased as Man with men to appear,
Jesus, our Immanuel here,

are certainly not good; "with men t'appear," and the treatment of "Immanuel" as a word of only three syllables, are decided blemishes. Can any one doubt that the accepted version is better?—

Pleased as Man with man to dwell,
Jesus our Emmanuel.

Take another instance. In the beautiful hymn "Lord, in this Thy mercy's day," Izaak Williams wrote—

Supplication on us pour,
Let us now knock at the door, &c.

Surely the accepted version is far better—

Lord on us Thy Spirit pour,
Kneeling lowly at the door, &c.

although it must be owned that the original simile is here partially lost. When once a change is deemed advisable it is curious to note the number of emendations which are issued from time to time. In the well-known hymn "Hail to the Lord's Anointed," J. Montgomery wrote the following closing line—

His Name, what is it? Love.

No one can possibly defend this line as portion of a hymn; but here are the changes to which this line has been subjected in various books—

That Name to us is Love.
His holiest Name is Love.
His great, best Name of Love.
Jesus, sweet Name of Love.
The one great Name of Love.
His changeless Name of Love.

Perhaps one of the most remarkable cases of a hymn being "editorially constructed," if one might be allowed the expression, is found in "Blest are the pure in heart." The four stanzas usually found in our Hymnals consist of *two* by Keble (selected from a poem of seventeen stanzas) and two by an editor. The first and third stanzas are the originals, and the other two (which are certainly very meritorious) are said to have been submitted to Keble for his approval. Another hymn, which has undergone the most extraordinary changes is C. Wesley's

Hail the day that sees Him rise,
Ravish'd from our wistful eyes.

The original was first published in 1739, after which it appeared in a great many very different shapes until 1820, when it was published by Cotteril in five stanzas, altered considerably by him, but very nearly what we now use; but the hymn still wanted its crowning beauty, the addition of "Hallelujah" to each line. This was done in 1852 by the Rev. G. C. White. The beautiful hymn, "The sun is sinking fast," is a translation, by Caswall, from the Latin "Sol

præceps rapitur, proxima nox adest"; but the original Latin words have been irrevocably lost; great efforts have been made to find them, but in vain.

The study of hymns gives a highly important insight into the theological condition of thought in special periods, and also into the poetic sentiment from time to time. With the former it is not our province to meddle, but as a specimen of morbid realism perhaps no hymn ever surpassed that published in 1746 by Charles Wesley in his "Funeral Hymns." It has been eliminated from most of our modern collections but still retains its hold in certain quarters. The first stanza will suffice for quotation:—

Ah! lovely appearance of Death,
What sight upon earth is so fair?
Not all the gay pageants that breathe
Can with a dead body compare.
With solemn delight I survey
The corpse when the spirit is fled;
In love with the beautiful clay,
And longing to lie in its stead.

The tune to this, appropriately termed "Funeral," two copies of which are before us, is as dismal as the author of the words could have desired. As an example of clumsy word-painting perhaps the following stands unrivalled; it is from Madan's Collection (Fifth Edition, 1767), and is entitled "Jonah's Prayer." Here are the first two stanzas:—

Aloud I cried, aloud I prayed,
When in the Fish's Belly laid,
And Hell's deep gloom I saw:
The foaming billows dashed around,
But, oh, more awful still I found
The terrors of Thy law.

The sea-weeds wrapt about my head,
The hoary deep Thy wrath displayed,
And still increased my fear:
Wave followed wave with dreadful noise,
And seemed to drown my feeble voice,
But yet my God could hear.

A whole volume might be written on the various attempts at throwing the Psalms into metre. A good example of the change, one might almost say evolution, of poetic conception and treatment of the same ideas is to be found in the innumerable versions of Psalm xxiii. (The Lord is my Shepherd). Most of us can recall the quaint stanzas of Sternhold and Hopkins—

The Lord is only my support,
And He that doth me feed:
How can I then lack anything
Whereof I stand in need?
He doth me fold in coats most safe,
The tender grass fast by;
And after drives me to the streams
That run most pleasantly.

Passing by numerous versions, all of them interesting, we can point to Addison's noble and dignified rendering, a landmark in our literature—

The Lord my pasture shall prepare,
And feed me with a Shepherd's care;
His presence shall my wants supply,
And guard me with a watchful eye;
My noonday walks He shall attend,
And all my midnight hours defend.

It would be thought that after this no one would essay another version of this Psalm; but there steps in here a modern hymnologist, but lately laid to his rest (Sir H. Baker), whose exquisite rendering has become a household treasure—

The King of Love my shepherd is,
Whose goodness faileth never;
I nothing lack if I am His
And He is mine for ever.

Where streams of living water flow
My ransomed soul He leadeth,
And, where the verdant pastures grow,
With food celestial feedeth.

Enough has been said to show the mass of interesting facts which are brought together in this "Dictionary of Hymnology," but in addition to information as to the history and origin of every hymn, there are to be found admirable articles on Latin, Dutch, Greek, Italian, and English Hymnody, English Psalters, and other kindred subjects, full of the results of patient research. To the musician many thoughts are suggested by its pages—for example, the alteration of hymns to suit public taste or wants, bears a strong analogy to the gradual changes which many of our old English Psalm Tunes have undergone since their first appearance. From time to time purists spring up who, scandalised with the liberties editors have taken with the words, have proposed to go back in every case to the originals, purely and simply; but it is soon found that in many, probably in the majority of cases, the changes are improvements. Of course some editors have manipulated the texts with an unjustifiable and wanton hand, and if space permitted we could give some interesting and amusing examples of such ruthless "improvements"; but sooner or later the fact must be recognised that church-goers claim their right to have a voice in the construction of their hymns, just as much as the masses assumed a right to construct their political ballads. *Musical purists* also turn up from time to time who call aloud for the old English tunes to be restored *to their original shape*. But here, too, it is soon found that many of our most favourite tunes have been vastly improved by popular consent. Look at the awkward rhythm of the old editions and say candidly if you do not think them unbearable musically, useless practically! We heartily recommend this Dictionary to those who rightly value the many-sided importance of hymns as a comfort to the weary, a code of theology to the simple-minded, a source of communion with God to the devout worshipper, and, to all, a friendly hand and guide through the complicated and dark mazes of life. J. S.

BROKEN MUSIC.

A few weeks since an enquiry respecting the meaning of "broken music" appeared in *Notes and Queries*. Shakespeare frequently refers to "broken music"; for example, in Henry V. we find: "Come, your answer in broken music; for thy voice is music, and thy English broken: therefore, queen of all, Katharine, break thy mind to me in broken English." In "As you like it": "But is there anyone else longs to see this broken music in his sides"; and again, in "Troilus and Cressida": "Fair Prince, here is good broken music." In all these instances it is manifest Shakespeare was punning on a well-known and generally accepted musical term. Broken simply meant in parts, or parts of a whole. It was used by various authors in describing the administration of doles in the shape of "broken meat." The late Mr. William Chappell wrote: "Broken music means the music of stringed instruments, in contradistinction to those played by wind. The term originated probably from harps, lutes, and such other stringed instruments as were played without a bow, not having the capability to sustain a long note to its full duration of sound." Subsequently Mr. Chappell changed his opinion, and concluded that "broken music" meant the combination of stringed and wind instruments. Sir George Macfarren adopted this view, and wrote: "It was the custom in this country in earlier times to assort the viols together, hautboys together, shawms together, and a class of one instrument was called a consort; thus there might be a consort of viols, or a consort of hautboys; and at that time it was rare, but not entirely unknown, to have a mixture of one consort with another consort: and there is a passage of Lord

Bacon's which refers to the mixture of one consort with another, and then it had the name of broken music." Sir George Macfarren seems, however, to have mis-read Lord Bacon, for the passage referred to, from his "Essay of Masques and Triumphs," runs thus: "I understand it that the song be in the quire, placed aloft, and accompanied with some broken musicke." Surely this is not difficult of comprehension: the "song in the quire" was the vocal music—the singing; and the "broken music" was the accompaniment in parts by various instruments, so described to distinguish it from an accompaniment on a keyboard instrument, such as the organ or spinet. In "Troilus and Cressida" there is a passage immediately preceding the quotation given above, which explains "broken music." We read, "What music is this?" and the reply is, "I do but partly know, sir; it is music in parts." It seems, therefore, that in Shakespeare's time instrumental part-music was popularly known as "broken music"; but that there was a more strict use of the term by musicians is evident from a remarkable manuscript volume in the handwriting of the celebrated Matthew Locke. This interesting book is a tall folio bound in calf with the arms of King Charles II. on the covers, and contains compositions by Locke, given by him to the King. The title in the composer's autograph is as follows: "Compositions for Broken and Whole Consorts, of two, three, four, five and six parts, made by Matthew Locke, Composer in Ordinary to his Majestye." A "consort" consisted of six viols, usually kept in one case, and when the whole of the viols were played together it was called a "whole consort," when less than the six it was called a "broken consort." This is exemplified by the various pieces in Locke's volume. The duets are written for two bass viols, the three-part compositions for two treble viols and a bass, and the six-part pieces for the whole "consort."

W. H. C.

Rubinstein, in his recently-published *brochure*, regards the steady increase in the numbers of female musicians as one of the signs of the decline of his art. He denies to them the principal requisites, both as interpreters (excepting as vocalists) and as composers. "It is a puzzle to me," he says, "that music—of all the creations of the mind of man the noblest, most beautiful, most refined, and most spiritual—is so unattainable by woman, who is a compound of all these qualities." Here, indeed, is an adroit blending of depreciation and eulogy. But the contention that women are unable to achieve distinction as composers will be very keenly challenged. At the present moment women are as numerously represented in the department of song-writing as in that of fiction. The Mendelssohn scholarship has twice been won of late years by women—Miss Maude V. White and Miss Marie Wurm—Miss Agnes Zimmermann is known as a composer of songs and pianoforte music, the compositions of Alice Mary Smith (Mrs. Meadows White) have been welcomed by choral societies, and the instrumental compositions of Miss Ethel Smythe have been heard in the course of the last two seasons at the Crystal Palace and Henschel Concerts. In France women composers are worthily represented by Madame Augusta Holmès and Mdlle. Chaminade. The latter has won recognition chiefly as a writer of songs and pianoforte music, but has also essayed the higher walks of orchestral composition. Madame Holmès, who, though of Irish parentage, was born in Paris, has a predilection for working on a large canvas. She has composed several dramatic symphonies which have been produced at the Pasdeloup Concerts and those of the Conservatoire, and has now just completed a musical drama in four acts, entitled "La Montagne Noire," which will possibly see the light at the Opéra. Madame Holmès, we may add, has just been interviewed by the *Indépendance Belge* on the occasion of her visit to Brussels, where selections from some of her principal works have been brought to a successful hearing. She describes herself as having "a man's soul in a woman's body," and attributes her fondness for chivalric subjects to the education given her by her father, who was a "rough old soldier." Her chief musical instructor was César Franck, and she had the good fortune of making the acquaintance of Wagner, whom she regards as "the greatest and most fertile of melodists." Madame Holmès is an ardent Wagnerian, not only in principle but in practice, for she has always written her own librettos.

The programme of the next Leeds Festival is now practically complete. Here it is:—Wednesday morning—"Elijah" (Mendelssohn). Wednesday evening—Cantata (written for the Festival) "The Egyptian Maid" (F. H. Cowen); Symphony in F, No. 8 (Beethoven); Overture, "Le Carnaval Romain" (Berlioz). Thursday morning — Requiem Mass (Mozart); Psalm, "When Israel out of Egypt came" (Mendelssohn); Symphony—written for the Festival—(Frederic Cliffe). Thursday evening—Selection from "Die Meistersinger" (Wagner); Ballad for Orchestra, "La belle Dame sans merci" (A. C. Mackenzie); Selection, "Tempest" (Sullivan); Overture. Friday morning—Mass in B minor (Bach). Friday evening—Symphony in B flat, No. 1, "Spring" (Schumann), or Schubert's Symphony in C; Short Cantata, "Arethusa," first performance (Alan Gray). Saturday morning—Psalm (in 12 parts), "De Profundis" (Hubert Parry); Cantata, "Song of Destiny" (Brahms); Dramatic Cantata, "Spectre's Bride," to be again considered (Dvorák). Saturday evening—Selection (Handel); Symphony-Cantata, "Hymn of Praise," "Lobgesang" (Mendelssohn). The most noticeable feature in the scheme is the paucity of new works. There are but three—Mr. Cowen's Cantata, Mr. Cliffe's Symphony, and Mr. Alan Gray's short piece, "The Arethusa"—in all less than three hours' music. We do not grumble. In former years Leeds attempted too much. "Elijah" returns to its old place at the head of the programme, but "The Messiah," which it was at one time proposed to reinstate, is still "out in the cold." The other selections call for no remark. The Festival Chorus has been gathered from six West Riding towns, Leeds contributing 109, Bradford 53, Huddersfield 53, Halifax 53, Dewsbury 33, Wakefield 12. Total, 313. All this is for the better.

We are glad to find a clergyman standing up, in the columns of the *Morning Post*, for the village church orchestras of half-a-century ago; or, rather, for the principle their existence involved. He writes: "Those of your readers who can look back to fifty years ago will remember how in almost every country village there was a local orchestra, which has since been banished by the general introduction of the organ and harmonium. It is the fashion to regard the musical performances of those days as uncouth and grotesque, and it is true that in many places the discords were predominant over the harmonies, and that the effect produced was calculated rather to diminish than to increase the devotion of the worshippers. Yet there was a heartiness in it all which we sometimes miss nowadays; and it is certain that

in our country villages to-day the most staunch and regular in their church attendance among the older inhabitants are, many of them, those who in their younger days belonged to the church orchestra. Since those days there has been a very marked advance in musical knowledge and culture all over the Kingdom, and not only are there many more who would be glad to give their help in the Church Services, but instructors are more easily procurable, music is cheaper, and the performances of even a village orchestra would be much more artistic than in those bygone days."

Amongst the new instruments recently advertised by Messrs. Besson and Co. there is one to which the attention of musicians should be particularly directed. This is called the "Pedal Clarionet," and is a B flat clarinet sounding two octaves below the normal pitch. Writers for the orchestra have long felt the want of an instrument of rounder tone than the contra-fagotto for the bass of the wood-wind. The bass clarinet is a great gain in this respect, and it certainly seems as if the new instrument would complete the family of single-reed instruments most effectively. But how enormously difficult it is to get any novelty of this kind taken up! Orchestral Concerts mainly concern themselves with the works of the old masters, who have not written for the new instrument; while if a modern composer were to write for it he would only render his work difficult of acceptance, unless he were a man of the very front rank. Wherefore, gentlemen composers of the very front rank, we look to you to give inventors of new instruments a chance. Do not persistently write for the same combinations of instruments as Beethoven happened to have at his command, but bethink you whether your next Symphony might not be effective with tubas instead of trombones, with six varieties of clarinets, with bass flutes, or twelve horns, or at least *something* new in tone-colour.

The London committee in connection with the forthcoming International Musical and Dramatic Exhibition (Vienna) are at last doing something. One of these gentlemen writes to a friend: "We are at the eleventh hour, but still in time. The cause of delay has been want of funds; only lately we have learnt that Vienna can only contribute a comparatively small sum towards the expenses. Baron Ferdinand de Rothschild has come to the rescue by initiating an English subscription which enables us to go on. We have not yet the £2,000 we want, but expect that sum at least will be secured. Subscriptions are payable to Coutts's, 59, Strand, to the account of the English Fund of the Vienna International Musical and Dramatic Exhibition. The Queen has headed the list with £50, as has been announced in public advertisements. Intending exhibitors who have not received invitations may apply to Mr. A. J. Hipkins, 33, Great Pulteney Street, as one of the Honorary Secretaries of the British Loan Section. I ought to add that we are concerned with a loan collection only. The original proposal to arrange for choral, orchestral, and dramatic representations, requiring much more money than we can possibly hope to raise, has been definitely abandoned."

That an accurately balanced appreciation of the present is impossible without a knowledge of the past is a proposition to which doubtless most persons would willingly assent. That this knowledge is not always easy to acquire is equally obvious. In our own art valuable help is being afforded almost every day, not only by the performance of music long since forgotten and very unjustly ignored, but by lectures in which the musical life of olden time is vividly brought before us. The Gresham Lectures, noticed in another column, are of course an instance in point; as another, may be mentioned Dr. A. C. Mackenzie's admirable Lecture on the beginnings of the Modern Orchestra, read before a large and attentive audience on the 3rd ult., at the London Institution, Finsbury Circus. Dr. Mackenzie's clear delivery and the spice of dry humour which flavoured the whole Lecture were much appreciated, and the photographic reproductions of a number of quaint old woodcuts, shown by means of a magic-lantern, created much interest. This Lecture was the first of a series given last summer at the Royal Institution, reports of which will be found in The Musical Times for June and July last.

A large and influential gathering of prominent members of the military and musical professions took place on the 25th ult. in the Banqueting House, Whitehall, on the occasion of a Lecture on Military Band Organisation by Colonel Shaw-Hillier, who pleaded eloquently for certain reforms and improvements. Among other things, he suggested that the *status* of Army bandmasters should be raised by offering them commissions, and that they should be more in touch with the musical profession; that military bands should be heard in public much more frequently, and that they should also be "inspected." Colonel Shaw-Hillier's views were received with every sign of sympathy by the distinguished company addressed, who were afterwards regaled with a performance, by the Kneller Hall Band, of military Marches ranging from the seventeenth century to the present day, the earlier ones being played on the instruments for which they were written: cornetti, serpents, flutes douces, &c. General Sir Daniel Lysons, G.C.B., presided at the Lecture, which was given under the auspices of the Royal United Service Institution.

In a long and interesting letter to the *Manchester Guardian*, *àpropos* of Miss Wakefield's Lectures on the National Music of these islands, Dr. Hiles recently expressed his sympathy with that lady's "wish that earnest efforts may be made to increase the general admiration of our glorious stock of national songs," and instanced as a hopeful sign "the feeling among some of our most progressive composers that in our folk-music we have not only reliable historic evidence of the early artistic fertility of our countrymen, but a noble heritage upon which we must draw as from an almost inexhaustible melodic store, and from which we may derive guidance and inspiration for the future." Such words do good service; British music-lovers generally would do well to take them to heart.

FACTS, RUMOURS, AND REMARKS.

Mr. Claude R. Low desires to initiate a "short correspondence" in our columns on the art of transposing, he being anxious, to quote his own words, "to hear of anyone gifted as myself, or meet them and test if necessary." We would start such a correspondence at once were it at all probable that evidence would be forthcoming as to the existence of Mr. Low's equal. At present we can only allow our correspondent to set forth his own gifts. He says: "I have met with considerable praise from good musicians on this point (transposing), and not wishing to put myself unduly forward, or boast, I do say I have never met anyone yet whom I could not far surpass. I am strictly an amateur, young, and self-

taught—never having had but twelve lessons in my life (which, by-the-bye, did me no good). I do not play classical music, but go in entirely for accompanying. I think it would be truth to say I could play, and without music too, any hymn or secular song that I knew in any key—and few songs are unknown to me. For instance, I was accompanying at a Concert the other evening, and 'The Lost Chord' was given as a cornet solo. Everyone knows the original key of this, F, and without music I transposed it to G to suit the pitch of the cornet. Many other instances I could give you." We will take the rest for granted.

A correspondent calls attention to the following advertisement:—"Wanted, at once, gentleman as Organist, and to help Vicar as Sacristan and Secretary. To live in vicarage, and receive £15 per annum. Gregorian music; small organ; fairly good choir. Country church. Catholic required. Fairly good player and good accompanist. Address, Vicar, Bishop Frome, Worcester." We should like to know the Vicar of Bishop Frome, because it must be that when a Christian minister offers £15 per annum, with board and lodging, for an Organist, Sacristan, and Secretary, a fairly good player and a good accompanist, he himself must be a self-denier—one of those who are "passing rich on forty pounds a year." We wonder how much the reverend vicar offers his kitchen-maid. But it would be still more interesting to meet with the man—no, the "gentleman"—who would apply for the post. He, good sooth, must be Goldsmith's pattern of content—

> Happy the man who, void of care and strife,
> In silken or in leathern purse retains
> A good old shilling.

Sport, Music, and Drama (U.S.A.) publishes a list of women who go a-fishing and women who shoot. Miss Lillian Russell is in the first class: "Miss Lillian Russell holds a record for big muskalonge catching in the waters of the Thousand Islands. She went out camping last summer on her vacation, and spent most of the time in taking big fish and gathering odd wild flowers, leaves, plants, and vines. During her outing she boated the largest muskalonge of the summer of 1891, and is said to have hooked, played, and landed the monster without the least assistance from her boatman, although the fair diva had never before cast a line. The boatman was never more surprised in his life, and he hasn't yet gotten over the inclination to talk excitedly about the incident. Some persons were mean enough to say Miss Russell caught the big fish with 'the silver hook' to advertise herself, but this is not true. Fully a dozen anglers in surrounding boats saw the play. Miss Russell is now a devoted rodster."

Our typical provincial critic appears to be staying at Eastbourne for the benefit of his health, which we hope, in the interest of a world that needs enlivening, will soon be re-established. Passing the time away by noticing a Concert in a local paper, he spoke of Nikita's singing in "Haddock's immortal song 'The Soul's Awakening'" (who is Haddock?) and praised her "extraordinary compass and modulations." In this piece the violoncello and organ obbligato "were important elements, so much so, indeed, as to render it almost impossible to dispel the idea of an audience at all imaginative that they were not actually in the very shadow and within the sacred influences of some cathedral." We learn also that, in one of her songs, Nikita's "cachinations" were "exceedingly clever"; also that another vocalist sang an "amusing creation" by Bevan; also that some duettists "richly merited the plethora of applause again and again evoked." We beg Eastbourne to take good care of this priceless stranger within her gates.

The Bristol Musical Festival Society has just issued a record of its twenty years' work—an interesting document in many ways, particularly as showing the spread of musical education, and the admirable and long list of works of the highest class that have been given at the eighteen festivals and thirty-four intermediate Concerts held. The report thus concludes: "Self-supporting singing classes, in addition to the choir, under experienced and well-qualified teachers, were established in 1880 in every district in the city of Bristol wherever a sufficient number of pupils offered themselves. In order to place this course of instruction within the reach of all classes the fee was fixed at threepence per lesson. The results have been in every respect highly successful. Out of 3,126 pupils, 1,011 successfully passed examination, and obtained certificates for efficiency in singing at sight, in time and tune, and the fees received have covered the expenses incurred.'

Messrs. Parker and Smith, of Plymouth, are about to hold another competition in the sight-reading of pianoforte music, the prize being a pianoforte, value £50. The competition will take place on Tuesday, the 26th inst., with Mr. Franklin Taylor as umpire. On the last occasion the procedure was as follows: "At the time of competition, the candidates all assembled and inspected the seals of the parcels and the letters of guarantee. The parcels were then opened, and from them the umpires selected three for performance. The umpires having taken up their places behind a screen, where they were unable to see the candidates, the latter were shown into the room one at a time, and were allowed each a few moments to glance through the composition before attempting its performance. The other candidates waited their turns in a distant apartment, quite out of ear-shot."

The Committee of the Middlesbro' Musical Union have lately initiated a friendly competition among the members, which it is hoped will add interest to the Society's educational work. The questions bear on the music of the last Concert: 1. Which composition do you regard as having the highest musical value, "Rowing homewards" or "There is music on the river," and why? 2. Danby's Glee "Awake, Æolian Lyre," is said to exemplify the English School of Composition. What features in the Glee would you adduce in support of this? 3. Who was John Danby? 4. Need a "Glee" always be cheerful? Explain. 5. Point out the use of a certain contrapuntal device in Mendelssohn's "Early Spring." 6. Number the bars in "Eventide" and state in what key you consider each bar to be.—The idea is excellent as stimulating enquiry and research.

The musical features of the ceremonies dedicating the buildings of the World's Columbian Exposition, on October 12, will be as follows: March for orchestra (John K. Paine); Chorus, "The Heavens are telling," from the "Creation" (Haydn); March and Chorus, from "The Ruins of Athens" (Beethoven); Hallelujah Chorus, from "The Messiah" (Handel); Dedicatory Ode (words by Miss Harriet Munroe, music by George W. Chadwick). The March and the music to the Ode are to be written especially for the occasion.

The astounding statement recently made by a contemporary that "Wagner is not popular in Germany, except at Bayreuth," has been beaten by a Vienna paper, which affirms that, on a late occasion of "Siegfried" being performed there, Dr. Hans Richter, who conducted, was the only person in the whole theatre who did not yawn! Will Sir Augustus Harris take this to heart?

After Evensong at St. Luke's Church, New Kentish Town, on Sunday, the 13th ult., Mendelssohn's incidental music to Racine's "Athalie" was performed, the connecting verses being recited by Mr. Charles Fry, who, wearing cassock and surplice, spoke from the entrance to the choir. This is a new "forward movement," against which, always assuming its proper direction, we can see no objection.

In New York, lately, a "pretty, golden-haired, unaffected young girl," plink-plunked the melody of the "Tannhäuser" March on a banjo and won a double encore. And yet the Bostonians affect to look down from the heights of culture on the Empire City!

Apropos of the fiftieth anniversary of the founding of the Philharmonic Society, of New York, which takes place during the present month, Messrs. Novello and Co. will shortly publish, in association with the Directors of the Society, a memorial record compiled by Henry Edward Krehbiel, the well-known New York critic.

In deference to a wish very generally expressed it has been decided to give a grand performance at the Crystal Palace of Handel's "Judas Maccabæus," on Handel Festival scale, instead of "Samson," the work previously announced for Saturday, June 25.

That graceless printer's boy has been "at it again." During dinner hour at the *Finchley Telegraph* office he changed "Cujus animam" into "Cugas ammam," and put down Handel as the composer of two songs from "Elijah."

We read in a transatlantic contemporary: "If there was a lingering doubt in anyone's mind now that Emma Eames is not a full fledged *prima donna* it should have been dissipated by the robbery of her jewels, to the tune of $2,000."

The performance of "Fra Diavolo," lately given by the students of the Guildhall School, will be repeated at the Lyric Theatre in the afternoon of May 10.

An American musical paper has just conveyed the idea that it does not agree with certain people by calling them "stupid, purblind idiots."

It appears that Italian and French opera is going to hold its ground in New York. The last season is said to have ended with a balance, on the right side, of 51,000 dollars.

It is pleasant to hear that Mr. John P. Jackson, the well-known New York critic, has recovered from a severe attack of pneumonia.

Again the printer's boy! This time it is "What (who) are these that are arranged (arrayed)?" and "And behold a thorn (throne) was set in heaven!"

ROYAL CHORAL SOCIETY.

Few modern compositions have been subjected to such searching criticism as Gounod's "Redemption." After its enthusiastic reception at Birmingham in the autumn of 1882, it was speedily adopted by every choral association desirous of keeping pace with the times, so that from the outset ample opportunity was afforded for judging the work from divers aspects. Like most art products novel in form and in treatment, certain features were at first misunderstood, but the crucial test of frequent repetition has been borne so well that the popularity of the work is now firmly established. Convincing proof of this is given every Ash Wednesday, when its appropriateness to the Lenten season is endorsed by the numerous audience attending the performance by the Royal Choral Society, under the direction of Mr. Barnby. The attendance at the Royal Albert Hall, on the 2nd ult., was no exception to the rule. As usual there was the guarantee of an excellent interpretation, both as regards solo and choral elements. Long since the members of Mr. Barnby's choir, by attention to details of expression, evinced a special liking for the trilogy. On this occasion the dramatic passages were delivered with a precision and strength that accorded with the suggestions made by Gounod at the Birmingham rehearsals nearly ten years ago, whilst the execution of the more even choruses was equally meritorious. The triumphant strains of the "Ascension" chorus have never created a greater effect. Madame Nordica was in excellent voice, and therefore had no difficulty in renewing her wonted success in the beautiful air "From Thy love as a Father." Madame Belle Cole again sang sympathetically "While my watch I am keeping"; Mr. Watkin Mills gave with adequate dignity the phrases assigned to the Saviour, and in the music of the tenor Narrator Mr. Ben Davies displayed genuine taste. Miss Margaret Hoare was the assistant soprano, and Mr. Bantock Pierpoint steadily rendered the recitatives of the bass Narrator. The picturesqueness of the orchestration was clearly but unobtrusively brought out under the *bâton* of Mr. Barnby.

The latest great sacred work of Antonín Dvorák was performed for the first time in London at the Royal Albert Hall on the 23rd ult., and metropolitan amateurs had then an opportunity of approving or reversing the judgment expressed at the Birmingham Festival of 1891. It must be added—not as a mere matter of fact, but as tending to strengthen the force of the decision pronounced—that circumstances were in some respects more favourable to a just opinion on the second occasion than on the first. The glamour of a great Festival, though of value in the encouragement of musical life, is not the best medium through which to look critically upon a new and strange composition. At Birmingham, moreover, owing to conditions which were sufficiently discussed at the time, the performance was not faultless as an exposition, and by its defects tended to set up a state of anxiety scarcely compatible with the existence of a judicial calm. Hence, in some measure, no doubt, the dubious attitude assumed by many connoisseurs towards the new work, and the formation of an opinion that music which could not successfully be given under the conditions of a Birmingham Festival could not well be given at all. The London performance, free from drawbacks of any kind, had a different result. None who heard it, we venture to say, left the Hall with misgivings either as to the musical value of the "Requiem" or as to the possibility of an adequate performance with the resources necessary in the case of any first-class work.

It is a plain duty to recognise the very important service rendered in this regard by Mr. Barnby and the executants he so carefully trained and so well led to victory. While believing not only that the "Requiem" is practicable, and that in a short time it will be familiar, we do not deny that it presents great difficulties. To ignore these would be to withhold fromMr. Barnby and his people the full credit which is their due. No doubt they had many serious difficulties to overcome, and in proportion to the labour and skill involved should be the praise given. Credit must be awarded to all concerned—to the Conductor, for great patience, enthusiasm, and skill; to the solo vocalists, Mesdames Nordica and Wilson, Messrs. Iver McKay and Watkin Mills, for complete mastery over a task made serious by music from which the conditions that ordinarily

guide a singer are often absent; to the orchestra, for admirable playing under circumstances which placed almost every individual artist beneath a heavy weight of responsibility; and to the chorus, who came out of the struggle with drums beating and colours flying. It may be said that Conductor, soloists, and orchestra were professionals who are expected to master difficulties. True, though expectation is not always satisfied. But the chorus are amateurs taken from the great multitude of English people, who can give only the spare hours of busy lives to the divine art. This should be remembered, for it immensely increases the just claim of the Royal Choral Society to the full reward of a notable achievement. In fine, this performance of the Bohemian "Requiem" deserves to be set down as memorable, and as affording a splendid proof of what can be done when the persons concerned are determined to do it.

The attitude of the audience towards the performance was perfectly correct, every effort of special merit, whether by principals or chorus, being promptly recognised and applauded, while in the case of two numbers a repeat was asked for—of course vainly. As regards opinion upon the "Requiem" itself, we can only say that those who are most experienced in judging the indications afforded in such cases saw quite clearly that a deep impression had been made. The keen attention sustained, the profound silence and stillness observed, told a plain tale; saying that the force of Dvorák's art was felt and his mastery recognised. It follows that now the "Requiem" must begin to move. The time of probation has passed and another noble *chef d'œuvre* is admitted to the list of works which should be the common property of English music-lovers.

PHILHARMONIC SOCIETY.

The inauguration of this Society's eightieth season by a Mozart Centenary Concert was a "happy thought." To be sure it should have come three months earlier, to satisfy the "up to date" cravings of the time, but otherwise its fitness needs no demonstration. The difficulty must have been to draw up a representative programme, the number of masterpieces available being so great; but the selection determined on left little room for adverse criticism. It comprised the G minor Symphony, the Concerto in C minor, the Overture to "Idomeneo," an Entr'acte from "King Thamos," and two vocal pieces. A bust of the master was in the place usually occupied by Beethoven, and the Ode written for the Centenary number of The Musical Times, by Mr. Joseph Bennett, was recited by Mr. Charles Fry with all possible effect. The pianist was Mr. de Greef, whose finished playing in the Concerto was much appreciated. The vocal pieces were rendered with much intelligence by Madame Valda, and Mr. Cowen conducted with his usual care.

A large audience attended this Society's second Concert, given in St. James's Hall on the 24th ult. The programme was, however, not beyond the average in point of attraction; almost the only commanding feature being Beethoven's Symphony in A (No. 7), which, however, might be regarded as a whole Concert in itself and, as such, enough to satisfy reasonable requirements. Amateurs, however, are not content with one dish, though it be of the choicest. With the splendid and immortal No. 7 were given Mr. F. Cliffe's Overture, or, as he prefers to call it, orchestral picture, "Cloud and Sunshine"; Schumann's Violoncello Concerto, played by Mr. de Munck; Liszt's Pianoforte Concerto in E flat (Mr. Sapellnikoff); Mendelssohn's "Trumpet" Overture, and two vocal pieces (Mr. Oudin). The compliment of a repetition performance was the just due of Mr. Cliffe's fanciful and pleasing music—a combination of strength and beauty such as, in his one Symphony, succeeded in instantly arresting attention and fixing upon the composer very flattering regards. It is clear that the work does not suffer by re-hearing, for the audience again gave to it unstinted applause. Schumann's Concerto rarely emerges from obscurity, where, truth to tell, it had better remain altogether. Apart from a short and quiet Schumannesque slow movement, the piece is dull and dry—manufactured, not inspired music. But, for that matter, who could expect Schumann to succeed in the manufacture of virtuoso music, save for his own instrument, the pianoforte? It is clear that the violoncello did not inspire him. Mr. de Munck played carefully and well, but the hero of the evening was Mr. Sapellnikoff, who found material for his virtuosity in the works of the chief of all *virtuosi*, and prospered accordingly. One need not approve the Concerto in E flat in order to appreciate the wonderful display of "advanced" pianism for which it afforded an opportunity. In point of strength, sure and agile technique, and, we must add, picturesque gymnastics, Mr. Sapellnikoff held his audience very firmly, and was rewarded by a demonstration of enthusiasm which bespoke honest admiration. The orchestra took its share of applause by a fine performance of the Symphony (Mr. Cowen's excellent conducting should be recognised), and Mr. Oudin did the best possible with a gloomy scena, "Der Einsame," by Grieg, and a voluptuous air, "Vision fugitive," from Massenet's "Hérodiade."

THE BACH CHOIR.

On Tuesday evening, the 22nd ult., in St. James's Hall, this Association performed Bach's great Mass in B minor, "Die hohe Messe," for the tenth time. The mere mention of the fact affords sufficient justification for the formation of the Society in 1876 and for its continued existence. It has done much excellent work, not only in reviving many neglected works by the great Leipzig composer, but in presenting modern compositions of the highest rank, which otherwise might not have been heard in London for years. The Bach Choir, however, will always be more or less identified with the B minor Mass, and in saying that the latest performance was one of the most generally satisfactory, we are giving no slight praise. In some respects the method of presentation has greatly improved since the first revival. It is no longer considered desirable to curtail or omit movements, and efforts have been made to restore the original orchestral effects, though with what success it is of course impossible to say. Thus, on the present occasion, the principal trumpet part, which ranges to D on the third space, was played by Mr. Morrow on the long instrument re-manufactured a few years ago in Germany, and the *oboi d'amore* parts were rendered on genuine instruments of this pattern by Messrs. Lebon and H. Smith. In mentioning individual members of the orchestra it would be unjust to omit reference to the artistic services rendered by Mr. Burnett, Mr. W. L. Barrett, and Mr. Borsdorf in the obbligato for violin, flute, and horn respectively. Making allowance for occasional unsteadiness, the very trying choruses were remarkably well rendered, and Mrs. Hutchinson, Miss Hilda Wilson, Mr. Houghton, and Mr. Watkin Mills made a thoroughly reliable quartet of principal vocalists. Professor Villiers Stanford conducted with the utmost care, and it should be added that before the performance Handel's Dead March from "Saul" was played as a tribute to the memory of the recently deceased composer, Mr. Arthur Goring Thomas.

CRYSTAL PALACE CONCERTS.

At the Concert given on February 27 Herr Hugo Becker was the instrumental soloist and introduced a Concertstück for violoncello and orchestra by Bazzini, a dull, though well made, piece of music. Herr Becker's fine tone was heard to great advantage in an Andante by Tartini and a Tarentelle by Popper, as an encore to which he gave an unaccompanied movement by Bach, with much effect. A fine performance of Mendelssohn's "Italian" Symphony was the most enjoyable feature in the programme, which also included Beethoven's "Leonora" Overture (No. 2) and the Overture to Cornelius's "Barber of Bagdad." Mr. Oudin, the vocalist, was not very happy in his choice of solos. The *Templar's* soliloquy from "Ivanhoe" is at the moment slightly hackneyed, while the elaborate scena, "Ludovico il Moro," by Mr. Herbert Bunning, proved a sad example of the results of vaulting ambition in music. It is only fair to the composer to say that the work had been imperfectly rehearsed and that the singer himself did not seem quite happy in his part.

Mr Hamish MacCunn's new Cantata "Queen Hynde of Caledon" was brought to a first hearing in England at the Concert of the 5th ult., with Miss Fillunger, Mr. Piercy, and Mr. Andrew Black as the representatives of *Queen*

Hynde, *Uisnar*, and *Eric* respectively. It cannot be said that Mr. MacCunn has succeeded in galvanizing into vitality the not very remarkable effusion of the Ettrick Shepherd. His music is clever and picturesque in places, but it does not reach the level of his earlier efforts—notably, the beautiful "Land of the Mountain and the Flood" Overture. The duet between the Queen and the Minstrel is effective and cleverly orchestrated, but *Uisnar's* improvisation is anything but convincing, while the realism of certain passages borders on the grotesque. Mr. MacCunn conducted his own work, of which a highly creditable performance was secured. The programme also included songs from the three vocalists already named, Mendelssohn's "Hebrides," and the Introduction to Act III. of "Lohengrin."

A very large audience was attracted to the Crystal Palace on the 12th ult., when Dr. Joachim introduced Max Bruch's Third Concerto, with much success. For his subsequent solos Dr. Joachim played three unaccompanied movements by Bach with incomparable beauty of style. The great event of the afternoon was the now annual performance of Schubert's C major Symphony, the enthusiasm aroused by which steadily increases at every repetition. Mr. Manns directed very fine performances both of the Symphony and Beethoven's "Coriolan" Overture, and was awarded a great ovation at the close of the Concert, which happened to fall on his birthday. Madame Hope Glenn was the vocalist, contributing an aria by Rossi and Brahms's "Wie bist du, meine Königin?" in very acceptable style.

On the 19th ult. Mr. Manns introduced a new Concerto from the pen of Mr. E. Silas, a gifted musician long resident in our midst, which, with the composer in charge of the solo part, met with a most cordial reception. The Concerto is in the orthodox three movements; the *Finale*, which is at once the most showy, but the least important section, being cast in the form of a Spanish *Bolero*. The opening *Allegro* is vigorous in character and marked by much constructive skill, the themes being well coined and cleverly treated. The slow movement opens effectively with a strain of an earnest and devotional type, the subsequent development of which is rather sentimental and disappointing. As for the *Finale*, it belongs more to the category of good ballet music than anything else. Mr. Silas played the solo part with great incisiveness and spirit and was heartily applauded at the conclusion. The Symphony was Beethoven's No. 2, of which an excellent interpretation was given, and a pleasing impression was made by some Norwegian melodies by Grieg, cleverly orchestrated by Hans Sitt. Mendelssohn's "Trumpet" Overture completed the scheme, but inasmuch as cornets were used, it might have been well to dispense with the above title in the programme. Madame Valda was the vocalist.

HIGHBURY PHILHARMONIC SOCIETY.

Mr. Betjemann's announcement that the "Rose of Sharon" would be given on the 14th ult. drew a large audience to the Highbury Athenæum. There is little cause for wonder in this gratifying sign of popularity. Those to whom the beauties of Dr. Mackenzie's Oratorio are best known have long ago made up their minds as to its claims on their esteem and affection: that the circle of its admirers would steadily widen until sooner or later it became synonymous with the musical public generally was, therefore, inevitable. "The Rose" has attained popularity more quickly than is usual in the case of works so unconventional in form and style—a proof that we are growing as a nation in quickness of musical perception. The performance on the occasion under notice was so full of good points, and so excellent as a whole, that we mention rather in praise than in exculpation of Mr. Iver McKay and Mr. Robert Grice that they undertook their parts at very short notice, the former owing to the illness of Mr. Piercy, the latter in place of Mr. Max Heinrich, who had not returned from America in time. Mesdames Nordica and Belle Cole undertook the parts of the *Sulamite* and *A Woman*, their efforts being received with hearty but always discriminating applause. The interest with which Dr. Mackenzie's work was followed was also a feature worthy of attention. It was patent that, to many, the performance was "as good as a play"—another argument for those who urge that, in latter-day oratorio, dramatic interest and variety are essential. The choral and instrumental forces under the command of Mr. Betjemann worked with right good will towards the excellent results attained, avoiding that excess of zeal which, perhaps more than anything, is calculated to make a Conductor nervous, and watchfully carrying out the wishes of their intelligent and energetic chief. We congratulate him.

FINSBURY CHORAL ASSOCIATION.

Holloway Hall was crowded to the doors on the 3rd ult., when this flourishing Society performed Dr. A. C. Mackenzie's "Dream of Jubal" and Dr. Gladstone's "Constance of Calais," both composers conducting their own works. Mr. Joseph Bennett's beautiful poem, enhanced by the finished elocutionary art of Mr. Charles Fry, was frequently applauded, and Dr. Mackenzie's music was received with even more than usual enthusiasm. North Londoners evidently know a good thing when they hear it—perhaps we ought to say "good things," for there are many in "The Dream of Jubal." To say nothing of the delicate orchestral commentary on the spoken text—in which the tact of the composer is admirably shown—there is the Funeral March and Chorus, which for mingled pathos and dignity will bear comparison with the greatest things of art; there is the magnificent "Gloria," in which the composer's well-known mastery over the difficult art of climax-building is so strikingly shown. Either of these would suffice to distinguish the "Dream" among contemporary productions. The soloists in both works were Mrs. Hutchinson, Miss Lucie Johnstone, Mr. Gordon Fletcher, and Mr. David Hughes. Dr. Gladstone's Cantata has suffered comparative neglect since its production some years ago at Highbury, and was therefore welcome. Its spirited orchestration and melodious charm were fully appreciated, and the work will now, no doubt, be heard more frequently.

MONDAY AND SATURDAY POPULAR CONCERTS.

The first performance we have to notice this month is that of Saturday, February 27, when Mr. Schönberger was the pianist. Beethoven's Sonata in C (Op. 2, No. 3) is not perhaps the most interesting of the earlier Sonatas, but Mr. Schönberger brought out all its good points, playing throughout with welcome neatness, intelligence, and freedom from exaggeration. He was recalled three times, but wisely refused an encore. The concerted works were Beethoven's Quartet in E flat (Op. 74) and Schumann's Sonata in A minor, for pianoforte and violin (Op. 105), the leader being Mr. Straus. Miss Marian McKenzie's vocal selections were interesting. They comprised a new and deeply expressive song with violoncello obbligato, by Mr. Piatti, entitled "Far, far away," being a setting of words by the Poet Laureate, and a quaint sixteenth-century ditty, "At Parting," we believe from the pen of Jacob Birtley.

If the audience at the re-appearance of Dr. Joachim on the following Monday was not so large as usual, the greeting accorded to the great violinist was not less enthusiastic, and he proceeded to justify it by playing with almost all his pristine brilliancy and vigour. It is not too much to say that a finer performance of Beethoven's "Rasoumowsky" Quartet in F (Op. 59, No. 1) has never been heard in St. James's Hall. Max Bruch's expressive Romance in A minor and major (Op. 42) was also very finely played. Miss Agnes Zimmermann rendered Chopin's posthumous Nocturne in E minor and the Ballade in A flat with perfect refinement, affording a valuable lesson to young players; and Madame Isabel Fassett revived an air, "Ritornerai fra poco," by the once celebrated Hasse, in which, however, she was heard to less advantage than in Brahms's "Sapphische Ode" and Mr. Henschel's "The Sunny Beam," the last-named being a charming little song savouring of the old English style. The Concert ended with Haydn's vigorous Quartet in D minor (Op. 76, No. 2).

There was a great crowd at the Concert of Saturday, the 5th ult., but the performance does not call for lengthy

notice. The concerted works were Mozart's ever-welcome Quintet in G minor and Brahms's Pianoforte Quartet in G minor (Op. 25), which for some reason is heard far more frequently than the finer companion work in A (Op. 26). Miss Ilona Eibenschütz, the pianist of the afternoon, gave a chaste if not striking interpretation of Chopin's Andante Spianato in G and the Polonaise in E flat (Op. 22), adding, by way of encore, Rubinstein's Romance in E flat. Dr. Joachim was also encored after his rendering of Leclair's favourite Sarabande and Tambourin. Mr. Hirwen Jones was acceptable in Songs by Schubert, Rubinstein, and Buononcini.

The Concert of Monday, the 7th ult., may also be briefly dismissed. The concerted works were Beethoven's concise but very characteristic Quartet in F minor (Op. 95) and Mendelssohn's Sonata in D, for pianoforte and violoncello (Op. 58), the last-named work gaining an especially fine interpretation at the hands of Miss Eibenschütz and Signor Piatti. The pianist, however, seemed flurried and nervous in Beethoven's last Sonata in C minor (Op. 111), and certainly did not play the work so well as on former occasions. Nevertheless, the audience exacted an encore, to which she responded by giving one of Brahms's minor pieces. Mrs. Helen Trust was very pleasing in songs by Méhul and Bertoni and a charming ditty, "The Moon," by James Hook, the last-named being asked for a second time. The vocalist, however, substituted the old French song "La charmante Marguerite." Dr. Joachim played Bach's unaccompanied Violin Sonata in E (omitting the final *Bourrée*) as he alone can play it.

As Dr. Joachim was engaged at the Crystal Palace on the following Saturday, Mr. Arbos was leader in his place and proved himself in every way an efficient substitute in Beethoven's Quartet in C (Op. 59, No. 3) and the same composer's great Trio in B flat (Op. 97). His solo was a pleasing and characteristic Romance in G, by Svendsen, originally written for violin and orchestra and since transcribed for several combinations of instruments. Mr. De Greef, the pianist of the afternoon, played three pieces by Schumann with perhaps over-refinement. The last of the three was the *Finale* of the "Faschingsschwank aus Wien," for the selection of which the Belgian pianist cannot be commended. The work is justly a favourite and should have been given in its entirety, to the exclusion of the other pieces. Miss Girtin Barnard was acceptable in songs by Brahms and the late Alfred Cellier.

On Monday, the 14th ult., by way of a change, the programme commenced with a novelty. The works of Heinrich von Herzogenberg have not made much way in this country, in spite of the fact that they are for the most part genial and attractive at the first hearing. Speaking of the Quartet in G (Op. 42, No. 3), which was introduced on this occasion, the programme annotator justly says, "Cheerfulness reigns throughout, and the expression of every movement is as frank and engaging as its structure is clear. These qualities may not be fashionable, but they should be acceptable." With this we may agree; but a spirit of pessimism and unrest is abroad and it makes itself felt in musical art as in the more material concerns of life. Returning to the Quartet, the first movement is as frank and free as an opening *Allegro* of Haydn, and the air with variations which follows is noteworthy for picturesque and unlaboured effects. The *Minuet* is wrought out at greater length than usual and is, on the whole, the most interesting section of the work, but the *Finale* is perhaps a little too light and trivial for a work in classical form. Judging from his performance of the Sonata in B flat minor, Mr. de Greef cannot be included in the very narrow list of satisfactory Chopin players. The first three movements were soundly and intelligently rendered, but the weirdness of the *Finale* was scarcely suggested. Dr. Joachim played the Romance from his own Hungarian Concerto and the Concert ended with Beethoven's Trio in D (Op. 70, No. 1). Miss Marian McKenzie repeated the songs by Mr. Piatti and Jacob Birtley which she introduced at the Saturday performance noted above.

The large audience on Saturday, the 19th ult., was doubtless drawn together by Beethoven's Serenade Trio in D (Op. 8), one of the most popular of the master's early works. The other pieces were less familiar to the general public—namely, Brahms's fine, though for the most part sombre, Quartet in A minor (Op. 51, No. 2); Schumann's Sonata in G minor (Op. 22), excellently played by Mr. Leonard Borwick; and Mozart's Sonata in G for pianoforte and violin, one of a set of six composed, or at any rate produced, while the composer was resident at Mannheim, in 1778. The Sonata only contains two movements and is simplicity itself in outline, though not on that account unworthy of the composer. In place of Miss Gherlsen, who was announced as the vocalist but who was unable to sing, Mr. Philip Newbury appeared and gave satisfaction in airs by Handel and Rubinstein.

The Concert of the following Monday is the last we can notice this month. Beethoven's last Quartets are supposed to be "caviare to the general," but, at any rate, there was a full house on this occasion, and the work in F (Op. 135), almost the last utterance of the composer, was not only received with enthusiasm, but the slow movement would gladly have been heard a second time, though Dr. Joachim wisely gave the signal to continue the performance. Later in the programme the great violinist gave his unsurpassable rendering of the famous "Trillo del Diavolo" of Tartini, who, by the way, was born just two hundred years ago—namely, on April 12, 1692. Mr. Leonard Borwick was scarcely heard to the fullest advantage in Chopin's Ballade in F (Op.38), but his brilliant rendering of Mendelssohn's posthumous Prelude in B flat (Op. 104, No. 1) evoked an irresistible demand for a repetition. Mr. Plunket Greene rendered Lieder by Schubert and Schumann and two Old English Songs in a manner that left no loophole for adverse criticism. Schumann's genial Pianoforte Trio in F (Op. 80) completed the programme.

THURSDAY SUBSCRIPTION CONCERTS.

Within the limited time available Schumann was creditably represented on the 3rd ult., at the fourth and last of Messrs. William Nicholl, Septimus Webbe, and Hans Adolf Brousil's Concerts at Princes' Hall. The "Stücke im Volkston," for pianoforte and violoncello, and the Toccata, for pianoforte solo, were the instrumental pieces, between which came the "Spanisches Liederspiel" for four voices (Op. 74). The interpreters of the latter contrasted sketches were Mrs. Dyke, Mrs. Isabel Fassett, Mr. Nicholl, and Mr. B. H. Grove, who succeeded in infusing the requisite character into the delicate as well as the more sturdy numbers of the series. Those which made the deepest impression were the melodious Quartet "Es ist verrathen," the tenor solo "Geständniss," and the concluding four-part "Ich bin geliebt." Messrs. Webbe and Brousil intelligently rendered the opening piece, and the first-named was quite competent to cope with the Toccata. In the second part Mr. Brousil skilfully played an arrangement of Dr. Mackenzie's beautiful "Benedictus" and a "Moto Perpetuo" by Fitzenhagen, whilst the pianist deftly developed the attractive features of Sterndale Bennett's Moderato in E (Op. 11) and Allegro Grazioso (Op. 18). Ambroise Thomas and Gounod respectively supplied the songs for Mr. Nicholl towards the termination of the entertainment. The plan of setting aside the opening section of the Concert for a single composer has been so cordially approved that it has been resolved to continue the policy next season with Beethoven, Rubinstein, Schubert, and Mendelssohn.

WESTMINSTER ORCHESTRAL SOCIETY.

The Concerts given by this enterprising Association are generally interesting, and that of the 16th ult. proved no exception to the rule. To encourage native talent not as yet fully recognized, the Society offered a prize for a new orchestral work, and the adjudicators, Dr. A. C. Mackenzie, Professor J. F. Bridge, and Dr. Hubert Parry, awarded it to Mr. Walter Wesché for a Suite in F, which was duly performed on the above-named occasion. The composer, who has hitherto obtained recognition only through the medium of pianoforte pieces and other minor efforts, has evidently considerable ability, although in the present instance his writing is more noteworthy for refinement than pretentiousness. The Suite is in three short movements, the first of which, entitled a Prelude, has a pastoral flavour. The next, in D minor, has the character of a rustic dance;

but the third is commonplace and unworthy of association with the preceding sections of the work. Mr. Wesché scores with taste, and his Suite evidently pleased, for he received a hearty call to the platform. Mr. Stewart Macpherson's capital orchestra was likewise heard in Haydn's Symphony in B flat, best known in this country as No. 9 of the Salomon set; the late Sir George Macfarren's somewhat *rococo* Overture to "Romeo and Juliet," and Dr. A. C. Mackenzie's beautiful "Benedictus" and the Courante from the music to "Ravenswood." The last two pieces were conducted by the composer, who was recalled and applauded with enthusiasm. Madame Anna Lang, a young lady violinist, proved herself fairly able to cope with the difficulties of Mendelssohn's Concerto, her reading of the work being excellent, though at times her execution was not all that could be desired. The vocal pieces contributed by Madame Emily Spada and Mr. Philip Newbury were well rendered and gave the requisite variety to the programme.

MR. EDGAR HADDOCK'S CONCERTS.

On Monday afternoon, February 29, the able Leeds violinist, in conjunction with Madame De Pachmann, completed their arduous and self-imposed task of playing the whole of Beethoven's ten Sonatas for pianoforte and violin, the works given on this occasion being those in C minor (Op. 30, No. 2) and G major (No. 3), the "Kreutzer" Sonata (Op. 47), and the final Sonata in G (Op. 96). While giving full credit to both artists for their zealous and, for the most part, admirable interpretation of the Bonn master's Sonatas, it cannot be denied that the performances proved very trying to the listener, owing to the want of relief. A vocal piece between each instrumental work would have afforded the requisite variety and greatly heightened the effect.

On Monday, the 7th ult., Mr. Haddock gave a so-called "Musical Afternoon," in which he again enjoyed the valuable co-operation of Madame De Pachmann; but on this occasion the programme was miscellaneous and far more easy of appreciation. The two artists were associated in Schumann's Sonata in A minor (Op. 105) and Grieg's in G (Op. 13), both works being excellently rendered. Madame De Pachmann delighted the intelligent portion of her audience by the refined and highly finished interpretation she gave of Schumann's "Etudes Symphoniques," and she also appeared to advantage as a composer in a charming Romance in E for violin, dedicated to Mr. Haddock. Raff's Cavatina was played by Mr. Haddock on a Stradivarius fiddle belonging to a relative and styled by someone the "Emperor." It was also rashly described as the finest violin in the world, but we failed to detect anything in the quality of tone which could justify so high-sounding a title. Some vocal pieces were pleasantly sung by Miss Effie Thomas.

MR. ALGERNON ASHTON'S CONCERT.

Mr. Ashton gave a Concert consisting entirely of his own compositions, at Princes' Hall, on the evening of Wednesday, the 16th ult. The programme was very well arranged for its purpose, the opening and closing works being, as regards their nature and date of production, well chosen to exhibit the composer's early and latest style. They were a Trio in A for pianoforte, violin, and violoncello, and a Quintet in E minor for pianoforte and strings. From these works it is not difficult to perceive that Mr. Ashton is emphatically a writer for the pianoforte, not because he gives the lion's share to that instrument—to do him justice, he obviously aims at the strictest impartiality—but because he writes for the pianoforte with so much more skill, freedom, and sympathy than we find in his passages for the strings. It is probably for this reason that the late Quintet strikes one as inferior to the earlier Trio. Some Fantasiestücke for violin and pianoforte, though simpler, are more pleasing works, and may be recommended. But Mr. Ashton is heard at his best in his Irish Dances for pianoforte duet, which are thoroughly charming compositions that would probably enjoy considerable popularity if they were a little easier to play. His songs, seven of which were sung by Miss Fillunger, are also excellent specimens of his art—the words admirably chosen, the sentiment carefully expressed, and the melodies on the whole alike appropriate and pleasing. The two entitled "Frühling" and "Letztes Gebet" may be singled out for especial mention, the former having been warmly encored. In the concerted pieces the strings were played by Messrs. Jasper and Wallace Sutcliffe, Alfred Hobday, and W. H. Squire. In the Irish Dances Mr. E. H. Thorne joined the composer. There was a large and appreciative audience.

DR. PARRY'S MUSIC TO "THE FROGS."

The music composed by Dr. Parry for the performance of "The Frogs" of Aristophanes at Oxford exhibits the composer in an aspect with which the public at large have not been hitherto familiar. The University Dramatic Society resolved not to attempt the task of reproducing the play of Aristophanes. They were content with the easier task of bringing out a burlesque of the Athenian poet's work, with a vast amount of very modern allusions and comic business thrown in. The result was a capital farce which completely carried the audience away. This fact must be carefully remembered in considering the music, as it explains much that would be otherwise inexplicable. The work is divided into seventeen numbers, of which five—the Overture, a Funeral March, a Barcarolle, an *Entr'acte*, and the Introduction to Act III.—are instrumental, and the remainder for chorus. Probably, from the musician's point of view, the really interesting thing in the whole is the bright and genial Overture. When this is over and the curtain once up, the music is adapted, and adapted with remarkable skill, to the view of Aristophanes emphasized by those who were responsible for the stage management. Finding that he had to write music for a farce, Dr. Parry would seem to have entered heartily into the spirit of the enterprise and written his music after the fashion of the conductors who string together familiar airs for pantomime music. But though the auditor was astonished to hear the strains of such tunes as the "Boulanger" March and the "See-Saw" Waltz, it is hardly necessary to add that the melodies known to Dr. Parry include far more than the ordinary theatre musician's *répertoire*, and as he lays hands on any composer's ideas that happen to suit his purpose and gives them a genial application to the situation, the result is that a musician is constantly appealed to by some quaint introduction of a familiar theme. The second subject of Romberg's "Toy" Symphony serves for the Chorus of Frogs, while the "Hell" motive from Stanford's "Eden" fitly introduces Dionysos to the lower world. Later on in the work a graceful compliment is paid to Sir Arthur Sullivan by the introduction of a phrase from "Ivanhoe," when the chorus mention "the man who, of all in this age, has written the most beautiful melodies." The famous competition between Æschylus and Euripides in the latter part of the play furnished the composer with a splendid opening, of which he has made the best use. Æschylus he has identified musically with Beethoven, while Meyerbeer does duty as the representative of Euripides. The particular themes employed are "Nobil Signor," the opening of Beethoven's C minor Symphony, and the celebrated melody at the close of the Choral Symphony, and the general result can only be described as irresistibly funny.

Of the performance there is little to be said, so far as the music is concerned. The chorus obviously knew more of music than they knew of Greek, and sang much better than they danced. It was stated on the last night that Mr. F. C. Woods, of Exeter College, had done almost all the training of the chorus, and their performance did him great credit, especially as the postponement of Term materially shortened the time available for practice. The whole performance was wonderfully animated, nothing like a hitch was to be detected anywhere, and "waits" were conspicuous by their absence. If, when the charm of the moment was over, it occurred to some pedantic minds to question whether it was worth while to keep a University Dramatic Society to burlesque the works of ancient authors, and to employ an eminent composer on musical punning, the sternest critic could not deny that he had witnessed a charmingly amusing piece, and must have admitted that he owed a debt of gratitude to those who had contrived in this serious age to provide him with nearly three hours' continuous entertainment.

OLD ENGLISH MUSIC.

Mr. Arnold Dolmetsch, encouraged by the interest shown in his Concert of Chamber Music by English composers of the sixteenth and seventeenth centuries, given in December last, has instituted a series of four Concerts of the same type. The first of these took place at No. 20, Fitzroy Street, W., on February 27, and, it is gratifying to add, was very well attended. To connoisseurs Mr. Dolmetsch is, of course, well known as an earnest worker in the cause of music of the early English school, and it is not necessary to enlarge upon the admirable manner in which he and his coadjutors acquit themselves. But, in the interest of a wider circle, it may be as well to mention that the *répertoire* of these Concerts is drawn principally from the Suites, Fantazies, In Nomines, &c., which were the delight of our forefathers at a period when, as a nation, we were more truly musical than now; and that they are performed upon the instruments for which they were written—viz., the viols, harpsichord, and lute. It will be apparent that here is a rare opportunity for cultivating a knowledge of an unjustly neglected branch of national art. Indeed, the absolute ignorance on this subject which so generally prevails would be a cause of amazement were it not remembered that these works, though so truly native, still remain in manuscript and in libraries where they are more or less inaccessible to any but such enthusiasts as Mr. Dolmetsch. But if we are really a "musical nation" why do we leave the best works of our old masters unprinted? Surely it is time this reproach was removed. In what esteem these compositions were held two centuries ago may be gathered from the words of a contemporary author, "That to set them (the Suites, &c.) forth according to their true praise, there are no words sufficient in language; yet what I can best speak of them shall be only to say that they have been to myself (and many others) as divine raptures, powerfully captivating all our unruly faculties and affections (for the time), and disposing us to solidity, gravity, and a good temper, making us capable of heavenly and divine influences." Miss Florence Monk sang with much refinement of style three songs by Henry Lawes—two from "Comus," to the accompaniment of viol d'amore, viol da gamba, and harpsichord, and a charming version of Herrick's lines, "About the sweet bag of a bee," the lute accompaniment to which was skilfully played by Mr. Dolmetsch. A second Concert was given on the 19th ult. by the same artists, assisted by Mr. F. A. Fuller Maitland, who played on the harpsichord with perfect taste and skill Bull's "St. Thomas Wake," from "Parthenia," and (in response to an encore) the same composer's "King's Hunting Jigg." The remaining Concerts take place on the 23rd inst. and May 14.

MR. G. A. CLINTON'S CONCERTS.

Out of evil good sometimes springs, and a case in point is the establishment of the above-named enterprise at the Steinway Hall, as it is due entirely to the split between Mr. Clinton, the eminent clarinettist, and the artists associated with him on the one part, and the Wind Instrument Chamber Music Society on the other. There is no occasion to deal further with a matter that has been fully explained; enough that musical London is richer by another series of Concerts, and a capital start was made on Tuesday evening, the 8th ult. The first piece in the programme was Hummel's Septet, a work at one time enormously popular, but now rarely heard. It is, however, quite worthy of occasional revival, and it was particularly well rendered on the present occasion. Spohr's Nonet, which closed the scheme, is also only performed at infrequent intervals; and a third interesting piece was an Aubade for five wind and five stringed instruments, by Edouard Lalo. This is a charming and daintily scored little work in two movements, the second of which was encored. By way of variety, Mr. Sauret and Mr. Cusins introduced a pleasing old Sonata in G, by Porpora, for pianoforte and violin, or, more accurately speaking, for violin with pianoforte accompaniment. Mrs. Hutchinson, for whom indulgence was claimed unnecessarily, rendered some vocal selections with her customary taste.

MR. HARTVIGSON'S RECITAL.

Admirers of Liszt's music are apparently not so few and far between as some would have us believe, for the Princes' Hall was well filled on the afternoon of the 16th ult., when Mr. Anton Hartvigson gave a Pianoforte Recital composed entirely of the Weimar virtuoso's music, and the audience listened attentively and with evident appreciation to a lengthy programme. The Recital commenced with the Concerto Pathétique in E minor for two pianofortes, an extraordinary and rhapsodical work, though containing some very beautiful ideas well worthy of more consistent development than the composer accords them. In this and in the transcription of the Symphonic Poem "Mazeppa" the Recital-giver had the able assistance of his brother, Mr. Fritz Hartvigson. The rest of the programme consisted of solo pieces, including the discursive Ballade in D flat, the brilliant Polonaise in E, and various minor pieces, all more or less in the bravura style. The pianist rendered full justice to his arduous task, playing throughout the afternoon with combined intelligence and technical accuracy.

LENTEN SERVICES.

There is ground for satisfaction in the fact that the authorities regulating the musical arrangements in our principal churches are not, as a rule, slavish copyists. A number of works suited to the prescribed penitential period are at command, and year by year the variety offered increases. St. Anne's, Soho, however, while under the charge of Canon Wade, won such an honourable reputation for extending metropolitan knowledge of Bach's "Passion Music according to St. John," that the present rector, the Rev. J. H. Cardwell, is justified in remaining faithful to this touching illustration of the Divine Tragedy. At the first performance this year (4th ult.) the solo parts were sung with discretion, and a small orchestra was led by Mr. Ellis Roberts. Messrs. H. W. Davies and E. Naylor were at the organ, and Mr. E. H. Thorne conducted. The choruses were rendered with commendable respect for light and shade, and in the interspersed chorales the congregation joined with much greater heartiness than was formerly the case. This speaks well for the growing appreciation of the mighty Bach.

The Lenten Musical Services prepared by Canon Barker, at Marylebone Church, have consisted of the "St. John Passion" of Bach and Sir John Stainer's "The Crucifixion." The history of the latter is peculiarly associated with Marylebone Parish Church, and its alternation each Thursday with the Leipzig Cantor's setting of the fourth Evangelist's narrative has brought large and reverential assemblages. Neither work has suffered by such close companionship, because the century and a half that separates them has wrought vast changes in ideas and methods. This is one of those few instances, indeed, in which the ancient and the modern go exceedingly well together. They do not retard but help each other, more particularly when they are introduced in a manner that invests both with the utmost dignity. The efficient choir, numbering nearly ninety, have bestowed upon their labours an amount of care alike creditable to judgment and conscientiousness. Their trainer is Mr. William Hodge, who of course conducts, whilst Mr. Herbert Hodge officiates at the organ with admirable tact. Messrs. Francis Lloyd and Thomas Sweeney have sung the tenor and bass solos respectively.

THE WAGNER SOCIETY.

Mr. William Ashton Ellis gave, on February 23, at Trinity College, London, the first of two Lectures on Richard Wagner's "Art-work of the future." After briefly sketching the progress of European events from 1832 to 1849, Mr. Ashton showed how Wagner's writings in "Art and Revolution," and in the work under consideration, both of which were produced during the period named, had been influenced by the spirit of the time and the philosophies of Hegel, Feuerbach, and Schopenhauer. Wagner, the lecturer said, never felt contented with his own ideas unless he could find them echoed in the mind of some great man. In "Art and Revolution" Wagner might be said to

have collected his materials for "The Art-work of the future." In the latter, he went into details and spoke, not, as had been stated, of "The Music of the future," but of the time when conditions inimical to the progress of art should be removed. If Wagner had been an Englishman or an American he would probably have set forth his scheme as Mr. Bellamy had done in "Looking Back"; but, being a German, and the German mind inclining to the philosophical form, Wagner naturally adopted the latter method. It was, however, interesting to notice the great similarity which existed between the theories advanced in "Looking Back" and the art-work of the future; both works were based on the idea of an association of men in which individualism should have free play.

In the course of the discussion which followed, Mr. Ashton said that Wagner had directed that his autobiography should not be published until thirty years after his death, and that therefore his son, Mr. Siegfried Wagner, who was the possessor of the MS., would not publish it for another twenty years.

ROYAL COLLEGE OF MUSIC.

The Concerts of the pupils of the Royal College during the past month have all consisted of chamber music and songs, the only orchestral Concert being fixed for the 24th, too late for notice in our present number. They have also all been given in the afternoon, a fact which has no doubt helped to cause a somewhat smaller attendance. The Concert on the 3rd ult. brought two part-songs by Mr. Chas. Wood, an ex-scholar of the College, "Full fathom five" and "O Hemlock Tree," the first of which is very cleverly written and very charming, the second being less original. These were sung by the choral class, conducted by Professor Walter Parratt. Miss Maud Branwell distinguished herself by an excellent performance of Chopin's Concert-Allegro in A (Op. 46). Beethoven's early Pianoforte and Violin Sonata in D (Op. 12, No. 1), nicely played by Miss Gwendoline Toms and Miss Frances O. Chew, began the Concert, which finished with Haydn's Quartet in D (Op. 76, No. 5).

At the third Concert (7th ult.) each pupil gave a specimen of his or her capacity in that second branch of study which, by the rules of the College, each must select. These, however, are performances for study only and it would not be fair to make them subjects of criticism. We refer to one piece only, Grieg's Ballade for pianoforte (Op. 24), played (and very well played) by Mr. Richard Walthew, because, being a student in composition, he has no opportunity of appearing at the regular Concerts.

The third Concert (the 17th ult.) began with a Haydn Quartet (Op. 77, No. 2), and concluded with Brahms's Pianoforte Quintet in F minor, played by Misses Amy Grimson (pianoforte), Jessie Grimson, Lilian Wright, Leonard Fowles, and Maud Fletcher. The young performers have not yet quite grown up to the comprehension of this masterpiece, but it was creditably given, especially as regards the *Scherzo*. Mr. Ernest Hopkinson's playing of Bruch's Romance for violin was promising, but Miss Charlotte Russell sang MacCunn's fine song "At the mid hour of night" without any evident appreciation of its passion, quite missing the author's climax.

ROYAL ACADEMY OF MUSIC.

A very interesting, though, some consider, not altogether successful, experiment was made at the Students' Chamber Concert, given on February 29, at St. James's Hall. Bach's Magnificat was given—to quote the programme—"as nearly as possible under the conditions and with the resources intended by the composer." We fancy that a substitution of "available to" for "intended" would have disarmed criticism, and probably have been more in accordance with facts. Assuming the composer's intentions, however, to have been realised under those "conditions," we are so little disposed to cavil at the experiment that we wish Mr. Corder had gone farther still and given us the work *exactly* as Bach performed it. Such reproductions are of the greatest possible educational value, and no concessions to outside opinion should be allowed to influence those in authority. Fearing to go too far and produce a weak effect, Mr. Corder caused each of the vocal parts to be sung by five voices instead of three, and each of the string parts by four instruments instead of one. Now, as soon as considerations of effect are allowed to weigh it is obvious that different views will prevail; and not even an Academy professor can please everybody. Considering the difficulties of the work, those concerned in grappling with them must be held at least to have deserved success. We regret that considerations of space prevent our insertion of their names. Several vocal and instrumental pieces followed the Magnificat, serving to reveal much promising talent and the fruit of careful and well-directed study. The programme contained valuable and instructive analytical remarks on each movement of the Magnificat, presumably from the pen of Mr. Corder.

GUILDHALL SCHOOL OF MUSIC.

Since the death of the lamented Principal, Mr. H. Weist Hill, the excellent educational work carried on at this establishment has not been permitted to languish, and the operatic class, which has been placed under the direction of Mr. Hermann Klein, has evinced special signs of vitality. Mr. Hill had chosen Auber's "Fra Diavolo" as the next opera in which the young people should demonstrate their embryonic talents for lyric drama, and whatever may be said with regard to his selection it was the duty of those he left behind to loyally carry out his desires; and accordingly a series of performances of this lively, and at one time very popular work, was given at the School during the week ending the 19th ult., the last of which was attended by the Lord Mayor, the Lady Mayoress, and other civic magnates, together with a considerable number of musicians interested in this particular form of art. The work was given with a degree of smoothness which reflected great credit on Mr. Klein, who must have assiduously drilled his forces in order to attain such satisfactory results. The principals were Mr. Wilfred Acfield as the courtly brigand, Miss Jessie Bradford as *Zerlina*, Mr. J. A. Ellerton and Miss Annie Fisher as *Lord* and *Lady Allcash*, Mr. Patrick O'Connor as *Lorenzo*, Messrs. H. Land and C. Hinchcliff as the vagabonds *Beppo* and *Giacomo*, and Mr. Fred. Vigay as the innkeeper *Matteo*, all of whom evinced sufficient ability to justify words of commendation which should encourage them to persevere with their operatic studies.

GRESHAM COLLEGE.

Professor Bridge delivered his Hilary series of Lectures at the above College on February 29 and the 1st, 3rd, and 4th ult. The first two were entitled "A talk about the wood-wind of the orchestra," and contained much practical information concerning the tone colour, compass, and capabilities of these instruments and the manner in which they had been used by the great composers.

The interest and value of the Professor's remarks were much enhanced by illustrations given on the various instruments as they were referred to, and by the performance of admirably selected excerpts for the instruments in divers combinations, skilfully played by Messrs. Wood, Horton, Draper, and Cordwell (students of the Royal College of Music), and Messrs. C. and H. Spottiswoode, under the direction of Mr. J. E. Borland.

The subject of the third Lecture was the form of the Overture. This form, the Professor said, although having much in common with that of the Symphony, differed from it in several important details. Both forms had the same origin; but while the symphonic form in its development entered on a separate existence, that of the Overture became increasingly dependent on another existence—the operatic Overture on the opera itself, and the Concert Overture on some subject heroic or scenic, the musical description of which it was its mission to portray. Technically, the Overture chiefly differed from the first movement of a Symphony in there being no repetition of the first part and the free Fantasia portion being less extended. The Professor then briefly traced the gradual development of this form from the nine bars "to be played three times," affixed by Monteverde to his opera of "Orfeo," to the Overtures and Preludes of Wagner.

Amongst the examples played by the Misses Grimson—Royal College students—at this Lecture was the Overture to "Bonduca"—*i.e.*, "Boadicea," written by Purcell in 1695 and remarkable as anticipating Gluck by about fifty years in connecting the Overture with the characters of the piece it preceded.

At the concluding Lecture the Professor gave a most interesting sketch of the life and works of John Jenkins, the "little man with a great soul," who was born at Maidstone in 1592, and by whom for nearly half-a-century "the private music in England was in great measure supplied." He also helped to introduce the violin in place of the viol and published, in 1660, "twelve Sonatas for his violin and a bass, with a thorough bass for the organ or theorbo," the first of the kind produced by an Englishman. These enjoyed great popularity and were reprinted four years after in Amsterdam. Examples of Jenkins's music were contained in the libraries of the British Museum, Christ Church, Oxford, and Gresham College. In the first-named there was a MS. book containing twenty-one "Fancies," the notes in which were made heart shape, and the pages profusely illustrated by small pen and ink sketches. A work edited by Playford, entitled "Select Ayres and Dialogues," contained two excellent examples of Jenkins's vocal music, full of bright melody and expressive modulation. It was too often thought that the Church was the only protector and encourager of music, and many people imagined that the anthems of Orlando Gibbons were fair specimens of all the music of his period. But this was not so. In the music of Jenkins there was a melodic grace and pleasant, well-defined modulations which were not to be found in much of the church music of his time. His writings, moreover, were more harmonic than contrapuntal, and in the "Dialogues" mentioned above he was both dramatic and humorous. The Hon. Roger North, the author of "Memoirs of Music," and who knew him intimately, said "It is supposed that when he first began to compose he followed in the track of the most celebrated masters and consequently his style was as theirs, solemn and grave. I have seen an 'In Nomine' of his of six parts, most elaborate, but his Lute and Lyra-viol wrought so much upon his fancy, that he diverted to a more lively air, and was not only an innovator, but became a reformer of musick; his fanceys were full of ayery parts . . . and all that he did until his declyning age was lively, decided and (if I may be credited) capricioso." Elsewhere this writer said: "He was one of the Court musicians, and once was brought to play upon the Lyra-viol afore King Charles I., as one that performed somewhat extraordinary; and after he had done, the King said 'he did wonders upon an inconsiderable instrument.' After the Court was disbanded, he left the towne and passed his time at gentlemen's houses in the country where musick was of the family, and he was even courted and never slighted, but at home wherever he went. And in most of his friends' houses their was a chamber called by his name, for beside his musicall excellencies he was an accomplished ingenious person . . . and wherever he went was always welcome and courted to stay. Even in his extreme old age, when as to Musick he was almost *effete* and withall obnoxious to great infirmitys, he was taken care of as a friend, and after having spent some of the last years of his life with Sir Philip Wodehouse, he dy'ed at Kimberley, in Norfolk, and not poor but capable to leave, as he did, handsome remembrances to some of his friends."

During the delivery of this Lecture a most interesting selection of Jenkins's vocal music was sung by Mr. Dan Price and choristers from Westminster Abbey, and several instrumental excerpts were cleverly played on viols and a viol da gamba by Mr. Dolmetsch and his pupils. As on previous occasions, the Lectures were attended by crowded audiences.

THE ROSSINI CENTENARY.

The centenary of the birth of Gioachino Rossini, which occurred on February 29 last, was celebrated, either by theatrical or Concert performances, at most of the leading musical centres of the Continent. At Pesaro, the native place of the Maëstro, a special commemorative Concert was given by the pupils and professors of the Musical College bearing the composer's name; while the house in which he first saw the light, and which has recently been acquired by the municipality of Pesaro, was opened with appropriate ceremonies as a "Rossini Museum," containing already a number of interesting *souvenirs* of the master. As regards other parts of the composer's native country, special performances took place, notably at Milan, Naples, Turin, and Florence. At the latter town a number of Musical Societies went in procession to the church of Santa Croce, where the remains of Rossini have found their final resting-place after their removal from the French capital, and decorated his tomb with wreaths and other floral offerings. An interesting and entertaining volume of the master's letters has just been published by order of the Italian government to grace the special anniversary, while literary contributions innumerable concerning his life and works have appeared in the press-organs both in Italy and elsewhere. Particularly attractive in the latter category is the special supplement to the *Gazetta Musicale di Milano*, of February 29, which, in addition to much opportune matter, biographical and otherwise, concerning the master, contains a number of well-executed portraits and other pictorial representations, as well as some most interesting *fac-simile* reproductions.

At Paris, with the musical life of which capital the Italian master had been so closely and for so many years associated, the centenary was worthily and appropriately celebrated by a special representation at the Opéra of "Guillaume Tell," Rossini's *chef-d'œuvre*, which had been expressly written for the institution in question, and which has, moreover, exercised a considerable influence upon the style and the development of the French grand opera generally. The house was, as a matter of course, crowded, and the performance worthy of the first lyrical stage of France; the principal vocal interpreters being MM. Duc (*Arnold*) and Berardi (*Guillaume*); Mesdames Bosman (*Mathilde*), Deschamps (*Hedwige*), and Bréval (*Jemmy*), while the minor parts were all filled by competent artists. The incidental ballet was likewise made a special feature of, the two leading *danseuses*, Mdlles. Mauri and Subra, assisting in the spectacle. Another highly interesting celebration of the centenary took place at the residence of Madame Alboni, the famous *prima donna* of former days; and the personal friend of Rossini, in some of whose operas the gifted artist had found the parts best suited for the display of her peculiar powers. A number of friends, chiefly belonging to the artistic world of the capital, assembled at the *salon* of the lady, to listen to an admirable concert performance, including the rendering, on the part of Madame Alboni herself, of the well-known *rondo* in "Cenerentola," which, as ear-witnesses declare, was marked by all the charm of her more youthful days. A very special feature of this semi-private celebration was also the Recital, with admirable effect, on the part of M. Baillet, the eminent member of the Comédie Française, of an Ode written for the occasion by M. Georges Boyer, and from which we may quote the two concluding verses, viz. :—

Ce n'est pas assez d'honorer la mémoire
De celui qui, certain de l'immortalité,
Fut jaloux de mêler aux palmes de sa gloire
Ta fleurette embaumée, ô sainte charité !

Rossini, ta bonté ranime ceux qui pleurent,
Maître, si l'on t'admire, on te bénit aussi.
Comme tes chants divins, tes bienfaits nous demeurent,
Tu fus très grand, salut ! Tu fus très bon, merci !

OBITUARY.

A painful shock went through the musical world on Monday, the 21st ult., when it was ascertained that a gentleman who had thrown himself in front of an advancing train at the West Hampstead Station on the previous evening was no other than the esteemed composer, Mr. Arthur Goring Thomas. It appears that the weak health which Mr. Thomas had suffered more or less during the forty years of his life, in addition to more than one unfortunate accident, had resulted in a tendency towards suicidal mania, and to his immediate friends the final catastrophe was by no means so unexpected as it was to those who knew him only as a gifted musician. Like many others who have gained name and fame in the art,

Mr. Thomas was destined for other pursuits, but was drawn towards music by natural inclination, and his first period of serious study was at Paris, under M. Emil Dwand. Here his style as a composer was formed, and though he worked afterwards for three years at the Royal Academy of Music, under such representative musicians as Sir Arthur Sullivan and Mr. Ebenezer Prout, the lighter graces of the modern French school were to the last reflected in his compositions. This tendency was displayed in his Cantata "The Sun Worshippers," produced at the Norwich Festival in 1881, and still more in his Opera "Esmeralda," which saw the light two years later, under the auspices of the Carl Rosa Company. This was the most successful effort of the deceased composer, and the work has gained favour both in Germany and America. But in the opinion of good judges there is much finer music in "Nadeshda," produced two years later, although, unfortunately, this opera is based upon a less interesting libretto. In 1887 an agreeable Ballet Suite from the pen of Mr. Thomas was produced at Cambridge, and he was the author of a large number of elegant and charming songs. At the time of his death he was under commission to write a grand opera for Mr. D'Oyly Carte and a short choral work for the next Leeds Festival. These will never see the light, but Mr. Thomas has left sufficient to entitle him to a place among the band of earnest musicians who have done so much of late to restore the prestige of England as a musical nation, and to cause deep and widespread regret for the tragic and premature termination of his career.

We regret to record the death, on the 14th ult., of Mr. Frank H. Bodda, at the age of sixty-nine. Mr. Bodda was very highly esteemed, both as a teacher of singing and for his amiable qualities. He married, rather late in life, Miss Louisa Pyne, the eminent operatic soprano, and with her established and successfully carried on a singing academy at his residence, 85, Cambridge Gardens, North Kensington.

The death is announced, at Liverpool, of the Rev. James Kelly, whose long disputes and litigation over the question of organists and choir expenses with the Corporation are fresh in the memory. The deceased was verging upon ninety years of life, and had been Incumbent of St. George's Church, Liverpool, for about half-a-century.

On the 11th ult., at Somerville, Tiverton, Devon, Caroline, widow of Alexander Robert Reinagle, formerly of Oxford, aged seventy-four.

The death, in his seventy-sixth year, is announced of the Chevalier Raphael Costa, only surviving brother of the late Sir Michael Costa. He was secretary to the Italian Consulate in London, was an excellent pianist and singer, and spoke six or seven modern languages fluently.

Mr. Frederick Kingsbury died from paralysis on February 29, in his seventy-seventh year. He was best known as a teacher, but had composed several vocal and instrumental works, and conducted Promenade Concerts at the Agricultural Hall in 1868.

The following deaths, not yet recorded by us, have occurred during the past three months abroad, viz.:—

On January 4, at Cassel, Marianne Spohr, widow of the celebrated composer, an excellent pianist, aged eighty-seven.

On January 5, at Paris, Nicolos Eugène Gand, celebrated violin maker, aged sixty-seven.

On January 8, at Florence, Baldasarre Gamucci, composer of Church music, aged sixty-nine.

On January 10, at Vienna, Lelia Risley, the young American contralto, who made her *début* last year at Covent Garden Theatre; a pupil of Madame Marchesi.

On January 14, at Berlin, Julius Stahlknecht, excellent violoncellist, for many years member of the Royal Orchestra, aged seventy-five.

On January 14, at Dresden, Ferdinand Friedrich, composer and esteemed pianoforte teacher.

On January 18, at Brussels, François Riga, Belgian composer, aged fifty-two.

On January 18, at Geneva, Hugo de Senger, composer, Musical Director of the Société de Chant Sacré and Professor at the Conservatoire, aged fifty-six.

On January 25, at Copenhagen, Julius Salomon, popular operatic tenor, aged fifty-four.

On January 26, at Cassel, Carl Scheel, founder of the firm of pianoforte manufacturers.

On February 18, at Leipzig, J. F. Pester, violoncellist, for many years member of the Gewandhaus orchestra, aged fifty-six.

On February 19, at Moulins, Charles Duvois, Organist at the Cathedral of that town, composer and author of an able "Méthode pour accompagner le Plain-chant," aged seventy.

On February 20, at Vienna, Rosa Czillag, once celebrated operatic singer, Hungarian by birth, aged fifty-eight.

On February 21, at Munich, Friedrich Niest, an esteemed professor of the pianoforte, teacher of Madame Sophie Menter, at an advanced age.

On February 22, at Milan, Cipriano Pontoglio, composer of operas and church music, aged sixty-one.

On February 25, at Cologne, Georg Joseph Japha, excellent violinist and professor at the Conservatorium, aged fifty-seven.

On February 27, at Hanover, Louis Oertel, music publisher, excellent performer on the clarinet, aged sixty-seven.

On February 28, at Heilbrunn, Carl Friedrich Schmidt, chief of the well-known firm of antiquarian musicsellers, aged sixty-five.

On February 29, at Vienna, Moritz Laufer, highly esteemed teacher of singing, aged sixty-seven.

On the 4th ult., at Davos, Johannes Schubert, talented pianoforte virtuoso.

On the 11th ult., at Paris, M. Lauwers, operatic baritone of the former Théâtre Lyrique and the Opéra Comique, and much esteemed also as a teacher.

On the 17th ult., at New York, Max Strakosch, the well-know impresario.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

At the Concert of the Choral and Orchestral Association given in the Town Hall on February 27, a sacred Cantata, entitled "The Paraclete," by Mr. G. Halford, the Conductor, was performed. It is a musicianly composition and was very well executed, the soloists being Miss Laura Taylor, Mr. Hamlyn Crimp, and Mr. C. W. Thomas. There was a complete orchestra, and Mr. Perkins presided at the organ. At the same Concert Dr. Rowland Winn played Beethoven's Third Pianoforte Concerto (Op. 37) in C minor. This was the first time the work had been given in Birmingham.

The last of the Concerts for the present season of the Festival Choral Society took place in the Town Hall on the 10th ult. The programme consisted of Dvorák's "Requiem" and Sullivan's short Oratorio "The Prodigal Son." There was a large audience, in spite of the terrible weather, and the work of the Bohemian master excited the liveliest interest. A second hearing of the "Requiem" strengthens the opinion that the composer executed his task almost purely from the liturgical standpoint, and with a profound faith in the truth and power of the text. That seems the aspect from which to judge the composition, as it also appears to explain the wailing motive which, like a cry of fear, pervades the whole. But those not in sympathy with such a view could appreciate the variety and richness of the scoring and the wealth of harmonic and melodic details lavished upon the work. The fugue "Quam olim Abrahæ" went with extraordinary vigour, and the difficulties of the "Pie Jesu" were entirely surmounted, the performance in this respect being superior to that of the Festival in October last. The orchestra was complete and admirably efficient, and the vocal quartet of soloists—Miss Fanny Moody, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Watkin Mills—left no loophole for criticism. Mr. Stockley conducted, and Mr. Perkins officiated at the organ.

The Midland Musical Society gave a performance of Haydn's "Creation" in the Town Hall on the 12th ult. The principals were Miss Ada Ludlow, Mr. J. T. Birch, and Mr. W. Pearson, who, with the band and chorus, contributed to a very creditable performance. Mr. H. M. Stevenson conducted.

A new Society formed at Handsworth gave its first Concert on the 14th ult., in the Victoria Hall, Aston, when

Romberg's "Lay of the Bell" and a miscellaneous selection formed the programme. Mr. Russell Crompton conducted, and Romberg's pleasing, but now somewhat neglected, work went very well. Mrs. Crompton, Miss Lizzie Preston, Miss Wiseman, Mr. J. M. Swingler, and Mr. T. Horrex were the soloists.

Cowen's "Sleeping Beauty" formed part of the programme of the concluding Concert of Mr. Halford's Association, on the 26th ult.

The last of Messrs. Harrison's Concerts took place in the Town Hall on the 7th ult., Sir Charles Hallé's orchestra then paying its annual visit to this city. The interest of the Concert centred in the Symphony in D (No. 2) of Brahms, performed here for the first time. It was given in magnificent style and created a great impression. "Le Carnaval Romain," of Berlioz, was another novelty, and was finely played.

Miss Fanny Davies gave her sixth annual Concert in the Masonic Hall on the 15th ult. She was assisted by Dr. Joachim and Signor Piatti, a combination that drew an enormous audience, filling the hall at reserved prices.

The choir of Carr's Lane Chapel, directed by Mr. W. Humphries, gave a Concert for a charitable purpose on the 17th ult. Stainer's Cantata "The Daughter of Jairus" was very effectively rendered by the choir.

Mr. Charles Lunn gave his seventeenth Pupil Concert in the Town Hall on the 19th ult., with very successful results. A large number of pupils assisted, and variety was afforded by the singing of part-songs by Mr. Randell's choir. Mr. William Sewell officiated as accompanist.

A well-known Birmingham Organist, Mr. T. H. Davis, was ordained a Deacon of the Church of England at St. George's, Edgbaston, on Sunday, the 13th ult. He has been appointed Curate of St. Mary's, Warwick. Within the last dozen years no fewer than four local organists have taken Holy Orders.

The Meister Glee Singers, assisted by the Fraser Quintet, gave a Concert in the Town Hall on the 21st ult.

Mr. J. W. Turner concluded his season of opera at the Grand Theatre on February 27. It lasted for eight weeks—a record here—and was highly successful. Balfe's "Siege of Rochelle" was revived, and the last performance consisted of Bellini's "La Sonnambula."

A Sacred Concert was given in the Town Hall, Dudley, on Sunday, February 28. Mr. Hingley, M.P., presided, and gave an address on Sunday Observance, remarking that he looked upon these Concerts as being really continuations of the religious services of the churches and chapels. A fortnight later Mr. J. Hill gave the first of a series of Organ Recitals, to be continued monthly, in Oldbury Parish Church.

MUSIC IN BRADFORD.

(From our own Correspondent.)

Several very attractive musical events have taken place of late at Bradford. The old Choral Society gave its second Concert of the season on February 26, with results upon which the resuscitated organisation may fairly congratulate itself. The works performed were Rossini's "Stabat Mater" and "The Hymn of Praise." Miss Maggie Davies, Miss Sarah Berry, Mr. Houghton, and Mr. W. Thornton were the principals. Mr. H. Robertshaw was the Conductor, Mr. Widdop was the Organist, and Mr. W. Rees led the band.

The Bradford Festival Choral Society gave Dr. Joseph Bridge's dramatic Cantata "Rudel," at St. George's Hall, on the 18th ult., together with a miscellaneous selection which included "The Revenge." Dr. Bridge was to have conducted the performance of his own work, but was too ill to appear, and Mr. R. H. Wilson, the Society's Conductor, occupied his place. Mr. Iver McKay took the place of Mr. Houghton as tenor soloist, and Madame Moore sang the music of *Felise*, while Mr. John Coates essayed the part of *Sir Guy*.

The Thornton Musical Union, with the assistance of many Bradford vocalists, and of Miss Clara Marshall, Miss Edith Lee, Mr. Charles Blagbro, and Mr. Newton Laycock, gave a Concert on February 27, the programme of which included the "Hymn of Praise." The Conductor was Mr. Fred. Cockroft, and Mr. Franse Bairstow was the accompanist.

The Calverley Choral Society performed the "Creation" on the same date, under the conductorship of Mr. James Hall, the principals being Miss A. Hudson, Mr. J. Mellor, and Mr. A. Barnes. The accompaniments were played by Mr. Fawcett's String Band.

The "Song of Miriam" was produced by the Idle Choral Society on the 8th ult., the Conductor being Mr. F. W. Eastlake. Excellent service was rendered by Miss Clara Marshall, Miss Shepherd, Mr. Charles Blagbro, and Mr. Dan Billington.

Mr. Edward Misdale gave his third Chamber Concert on February 29, being assisted in the carrying out of a very fine programme by Herr Hans Wessely (violinist), Miss Dora Barnard, and Mr. Charles Fredericks. Another similar event was the Pianoforte Recital on the 9th ult., given by Mr. Isidor Cohn, who sustained the burden of the programme without assistance, without a note of music, and with brilliant effect.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Great artistic success attended the two intermediate Concerts of the Bristol Musical Festival Society, which took place on February 26 and 27. The principal vocalists were Madame Nordica, Miss Antoinette Trebelli, Mr. Barton McGuckin, and Mr. Santley; the highly-trained members of the Festival Choir formed the chorus, and Sir Charles Hallé and his band came, as on previous occasions. It was a wise step on the part of the committee to give a "Wagner night," and to make up the scheme with the third Act of "Tannhäuser," the third Act of "Lohengrin," and the "Parsifal" Prelude. Although the Bristol Festival Society has been in existence twenty years it has never done any choral work, or a large section of any choral composition of Wagner. The selections were well performed, their rich tone-colouring, melody, and polyphonic power giving great delight. The soloists discharged their tasks with every satisfaction, but Mr. McGuckin was more at home in "Lohengrin," which he apparently has well mastered, than in "Tannhäuser." The choir sang with their accustomed refinement, beauty of tone, intelligence, clearness of enunciation, and tasteful expression, but in a few instances the voices flattened somewhat. The band played splendidly.

Saturday, February 27, was devoted to the performance of Cherubini's Requiem in C minor, Dr. C. H. H. Parry's charming "St. Cecilia's Day," and other compositions. In the Requiem the tone of the voices, the good phrasing, and the marking of light and shade were alike admirable. For the most part the band played well, but was now and then too heavy. Lady Hallé gave a splendid interpretation of Mendelssohn's Violin Concerto; Madame Nordica sang "Plus grand dans son obscurité," from "La Reine de Saba"; and Mr. Santley contributed the Aria, "Vedro mentr'io sospira," from Mozart's "Figaro." Dr. Hubert Parry's "St. Cecilia's Day," placed at the end of the programme, was the finest choral achievement. It was given with remarkable spirit and artistic excellence; the attack and release of voices were sharp, every *nuance* was carefully observed, and the pitch was perfectly maintained throughout. Madame Nordica and Mr. Santley were the soloists. After the Concert some congratulatory remarks passed in the committee-room between the Chairman of the Festival Society and Sir Charles Hallé, the latter paying a tribute to Mr. D. W. Rootham for the way he had trained the choir.

On February 29, under the auspices of the Cheltenham Festival Choral Society, Mr. Charles Fry gave a Recital of the "Merchant of Venice," at the Corn Exchange, Cheltenham, when Sir Arthur Sullivan's charming music for the Masque in the second Act, and incidental music by Berthold Tours and H. M. Higgs, was played by a full orchestra, under the able direction of Mr. J. A. Matthews. A section of the Festival Choral Society also sang Pinsuti's Part-song "Tell me where is fancy bred" and Leslie's "How sweet the moonlight." The tenor solo in Sullivan's music was well sung by Mr. Attree. A large audience followed the Recital with interest and attention, and Mr. Fry was

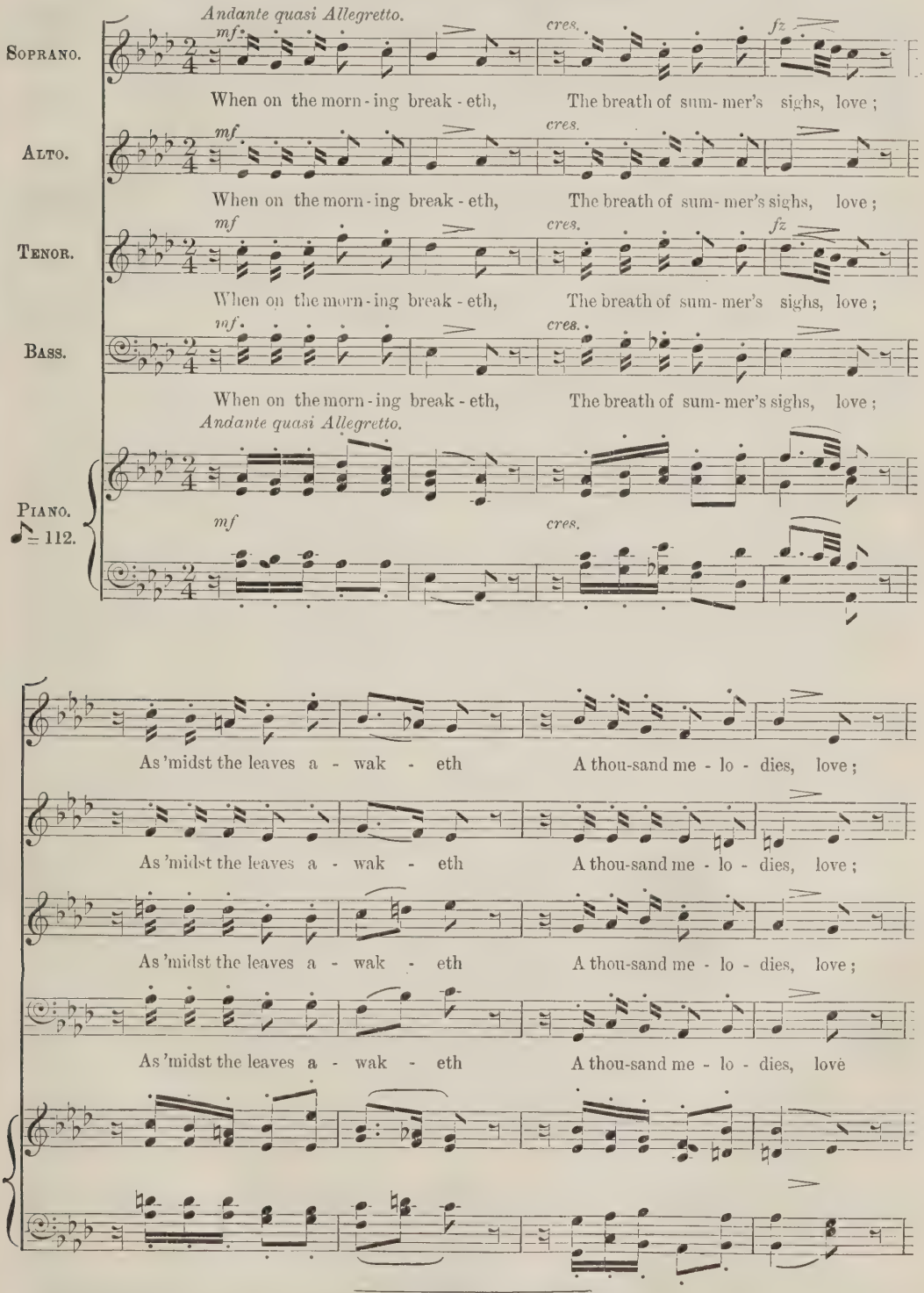
The Musical Times, April 1, 1892.

Speak to me with thine eyes, love.

A FOUR-PART SONG.

Words by T. J. Ouseley. Composed by J. W. Elliott.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York


Andante quasi Allegretto.
Soprano.
Alto.
Tenor.
Bass.
Piano.
♩= 112.
mf
cres.
fz
When on the morn - ing break - eth, The breath of sum - mer's sighs, love;
As 'midst the leaves a - wak - eth A thou-sand me - lo - dies, love;
As 'midst the leaves a - wak - eth A thou-sand me - lo - dies, love;
As 'midst the leaves a - wak - eth A thou-sand me - lo - dies, love;
As 'midst the leaves a - wak - eth A thou-sand me - lo - dies, love

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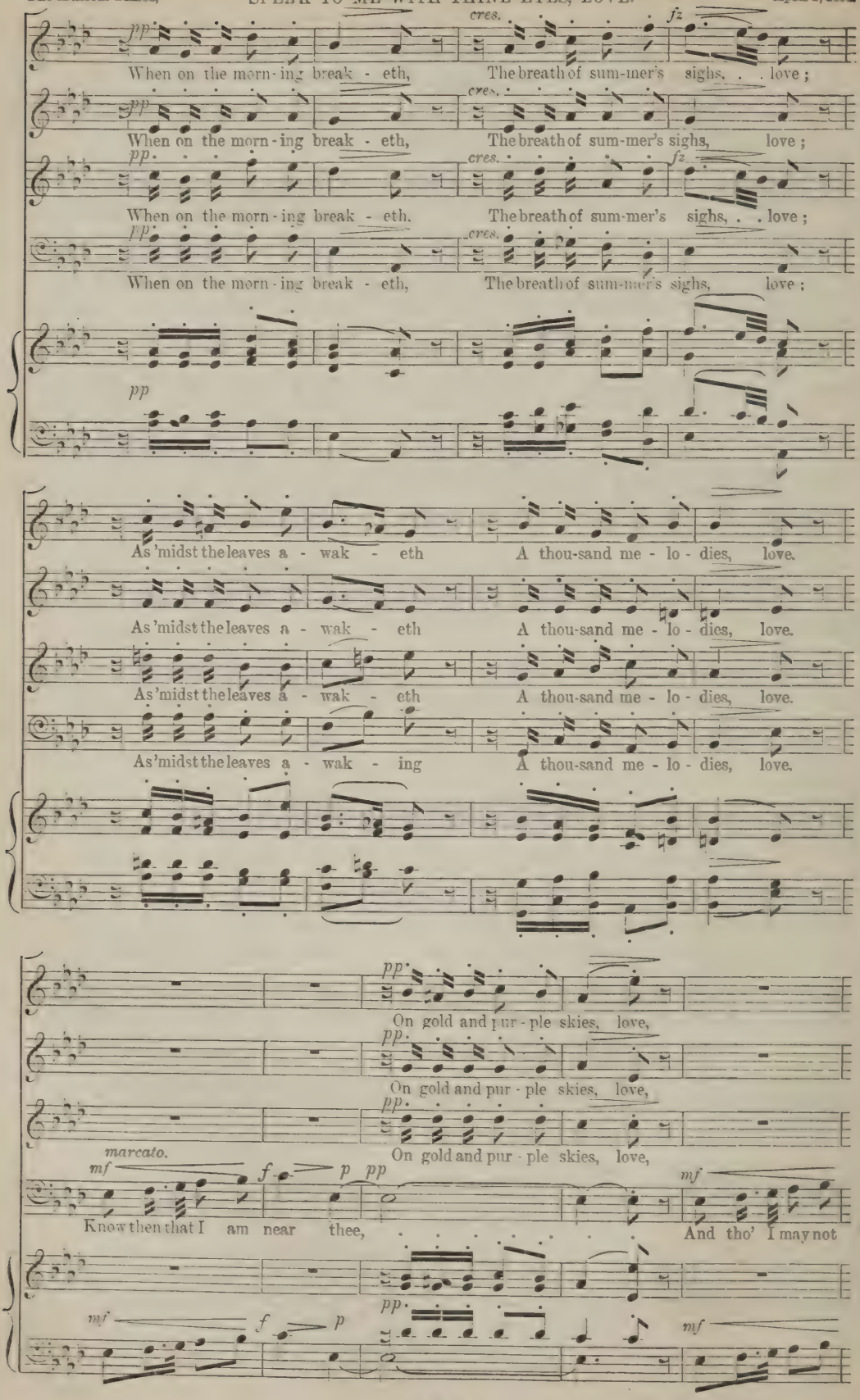
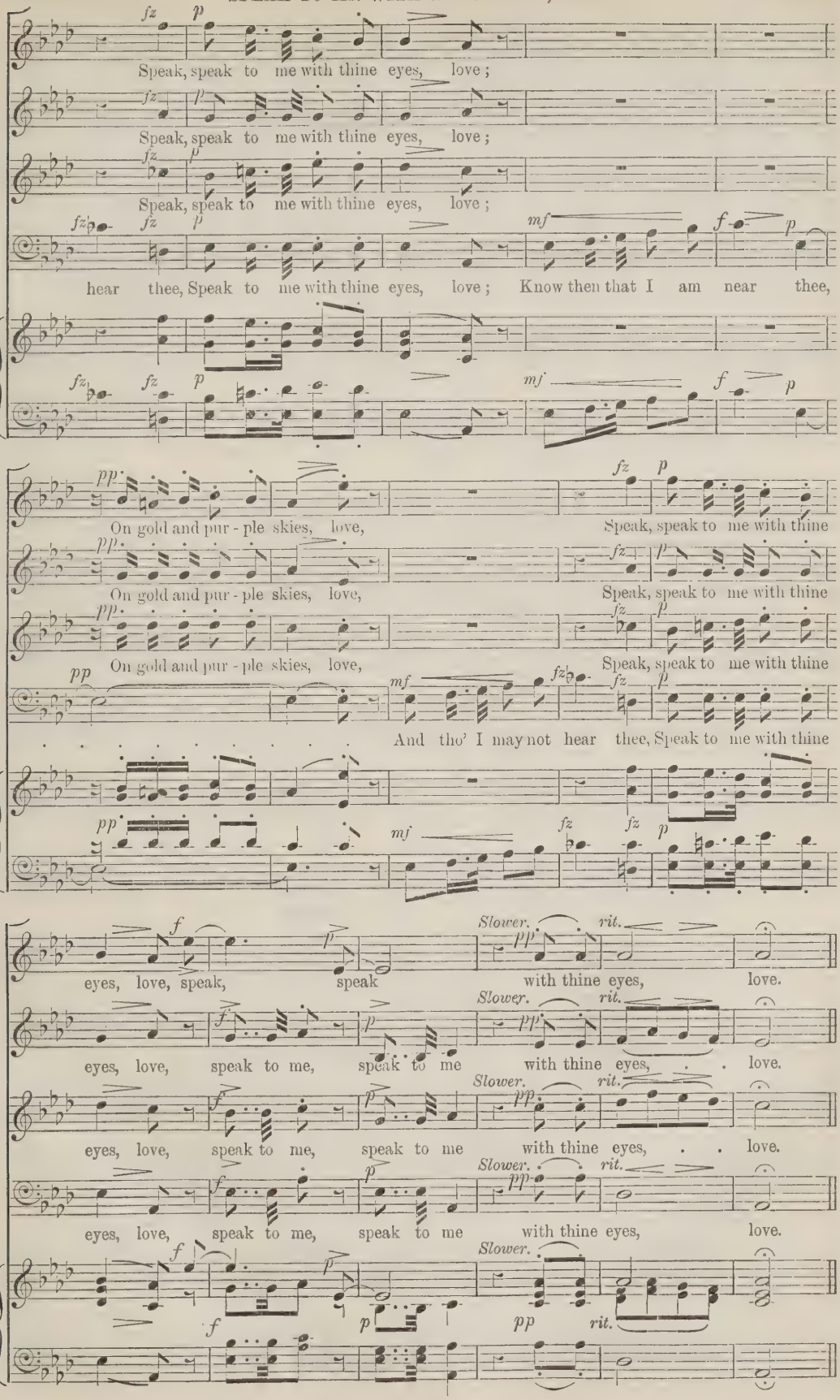
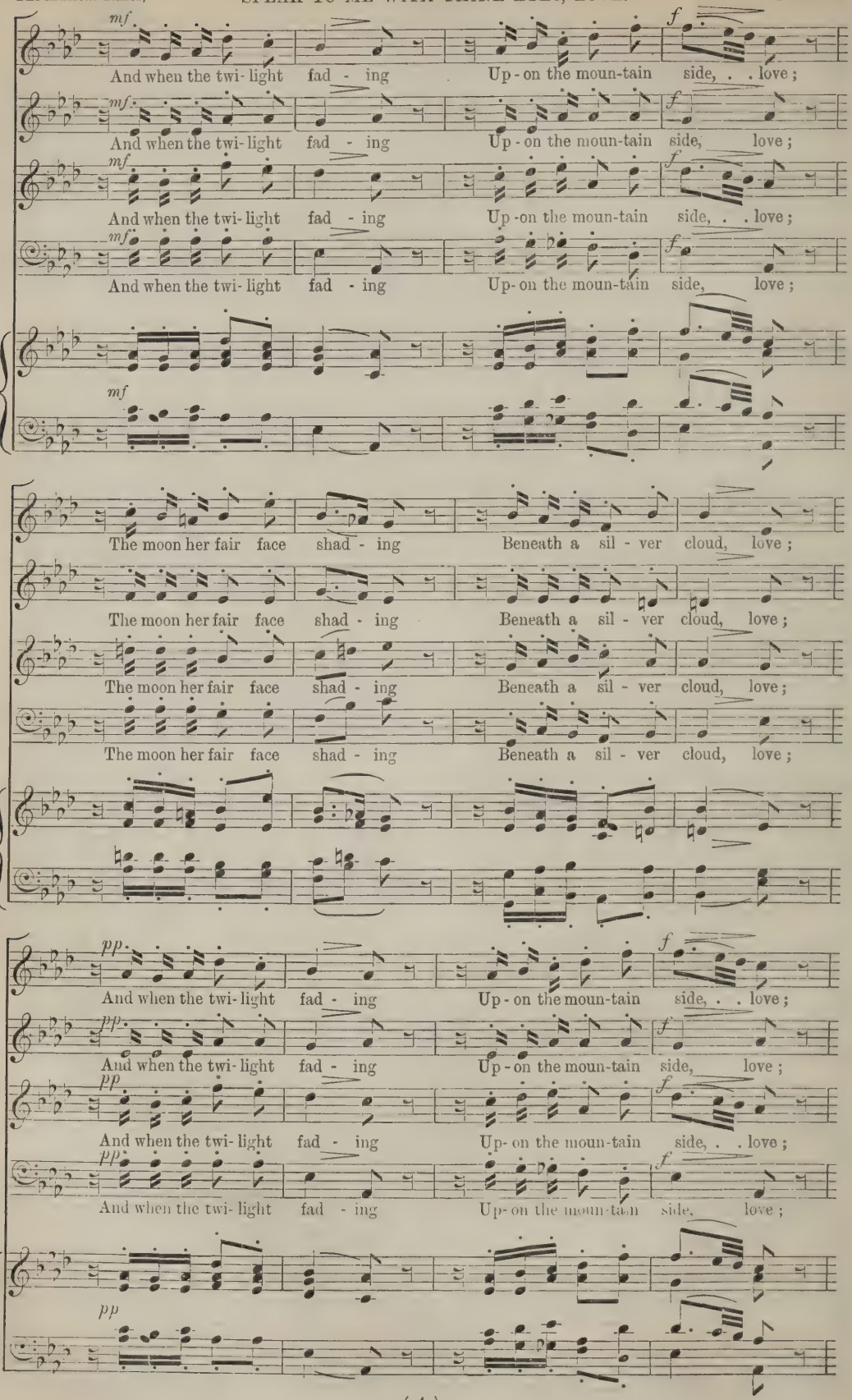
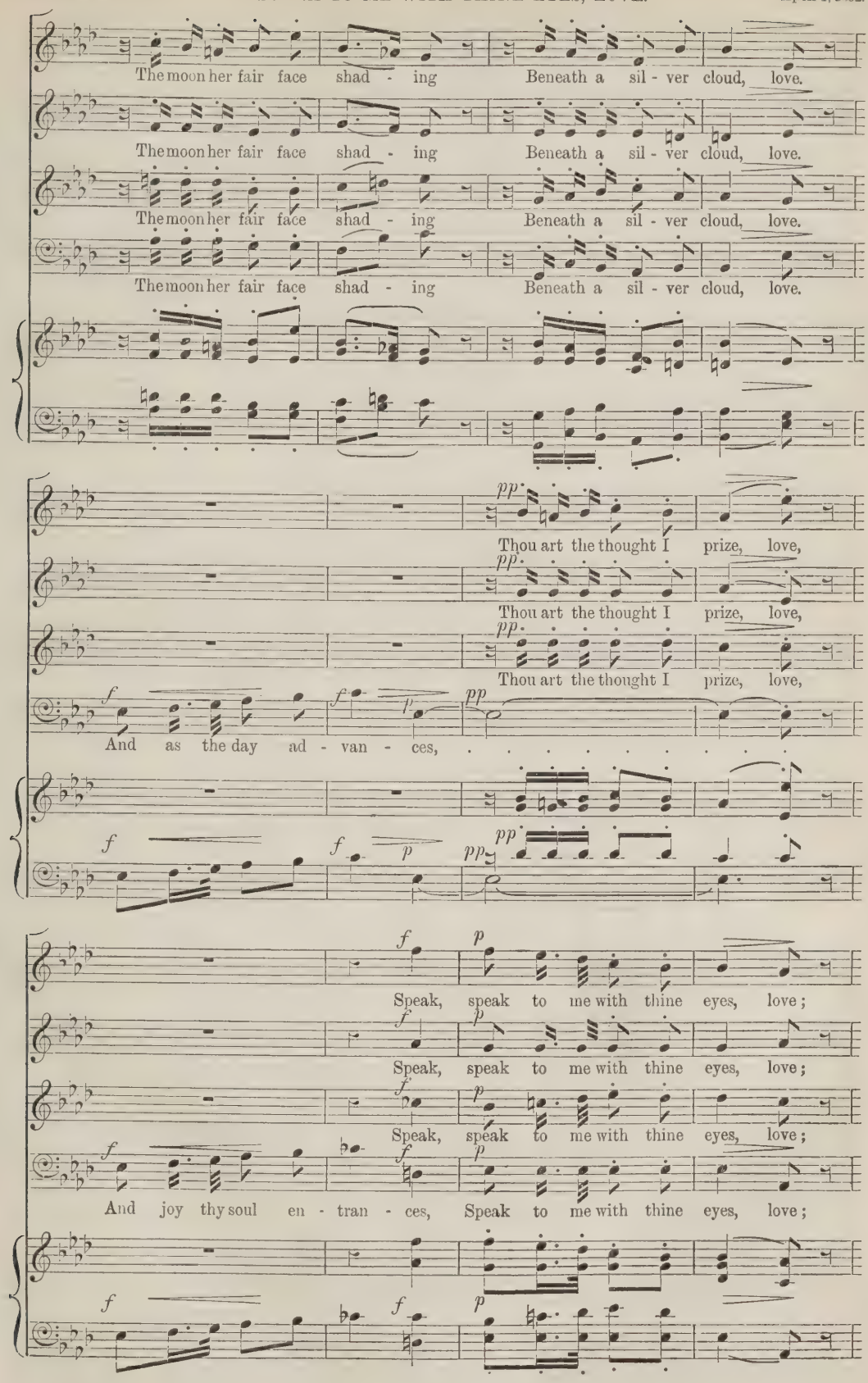
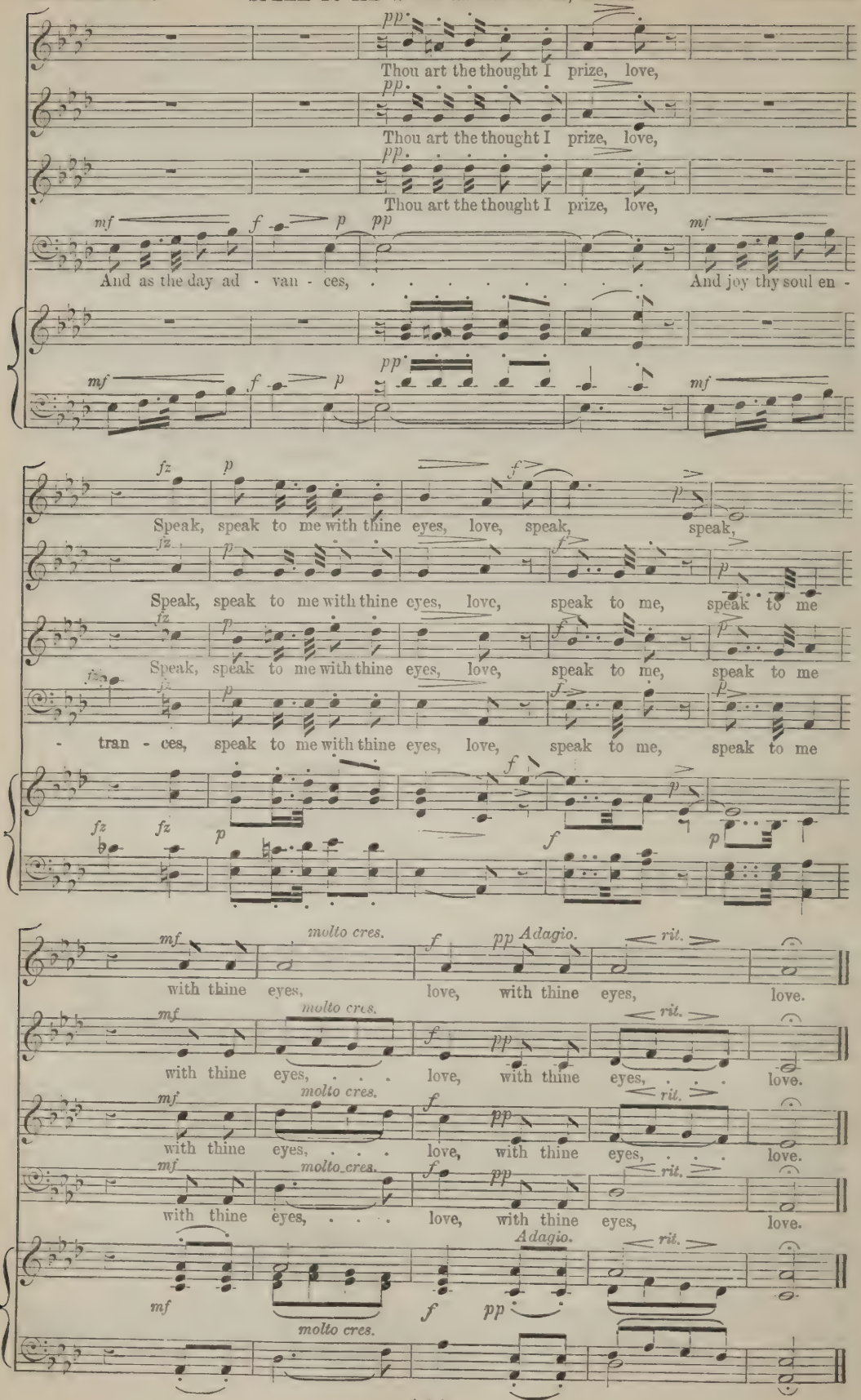

pp
When on the morn - ing break - eth,
cres.
The breath of sum-mer's sighs, . . love ;
fz
When on the morn - ing break - eth,
The breath of sum-mer's sighs, love ;
When on the morn - ing break - eth,
The breath of sum-mer's sighs, . . love ;
When on the morn - ing break - eth,
The breath of sum-mer's sighs, love ;
As 'midst the leaves a - wak - eth
A thou-sand me - lo - dies, love.
As 'midst the leaves a - wak - eth
A thou-sand me - lo - dies, love.
As 'midst the leaves a - wak - eth
A thou-sand me - lo - dies, love.
As 'midst the leaves a - wak - ing
A thou-sand me - lo - dies, love.
On gold and pur - ple skies, love,
On gold and pur - ple skies, love,
On gold and pur - ple skies, love,
marcato.
mf
f
p
Know then that I am near thee,
And tho' I may not


Speak, speak to me with thine eyes, love;
Speak, speak to me with thine eyes, love;
Speak, speak to me with thine eyes, love;
hear thee, Speak to me with thine eyes, love; Know then that I am near thee,
On gold and pur - ple skies, love, Speak, speak to me with thine
On gold and pur - ple skies, love, Speak, speak to me with thine
On gold and pur - ple skies, love, Speak, speak to me with thine
And tho' I may not hear thee, Speak to me with thine
eyes, love, speak, speak with thine eyes, love.
eyes, love, speak to me, speak to me with thine eyes, love.
eyes, love, speak to me, speak to me with thine eyes, love.
eyes, love, speak to me, speak to me with thine eyes, love.
Slower.
rit.


mf
And when the twi- light fad - ing Up - on the moun-tain side, . . love ;
mf
And when the twi- light fad - ing Up - on the moun-tain side, love ;
mf
And when the twi- light fad - ing Up - on the moun-tain side, . . love ;
mf
And when the twi- light fad - ing Up- on the moun-tain side, love ;
mf
The moon her fair face shad - ing Beneath a sil - ver cloud, love ;
The moon her fair face shad - ing Beneath a sil - ver cloud, love ;
The moon her fair face shad - ing Beneath a sil - ver cloud, love ;
pp
And when the twi- light fad - ing Up - on the moun-tain side, . . love ;
pp
And when the twi- light fad - ing Up - on the moun-tain side, love ;
pp
And when the twi- light fad - ing Up- on the moun-tain side, . . love ;
pp
And when the twi- light fad - ing Up- on the moun-tain side, love ;
pp


The moon her fair face shad - ing Beneath a sil - ver cloud, love.
The moon her fair face shad - ing Beneath a sil - ver cloud, love.
The moon her fair face shad - ing Beneath a sil - ver cloud, love.
The moon her fair face shad - ing Beneath a sil - ver cloud, love.
pp
Thou art the thought I prize, love,
pp
Thou art the thought I prize, love,
pp
Thou art the thought I prize, love,
f
f
p
pp
And as the day ad - van - ces, ...
f
f
p
pp
pp
f
p
Speak, speak to me with thine eyes, love;
f
p
Speak, speak to me with thine eyes, love;
f
p
Speak, speak to me with thine eyes, love;
f
f
p
And joy thy soul en - tran - ces, Speak to me with thine eyes, love;
f
f
p


Thou art the thought I prize, love,
Thou art the thought I prize, love,
Thou art the thought I prize, love,
And as the day ad - van - ces,
And joy thy soul en -
Speak, speak to me with thine eyes, love, speak, speak,
Speak, speak to me with thine eyes, love, speak to me, speak to me
Speak, speak to me with thine eyes, love, speak to me, speak to me
- tran - ces, speak to me with thine eyes, love, speak to me, speak to me
with thine eyes, love, with thine eyes, love.
with thine eyes, love, with thine eyes, love.
with thine eyes, love, with thine eyes, love.
with thine eyes, love, with thine eyes, love.
molto cres.
Adagio.
rit.

heartily applauded at various intervals and at the conclusion. The Recital was so successful that another play will probably be given next season.

It is exceedingly gratifying to be able to state that the first Recital of Sacred Music in Bristol Cathedral, on the 10th ult., was a great success. The building was filled, both choir and nave, showing that the new departure which Dean Pigou has made is a right one. The songmen and choristers of the Cathedral were strengthened by members of the Orpheus Glee and Bristol Choral Societies; while Miss Rosalind Ellicott (daughter of the Bishop of the Diocese) and Miss Florence Cromey assisted as soloists. Mr. Riseley presided at the organ. The vocal works done were Mendelssohn's "Hear my Prayer" and selections from the "Hymn of Praise," Sir S. Bennett's "God is a Spirit," Stainer's "Love Divine," and Barnby's "Jesu, my Lord," which were sung with refinement and devotional spirit. The organ solos were Mendelssohn's "Pilgrims' March," an Andante in F sharp minor of Dr. S. S. Wesley, and Mendelssohn's Organ Sonata (No. 3). It is proposed to continue the Recitals at intervals. At Easter Stainer's "Crucifixion" is to be given with still larger vocal forces and an orchestra.

Mr. E. R. Norris Mathews gave an interesting and well-prepared Lecture on Mozart, in the Museum Theatre, on the 14th ult. The Misses F. Cromey, Pauline Day, Rosa Smith, Norgrove, and Mr. P. Lewis assisted in the musical illustrations.

Mr. Cedric Bucknall read an instructive paper on "Music of the Eighteenth Century," on the 15th ult. He briefly traced the rise and progress of tonal art, and spoke in detail of the great geniuses of the eighteenth century, and of their works, examples from some of which he played.

Mr. H. C. Parsons, an exceptionally talented local pianist, gave a Concert, on the 17th ult., at the Victoria Rooms. He played (with the orchestra, directed by Mr. Riseley) Beethoven's "Emperor" Concerto (No. 5) in E flat and Schumann's Concerto in A minor. Mr. Parsons was heard to greater advantage in some respects in several well-chosen solos, there being occasionally a want of proper balance between the pianoforte and orchestra in the Concertos. Miss Bethell sang several songs charmingly.

The Lecture on "Shakespeare and Music," which Dr. J. F. Bridge, Gresham Professor of Music, gave at Clifton, on the 23rd ult., was attended by a large audience. The lecturer made quotations from many of the plays of the Bard of Avon that had reference to music, and said they showed that Shakespeare's knowledge of music was wide and deep. The musical illustrations were given by Mr. Cedric Bucknall (pianoforte), Miss Lafittau, Mr. Percy Baldwin, and a small but highly efficient choir.

At Miss Eyre's classical Chamber Concert on the 21st ult., Grieg's String Quartet in G minor (Op. 27) was performed for the first time in England.

The Midsomer Norton Choral Society gave its fifth annual Concert on the 1st ult., under the direction of Mr. J. Kidner. Mr. F. H. Cowen's charming old English Idyll "St. John's Eve" was chosen for representation, and was given in a manner deserving of warm praise. Miss Blanche Beauchamp, Miss A. E. Allchurch, Mr. C. J. Gregory, and Mr. Percy Baldwin, the soloists, discharged their tasks with much skill, and their efforts contributed largely to the success of the performance. The singing of the choir was particularly good, intelligence and expression being characteristic features. Miscellaneous pieces made up the second part of the programme.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The new Committee of the Dublin Musical Society have issued a prospectus for the coming season, announcing performances of "Elijah," "The Golden Legend," Gounod's "Gallia," and a Rossini Centenary Concert. The prospectus states that the Committee is assured of adequate financial support, and feels justified in carrying on the work of the Society on its usual liberal scale.

The Dublin University Choral Society gave its 189th Concert on Saturday afternoon, the 12th ult., in the Examination Hall of Trinity College. Sir Robert Stewart's Cantata or Masque, "A winter night's wake," was performed in excellent style, with full band and chorus of 100 voices. The principal vocalists were Miss Lucy Ashton Hackett (soprano), Mr. John Weldon (tenor), Mrs. Walter Bapty, Miss Amy Craig, and some gentlemen amateurs, members of the Society. The choruses, "Merrily dance to the pipe and tabor" and "Wassail," were sung with much spirit by the choir. Sir Robert Stewart conducted.

On the same evening the Dublin Choral Union gave its second Concert for the season at the Antient Concert Rooms, Brunswick Street. Barnby's "Rebekah" furnished the first part of the programme, and the second part was of a miscellaneous character. The performance of the choir was, on the whole, praiseworthy for so young a Society, and the solo parts were capably filled by Miss Lucy Ashton Hackett, Mr. Campbell, and Mr. Perkins. Dr. Annie Patterson conducted.

Notice of the production of "The Warlock," a Comedy-Opera by Messrs. Alfred Smythe and Edgar Little, was unavoidably omitted from last issue. It was played for six nights, commencing February 1, at the Queen's Royal Theatre, to large and appreciative audiences, and is perhaps the chief recent event of musical interest in Dublin. Mr. Smythe's libretto abounds in pretty lyrics, and Mr. Little's music is admirably adapted to his subject. Miss Du Bedat took the principal soprano part, *Rosalie;* Miss Prescott, the contralto part of *Margery;* Mr. Lowther Campbell was *Captain Forde;* Mr. J. V. Mullen, *Sir Ralph Lascelles:* and Mr. Smythe, the *Warlock*. Mr. Edgar Little conducted. This opera is again to be performed at the Gaiety Theatre early in the present month, and again for Miss Du Bedat's benefit later in the month.

MUSIC IN THE EAST OF ENGLAND.

(From our own Correspondent.)

The second Concert given under the auspices of the Great Yarmouth Musical Society, which took place on the 17th ult., in the Town Hall, was a marked improvement on its previous effort. Both band and chorus were augmented, and under the *bâton* of Mr. H. Stonex a capital performance of Rossini's "Stabat Mater" was enjoyed by a large and appreciative audience. Miss Julia Jones, Miss Susetta Fenn, Mr. Harper Kearton, and Mr. Kempton undertook the principal vocal numbers so satisfactorily that several encores were awarded. In the opening chorus a slight hesitation in taking up a lead was noticeable, but in the later numbers confidence was re-established. The band, led by Mr. C. W. Moss, gave a good account of the accompaniments. The "Stabat Mater" was followed by a selection of arias, duets, and choruses from oratorios suitable to the Lenten season.

The Diss Choral Society gave an interesting Concert on the evening of the 10th ult., in the Corn Hall, which was largely patronised. Costa's "Eli" was the work chosen, the principal vocalists being Miss Kate Fusselle, Master Albert Lee, Mr. Holberry Hagyard, Mr. F. A. Tipple, and Mr. Thomas Kempton. Considering the numerical force engaged, a fairly satisfactory result was obtained. The second part consisted of a miscellaneous selection.

The second of the three interim Concerts given by the Festival Committee between the triennial gatherings took place in St. Andrew's Hall, Norwich, on the 22nd ult. The main object in view in connection with these undertakings is to benefit the chorus by giving them an opportunity to meet with some regularity for practice, and it is satisfactory to report that the public seconded the efforts of the Committee by attending the Concert in larger numbers than usual. Possibly this was accounted for by the happy selection of the work to be performed, for no composition of these later days is comparable with Gounod's "Redemption." The artists engaged were Madame Emily Squire, Miss E. Kerrison, and Mrs. Reyner, Mr. L. Fryer, Mr. D. Price, and Mr. H. Thorndike. The "March to Calvary," the "Darkness," and the "Earthquake" were remarkably well played by the orchestra (especially strengthened for the occasion), the chromatic passages in the latter being well in tune. The chorus showed unmistakable signs of improvement, and the voices are fresher and more vigorous than has been the case for several years past. In the chorals this was especially noticeable, while

the concluding chorus to the second part, "Unfold, ye portals everlasting," and also that at the close of the work, "The Word is Flesh become," were admirable specimens of choral singing. Dr. Bunnett presided at the organ, and the band was led by Mr. F. W. R. Noverre. Great credit is due to Dr. Horace Hill, the Conductor, for the very careful training the chorus has undergone, and also for the judicious discretion displayed in selecting the members of the band, for it may be truly said that, excepting Festival week, no such performance of any similar work has taken place in Norwich for years past.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The place of honour in this month's report is worthily held by the Choral Union's performance of "Elijah" on the 7th ult. This body of singers has steadily improved under Mr. Collinson's patient care, but even its best friends were surprised at the good quality of tone and the attention to *nuance* displayed in the various choral numbers—"Thanks be to God," "Be not afraid," and "Lord, our Creator," may be singled out for special praise. Mr. Andrew Black was in his best form, and the result was a powerful reading of the part with which he is so familiar. Mr. Newbury did acceptable service in the tenor solos, and Madame Spada and Miss Meredyth Elliott were also well received. Mr. Collinson conducted with great care and conspicuous success. The hall was crowded.

Messrs. Wood's only orchestral Concert this season, on the 12th ult., gave us again the pleasure of hearing Sir Charles Hallé's orchestra, and a large audience availed themselves of the opportunity. The popular Conductor received a perfect ovation, which showed the hold he has on the Edinburgh public.

Professor Niecks delivered his inaugural address in the University on February 29. The subject was "Musical Education and Culture," and the Lecture deserves more space than it is possible to devote to it here. Four illustrated Lectures on "Early Instrumental Forms" were delivered to mixed audiences last month; and next year, classes, to which lady students will be admitted, will listen to Lectures on Æsthetics, Form, Harmony, Rhythm, and The History of Music.

Two courses of Lectures on Musical History and Musical Forms were delivered, during the second term, in Dundee University College, by Mr. Franklin Peterson.

Mr. Lingard's Ladies' Choir gave its second Concert in the Literary Institute on the 22nd ult. The most important work was "The Rural Seasons," by Stark, and the second part of the programme was chiefly composed of songs, duets, &c., by members of the Choir.

The Perth Orchestral Society gave a very successful Concert on February 25. A portion of Beethoven's First Symphony, with other works of less ambitious character, were very creditably performed, under the conductorship of Mr. J. W. Bryson, and showed a marked advance on former performances. The vocalist was Madame Annie Grey.

Miss Steele's Select Choir gave a Concert of popular music on February 27. Each piece was given with the well-known care of the Choir.

The last Concert of the season of the Perth Musical Society, on the 19th ult., proved in many respects the best it has yet given. Gade's "Crusaders" formed the first portion of the programme; and if the choruses were not all perfectly sung, they at least did not leave much to be desired. All that Mr. Graves, the Conductor, could do was ably done, but the time at his disposal was rather limited for the practice of so difficult a work. The soloists were Miss Charlotte Walker, Mr. J. F. O'Mara, and Mr. Ffrangcon Davies. The accompaniments were admirably performed by Mr. W. H. Cole's Glasgow Orchestra. A miscellaneous ballad programme by the principals followed, when Mr. Davies fairly carried off the honours by his splendid rendering of the *Templar's* love song from "Ivanhoe."

MUSIC IN GLASGOW.

(From our own Correspondent.)

The second annual Concert by the students of the Glasgow Athenæum School of Music, which numbers nearly a thousand students, took place on February 25. A very marked advance was shown by the pupils in almost every piece of the interesting programme. It included selections from Henry Smart's popular Cantata "King René's Daughter," admirably sung by the Ladies' Choir, under the *bâton* of Mr. Allan Macbeth, the able Principal of the School.

On the 7th ult. the Kyrle Choir gave its annual Concert, when Grimm's attractive Cantata "The Soul's Aspiration" was performed in very creditable style by the chorus as now augmented, and on the following evening Gaul's Cantata "Ruth" was in the safe charge of the Park Parish Church Choir, in conjunction with Dr. Hulton Middleton's body of juvenile vocalists. The solos in the Birmingham composer's popular work were rendered with musicianlike intelligence, and during the evening Dr. Middleton brought out the fine qualities of the Willis organ with unfailing skill.

Lady Hallé was the leading attraction at the third and last Concert of the season, given on the 11th ult. by her gifted husband. Notwithstanding the counter-attraction of the Lord Provost's ball the audience was much larger than on any previous occasion and the enthusiasm evoked was something remarkable. On the evening last-named Handel's "Ode to St. Cecilia's Day" formed part of the programme submitted at the Concert of the Camphill United Presbyterian Church. The performance, under the conductorship of Mr. W. A. Schofield, was excellent, a criticism which also applies to the rendering of Stainer's "Crucifixion," given the same night by the small but well balanced choir of Caledonian Road U.P. Church, of which Mr. Robert Turnbull is Choirmaster. Handel's "Messiah" was performed, on the 14th ult., in the Dennistoun U.P. Church, by a select chorus of forty voices. Mr. A. W. Young was the Conductor and his choristers gave a very fine account of their familiar work. The solos were also adequately cared for by Mrs. Taggart, Miss J. M. Blackadder, Mr. Summers, and Mr. Riddell. On the following night a very good performance of "The Messiah" was given by the Kelvinside Parish Church Choir, under the charge of Mr. J. Chapman Murray; and on the same evening the seventh Concert of the Glasgow Quartet series took place in another quarter of the city. The Glasgow Choral Union guarantee fund now exceeds £4,000, and arrangements are accordingly being made against next season's operations. Mr. August Manns is expected to return as Conductor of the Orchestral Concerts, and it is in contemplation to produce, *inter alia*, Handel's "Belshazzar." The Union's last Concert for the season took place on the 24th ult., when Dr. Joachim, Miss Fanny Davies, Signor Piatti, and Mrs. Helen Trust were heard in a programme containing many good things—amongst others Schubert's Trio in B flat (Op. 99), Brahms's Capriccio in B minor, Schumann's Canon in A flat, Mr. Piatti's Sonata "Idyllica," and Mozart's Trio in E major.

On February 27 Mr. J. C. Dibdin lectured to the Glasgow Society of Musicians, in the St. Andrew's (Kent) Hall, on "'Twixt Tweedle-dum and Tweedle-dee," the subject of his Lecture being the history of the introduction of Italian Opera into England under the auspices of Handel, Buononcini, and others, and the well-known combination called the Royal Academy. The Lecturer followed the subject down through the life of Handel, and gave an account of the fights between the rival factions who supported the different singers, and of the *modus operandi* of dramatic and operatic performances during last century. The various points in the Lecture were made clear by excellent lime-light views.

MUSIC IN LEEDS, HUDDERSFIELD, &c.

(From our own Correspondent.)

The last Leeds Subscription Concert was given in the Coliseum on the 16th ult., when a first-rate but somewhat lengthy programme of chamber music was gone through in a manner eminently worthy of the distinguished interpreters, Dr. Joachim, Mr. Alfred Gibson, Mr. Piatti, and Miss Fanny Davies. The Concert opened with Schumann's Trio in D minor (Op. 63) and closed with Brahms's Pianoforte Quartet in G minor (Op. 25). Mr. Piatti created the *furore* of the evening by his performance of his own clever "Airs Baskyrs," and was literally compelled to give an

encore. Mrs. Helen Trust was the vocalist, and was successful in spite of a severe cold.

On the 10th ult. the Halifax Choral Society brought the season to a close with a good all-round performance of Mendelssohn's "Elijah." The chorus, under Mr. W. H. Garland's careful guidance, again proved themselves to be possessed of the great choral qualities of strength, finish, and intelligence. Mr. Andrew Black undertook the *title-rôle*, and was highly successful in every respect, combining legitimate vocalism with truthful dramatic expression. The rest of the solo parts were in the hands of Miss Eveleen Carlton, Mrs. Sarah Cragg, and Mr. J. J. Simpson, with aid from Miss Lucy Turner, Mrs. W. Brookes, and Messrs. F. W. Fleming and S. Field in the double quartet. The Halifax Subscription Concerts came to an end on the 14th ult. Mr. Harold Bauer and Miss Winifred Bauer—two talented violinists—together with their sister, Miss Ethel Bauer (pianoforte), gave an excellent rendering of a high-class miscellaneous programme, and Mrs. Fanny Moody and Mr. Charles Manners contributed vocal selections.

For the eleventh Huddersfield Subscription Concert, given on the 1st ult., the London Military Band was engaged, and played an admirable selection of "arrangements" with much success. The Huddersfield Glee and Madrigal Society lent variety to the programme by their finished performance of Gounod's Psalm "By Babylon's Wave" and some part-songs. At the twelfth and last Concert, on the 15th ult., the talented "Bauer" trio appeared, and were highly successful in an attractive programme of chamber music. Mrs. Fanny Moody and Mr. Charles Manners sang some well-known songs acceptably, and Mr. Ibeson accompanied.

On the 15th ult. the Dewsbury Choral Society gave a fine performance of Mendelssohn's "Elijah," when the honours of the evening were easily carried off by Mr. G. H. Hirst's admirably trained choralists. Mr. W. H. Dawson, in the leading solo part, was heard to some little disadvantage owing to a bad cold. The gentleman originally announced to sing the tenor music was similarly afflicted, and wisely sent Mr. Edward Branscombe to take his place. Miss Maggie Davies and Miss Marie Hooton were both successful in the soprano and contralto parts respectively, and Mrs. J. Wales Hirst, Mrs. J. Chadwick, and Messrs. J. Hutchinson, W. Blackburn, and W. Roberts lent valuable aid in the double quartet.

The Barnsley St. Cecilia Society, a young and promising institution, gave Berlioz's popular "Damnation de Faust" on the 17th ult., in the Hall of the Harvey Institute. The performance must be pronounced a decided achievement, the honour of which is mainly due to Mr. R. S. Burton, the Society's Conductor. Miss Zippora Monteith, Mr. Henry Piercy, Mr. W. H. Brereton (*Mephistopheles*), and Mr. William Riley were evidently in sympathy with the effective solo music, and the chief airs and concerted numbers were rendered with all due effect. The orchestra—such an important factor in Berlioz's score—was thoroughly efficient, and gave a good account of the many picturesque instrumental numbers.

A clever and humorous comic Operetta, entitled "Amaranthus; or, the Enchanter and the Clown," was given in the Town Hall in connection with the Vatican Bazaar. The libretto is by Mr. R. P. Oglesby and the music by Mr. Arthur E. Grimshaw; and so much talent is revealed that more ambitious things from the same pens may confidently be anticipated. Mr. Oglesby has happily caught the Gilbertian vein, as witness the lines--

> Trip we happy nymphs and swains,
> O'er the soft and verdant lea;
> Brought by cheap excursion trains,
> Truly tripping trippers we.

and Mr. Grimshaw's music is always tuneful and appropriate.

Dr. Spark's Organ Recitals continue to give pleasure to the many music-lovers who attend them.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The latest season of the Liverpool Philharmonic Society has been brought to a close in a manner befitting its earlier and most honourable traditions. The five weeks or so, within the space of which have been included the three final Concerts, have witnessed a large amount of good choral work. In this regard there comes first Braun's "Sir Olaf," already referred to, and at the penultimate Concert very fine readings were given of the third Acts of Wagner's "Tannhäuser" and "Lohengrin." This was on the 1st ult., and the season came to an end three weeks later with the production of Dvorák's Birmingham "Requiem." The performance of Dvorák's Mass was in every respect worthy of this fine work, and in regard to the choral portions an advance upon the initial recital at Birmingham. The resident chorus of the Philharmonic Society has in fact never been heard to greater advantage than on the 22nd ult., and the intelligence and artistic feeling brought to bear upon this part of the work reflected special credit upon Mr. Branscombe, the chorusmaster. With Sir Charles Hallé and his band the unveiling of all the picturesque colours of the Czech writer's score was evidently a labour of love, and the principals, two of whom brought with them the traditions of the original performance—Mesdames Anna Williams and Hope Glenn, and Messrs. Iver McKay and A. Black—formed a truly goodly company.

If Liverpool cannot lay claim to pre-eminence on the score of the choral work generally done among its half-million inhabitants, there is a good deal to be said in favour of the position of orchestral music in this city and district. During the period covered in the present notice there have been Concerts by the Orchestral Society, the Societa Armonica, and other similar organisations; while in the more refined walks of instrumental music excellent performances have been given by the Schiever Quartet, and an experimental evening's music of the wind chamber order has received such a measure of support as should ensure its repetition. Those who took part in the latter Concert were the principal soloists of the Hallé Orchestra, with Mr. H. S. Welsing at the pianoforte.

The Lenten Oratorio given this year at St. Peter's Pro-Cathedral has been Sullivan's "Prodigal Son," Mr. F. H. Burstall conducting and Mr. Collins being at the organ. While on ecclesiastical topics, it is to be recorded that Mr. W. C. Ashlin, who for nearly forty years was Organist at St. Nicholas's Church, was recently presented with a valuable acknowledgment of his services upon the occasion of his resignation.

The production of Meyerbeer's "Prophet" in English by the Carl Rosa Company proved a worthy climax to the most successful season of Opera that has probably been ever recorded in the provinces. So great was the impression created by the revival of the story of the Anabaptists and John of Leyden that occurring as it did towards the close of the Opera season nothing was left to the management, if public demands were to be satisfied, but to give extra performances. As the Rosa Company were only a forty minutes' journey distant from Liverpool—viz., at Manchester—for some little time after the end of their engagement at the former city, the scenery, &c., of the Opera was retained at the Court Theatre, and the whole troupe brought over for a series of *Matinées*.

At Warrington Hubert Parry's "Blest Pair of Sirens" and Bennett's "May Queen" were given early last month, under Mr. F. H. Crossley; and at Southport and Earlestown respectively Haydn's "Creation" and Cowen's "Rose Maiden" have been performed, under Mr. Clarke and Mr. Corlett. Dr. J. C. Bridge, of Chester, is still an invalid and had to abandon the conducting of his "Rudel" at Bradford, on the 18th ult.

At the Young Men's Christian Association a performance of Mendelssohn's "Elijah" was given, on the 24th ult., under Mr. Hardcastle. On the 22nd ult. selections from Bach's "Matthew" Passion were rendered at St. Margaret's Church, under Mr. Branscombe. At Birkenhead, Stainer's "Daughter of Jairus" was announced for the 27th ult., by the local Choral Society, under Mr. Peters. The first Concert at the Music School took place on the 4th ult., the work of the new institution itself being chiefly represented by the playing of the *ensemble* classes.

The question of sham degrees and cheap diplomas formed the subject of an address delivered by Mr. J. W. Potter at the regular monthly meeting of the N.S.P.M., held on the 12th ult., and a resolution condemnatory of the use of such

things was the result. In the evening an excellent Recital was given by Charles and Alfred Ross, two clever young students of the Berlin Conservatorium, whose father is one of the prominent professors of Liverpool.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Our musical season is almost over, and the quietness of summer will soon reign again. All the regular courses of Concerts have ceased and, except the excellent Organ Recitals of Mr. Pyne, we shall now be left to the occasional visits of those wandering musicians who may be bold enough to venture among us.

After the annual visit of Herr Joachim, when the third Concerto of Max Bruch charmed by the clear scoring of some bold themes and by the increasing skill of the author in that most difficult task of congruously incorporating the slow passages of the soloist with the larger plan of the orchestral outline, Sir Charles Hallé gave his subscribers the one choral novelty of the year, Dvorák's "Requiem," the rendering of which was, in every respect, admirable. Only in one place, and for one brief moment, did the choir fail to do justice to the training of Mr. Wilson and need the ready help of the Organist, Mr. Fogg; and all who know the work will appreciate the meaning of such praise. The principals, the Misses Anna Williams and Hilda Wilson and Messrs. Iver McKay and Andrew Black, were irreproachable; and no pains were spared in the performance of the work. That it excited interest goes without saying, but it did more—the mingled dignity and pathos of certain portions and the dramatic power of others created an impression that was evidently deep and will certainly be lasting. Closing his thirty-fourth campaign with a liberality and brilliancy to which he has of late years accustomed us, Sir Charles associated Lady Hallé with Herr Joachim in the performance of Bach's D minor Concerto and Spohr's B minor Concertante. More finished violin playing it is impossible to imagine. Nor was the orchestra content to leave us without renewed evidence of its capability; for the interpretation of Dvorák's Fourth Symphony and Beethoven's "Fidelio" Overture at the twentieth meeting was not less spirited and complete than the playing of Haydn's simpler D minor (No. 49) Symphony and Weber's Prelude to "Euryanthe" at the eighteenth, and caused us to wonder why opportunities of hearing such works so given should fail to attract in the metropolis.

At Mr. Barrett's closing entertainments Mr. Frederick Dawson has proved most attractive, and has won a very high place among the ranks of pianists of greatest pretension; and the liberal provision of vocalists of celebrity has kept alive and undiminished the interest of the crowds which frequent the St. James's Hall.

Not only did Dr. Watson essay a performance of the "Prodigal Son" at the closing meeting of the Vocal Society, but, aided by the various suburban societies which he directs and by a tolerably efficient band, he produced, at the Free Trade Hall, the revised version of his Opera-Cantata "Fair Rosine." As in all Dr. Watson's works, considerable facility in melodic writing was shown, and a pleasing simplicity of construction. It is probable that far greater dramatic power would have been proved had the principals—excepting Madame Farrar-Hyde—been better acquainted with their parts and the different sections of the choir more accustomed to sing together. But throughout the whole evening the friendly feeling of the audience was evident.

At the Gentlemen's Concert Hall, in addition to one orchestral programme—in which Mendelssohn's "Scotch" Symphony largely overshadowed all else—several afternoon Recitals have been given. Special mention must be made of Miss Wakefield's interesting and well-illustrated Lecture on "Scotch Song."

The Carl Rosa Opera Company is reaping an abundant harvest at the Theatre Royal, and is displaying more energy than of late. Crowded audiences have assembled to the many performances of Mascagni's "Rustic Chivalry" and of Verdi's very spectacular "Aïda," whereas the imprudence of relying any longer upon the old stock pieces has been thoroughly proved.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The Philharmonic Choir closed its season on February 27 with a very good Concert. The band of the Royal Artillery, under Cavaliere Zavertal, played several orchestral selections, notably Grieg's "Peer Gynt" Suite, the Overture to "Mignon," and a charmingly quaint Minuet (MS.) by Mr. Marshall-Ward, the Conductor of the choir, which was loudly applauded. Miss Alice Esty was the vocalist, this being her first appearance in Nottingham. Her songs were "Dove Sono" (Mozart), the waltz song from "Romeo e Giulietta" (Gounod), and Eckert's brilliant "Swiss Song." The choir, under Mr. Marshall-Ward's able direction, did ample justice to Gounod's "Come unto Him," Zimmermann's charming "Fairy Song," and Smart's "My true love."

The Sacred Harmonic Society's programme, on the 17th ult., included Handel's Organ Concerto (No. 4), Gounod's "Messe Solennelle," and Gade's "Psyche." Madame Nordica, Miss Montgomery, Miss Harding, and Messrs. Branscombe and Andrew Black were the principals. The performance of the Organ Concerto by Mr. Essex and the orchestra deservedly won considerable applause. Gounod's Mass received an impressive rendering on the whole. It would be difficult to get a better performance of Gade's lovely Cantata "Psyche." Principals, chorus, and band alike distinguished themselves. Madame Nordica sang the interesting music of *Psyche* with great expression and power, and Mr. Andrew Black gave a fine rendering of the music of *Eros*.

The first presentation of a Cantata, "The Return of the Fairies" (by Mr. Arthur Richards, a rising Nottingham composer), on the 21st ult., was an event of some interest. The Cantata is at once melodious and musicianly, and its performance, under the auspices of the Bowman-Hart Musical Guild, was very satisfactory.

Mr. Allen's fifth Popular Classical Concert, on the 24th ult., included Beethoven's Septet, the performance of which was entrusted to an exceptionally able body of musicians, Messrs. Willy Hess, Speelmann, Vieuxtemps, Hoffman, Egerton Mann, and Lalande. It is rarely that the provincial public can hear any performance of Beethoven's Septet, and still more rarely such a one as was given by these artists. Tone and expression were alike superb. Mr. Hess also played Bach's Prelude and Fugue in G minor in a masterly way. Schubert's A minor Quartet and Dvorák's Terzetto for strings made up a noteworthy programme. These Concerts have been deservedly very highly appreciated, and we trust may be continued with increasing success.

MUSIC IN OXFORD.

(From our own Correspondent.)

Opportunities have been afforded during the term of hearing Miss Nikita, Dr. Joachim, Mrs. Helen Trust, Madame Haas, Mr. Plunket Greene, Sir Charles and Lady Hallé, and Mr. Ludwig. Miss Nikita, Mrs. Trust, and Madame Haas had not been heard in Oxford before, and all were so successful that a hearty welcome may be safely predicted for them should they return.

The series of Public Classical Concerts which has now terminated cannot be regarded as perfectly successful in an artistic sense. The want which it was hoped they would supply was the absence of orchestral music in Oxford. But as a matter of fact Chamber Concerts, which it was quite unnecessary to multiply, have formed half of the performances. Nor has the band been entirely satisfactory at the Orchestral Concerts. It has been too small and comprised too many novices to give really efficient renderings of symphonic works. At the Concert on February 10 this want of quantity and quality was very marked. A first season is always somewhat tentative, and it is to be hoped that the liberal public support accorded to the undertaking will induce the promoters to improve their orchestra next year.

There is not much more to add. Mr. Farmer signalised his 150th Concert at Balliol College, on the 13th ult., with a revival of Purcell's Te Deum and Jubilate, and a novelty in

the shape of a Motet by Mr. Walker, a member of Balliol College. There have been countless Concerts of a miscellaneous character, and we have been pertinaciously lectured, a fate from which University cities can hardly hope to escape.

MUSIC IN BERLIN.

(From our own Correspondent.)

The gifted but eccentric Conductor of the Philharmonic Concerts, Dr. Hans von Bülow, has again seen fit to address his audience from the platform, this time, however, in more conciliatory terms than on the occasion a few weeks ago when he uttered the memorable rebuke, "Oh! unmusical public!" As usual, the ninth Concert of the series, which took place on Monday, the 14th ult., was preceded by a public rehearsal on the Sunday, in which Herr Stavenhagen and Fräulein Finkenstein, the well-known mezzo-soprano, took part. After a more than usually enthusiastic audience had warmly applauded the singer's fine rendering of the air "Il est doux, il est bon," from Massenet's "Hérodiade," Von Bülow turned round and, addressing the "Geehrtes Publikum," informed them that the Sunday audiences pleased him much more than the Monday ones, and this, he added, by way of afterthought, was the opinion of Herr Stavenhagen and also of Fräulein Finkenstein. There is no doubt that the Doctor has some ground for his preference, as those who attend the rehearsals are for the most part intelligent music-lovers, while the Monday Concerts partake more of the nature of a "function" to which various elements are attracted. At the next Concert, the last of the series, Von Bülow takes his leave of the Berlin public, to devote himself for the future to Hamburg. There is no doubt that his departure will have great effect upon the policy and probably upon the immediate fortunes of the Philharmonic Concerts, which it is sincerely to be hoped will still retain their present prestige. In any case, a warm welcome will be given to Herr Moszkowsky, who comes from Breslau to undertake the difficult task of succeeding Hans von Bülow.

Mdlle. Etelka Gerster gave her second and last Concert in the Sing-Academie on the 6th ult., in conjunction with the pianist, Sally Liebling. The singer met with the same success as before, the programme including Rossini's "Una voce poco fa," the aria "Pour quoi" from "Lakmé," Bizet's "Vielle Chanson," and several German Lieder.

A very successful *début* was made here on February 26, by a youthful pianist, Miss Muriel Elliot, a fifteen-year old pupil of Herr Stavenhagen. Miss Elliot played, with the Philharmonic Orchestra conducted by Herr Stavenhagen, Beethoven's C minor Concerto and Liszt's Concerto in A, besides several solos by Chopin and Liszt, in all of which, in addition to an advanced technique, she evinced a degree of musical intelligence which separates her from the ever-increasing number of such youthful performers.

The first performance of Mascagni's "Freund Fritz" was given on Saturday, the 19th ult., in the Opera house. The production had been awaited with quite unusual impatience, and the house was crammed with an audience who did not at first seem to find their expectations realised. It is not improbable that many of them had looked forward to a repetition of the excitements of "Cavalleria Rusticana," and were hardly prepared for the purely idyllic nature of the later work. However, the audience warmed as the evening proceeded, and the Prelude to the third act was loudly re-demanded. As the *Rabbi David*, the veteran Bety made a special success; but Herr Sylva was scarcely at home in the lyrical music allotted to *Fritz Kobus*, his *forte* lying more in the direction of heroic parts. Frau Pierson was the *Suzel*, and Fräulein Rothauser the *Joseph*. The Opera was beautifully mounted, and the skilful conducting of Herr Weingärtner was in a great measure answerable for the successful issue of the evening.

The *personnel* of the Opernhaus will sustain a severe loss at the close of this season in the person of its leading contralto, Frau Gisela Staudigl. This excellent artist goes to Frankfurt, while her place here will be taken by Fräulein Marie Goetze.

MUSIC IN AMERICA.

(From our own Correspondent.)

Dvorák's fame and popularity in this country seems to be on a continual *crescendo*. Each new work of his is performed here as soon as it can be obtained, and there are also frequent repetitions of his earlier works. The "Requiem Mass" received its first performance in America on February 25, by the Church Choral Society, of New York, under the direction of Mr. Richard Henry Warren, the accomplished Choir Director of St. Bartholomew's Church, New York City. The work was performed in St. George's Church with full orchestra, chorus, and solo parts, and created a profound impression. Mr. Warren deserves high congratulations not only for his courage in attempting such a difficult work, but also for his success in producing it. The soloists were Miss Clementine de Vere, Miss Winant, Mr. Ricketson (an excellent tenor), and Herr Emil Fischer. This same work is also announced for performance at the Biennial Cincinnati Music Festival in May, under the direction of Theodore Thomas.

Dvorák's Fourth Symphony received its first American production on February 27, by the Boston Symphony Orchestra, in that city. It was at once successful. New Yorkers had an opportunity of hearing it on the 17th ult., when it was played by the Philharmonic Society. Both Nikisch, who leads the Boston orchestra, and Seidl, who directs the Philharmonic, are in full sympathy with the modern romantic, or, better, expressive school, so that this composition appealed especially to them, and in both cities the performance was magnificent.

Dvorák will soon be an American, for he is scheduled to arrive here in September next to take the directorship of Mrs. Thurber's National Conservatory of Music. Too much praise cannot be given to this enthusiastic lady, who has spent time, labour, and money in the effort to establish a music school of the highest class and truly national in its objects and methods. The school has already developed some very promising pupils, and Mrs. Thurber's intention is to make it complete in every detail. To this end nothing is spared.

The sensational success of Miss Marguerite Reid in the *rôle* of *Ophelia*, at the Metropolitan Opera House, is the talk of the day. Her opportunity came unexpectedly, but she seized it. She is young, beautiful, and accomplished, and has evidently a bright future in store for her.

The Opera season closed on Saturday, the 12th ult., with great success. The company now goes to Boston and other cities, and will return late to New York for a supplemental season of two weeks. The success of the latter half of the season especially has been enormous, and it is now rumoured that the same managers, Abbey and Grau, will direct the opera next winter. The stars of the season have been unmistakably Madame Emma Eames, M. Lassalle, and the De Reszkè Brothers.

Berlioz's "Damnation of Faust" was sung with splendid effect by the Apollo Club of Chicago, on February 15, with Signor Campanini, Mr. William Ludwig, and Miss Kleine in the solo parts. Mr. Thomas was the Conductor, and the Chicago Orchestra played the instrumental parts.

A very interesting experiment is to be tried next month. On the 150th anniversary of the first production of "The Messiah," Mr. Walter Damrosch intends to produce that work by the New York Oratorio Society, with the original Handelian orchestration, all the performances hitherto of this work have been either Mozart's score or a mixture of that and Handel's. In Boston and also in some other places both Costa's and Franz's scores have been used. It will be interesting to watch the reports of the experiment. The New York cities are not, as a whole, enthusiastic over Handel. On the day following "Acis and Galatea" will be performed in costume, and a miscellaneous programme will be supplemented to fill out the evening.

The Schubert Society of Newark, N.J., gave its second Subscription Concert on the 9th ult., under the direction of Mr. L. A. Russell. Included in the programme were the "Rigoletto" Quartet, sung as a full chorus; "The Lord is a Man of war," by all the male voices; "One limpid stream" ("Joshua"), by all the female voices; Massenet's "Narcissus"; and Part-songs by Faning and Cowen.

The final Examination for fifteen original Open Scholarships at the Royal College of Music took place on February 25, 26, and 27. The total number of candidates applying throughout the kingdom was 526. Of these, sixty were disqualified on various grounds of irregularity, &c., and the remainder were examined by the preliminary local Examiners at eighty-one centres (mostly municipal buildings) on February 3, and reduced to 151; and these were brought up for final examination at the College itself, and divided themselves as follows:—Composition, 9; Singing, 34; Pianoforte, 60; Organ, 10; Violin, 19; Violoncello, 3; Double Bass, 1; Wind Instruments, 13; Harp, 2. The following are the names of the successful Candidates:—Singing—Herbert Hilton, Norman McLeod Jones, Jessie H. Scott. Pianoforte—Edith E. B. Foster, E. Howard Jones, Evelyn G. King. Organ—John F. Shaw, Jun. Violin—Katherine R. Howell, Thomas Jeavans. Violoncello—Emma Smith. Double Bass—John G. S. Jones. Wind Instruments: Oboe—None. Clarinet—John William Peck. Bassoon—Edward Dubrucq. Trumpet—None. French Horn—Walter W. Wilkinson. Harp—Mabel Martin. Composition—None of the Candidates were found to reach a sufficiently high standard.

Miss Lottie Williams and Miss Bertha Sladdins gave an evening Concert on the 24th ult., at the Vestry Hall, Hampstead. Miss Williams, a talented young lady, pupil of Mr. James Shaw, gave an efficient interpretation of Beethoven's "Moonlight" Sonata, and also displayed considerable ability in her subsequent rendering of pieces by Mendelssohn, Schumann, and Henselt. Miss Sladdins's contributions to the programme consisted in songs by Haydn and Solomon. The Concert-givers were ably supported by Miss Lucie Johnstone, Messrs. Reynolds Wood, Henry Pope, Alfred Slocombe, and Herr Greiffenhagen. The performances also included an *Adagio* and *Allegro* from a Pianoforte Trio by Woldemar Bargiel, played (as the programme informed us) for the first time in this country, in the interpretation of which Miss Williams was associated with Mr. Slocombe and Herr Greiffenhagen. Mr. Alfred Mapple was the Conductor.

The Competition for the Santley Prize took place at the Royal Academy of Music on the 19th ult. The examiners were Messrs. Henry R. Bird, Waddington Cooke, and Signor A. Romili (chairman). There were eleven candidates, and the prize was awarded to Llewela Davies. The examiners highly commended Catherine Rodbard. The Competition for the Llewelyn Thomas Gold Medal took place on the 24th ult. The examiners were Mrs. Hutchinson, Mr. Charles Chilley, and Mr. Barton McGuckin (chairman). There were fifteen candidates, and the medal was awarded to Elizabeth Mackenzie; the examiners highly commended Minnie Robinson. The Competition for the Evill Prize also took place on the 24th ult. The examiners were Mrs. Hutchinson, Mr. Charles Chilley, and Mr. Barton McGuckin (chairman). There were three candidates, and the prize was awarded to Philip Brozel.

On the 4th ult. the 277th consecutive monthly Concert was given by the members of the St. George's Glee Union at the Pimlico Rooms, Warwick Street. A capital selection of songs and glees was well rendered. Handel's "Acis and Galatea" occupied the second part, the characters of *Galatea*, *Acis*, *Damon*, and *Polyphemus* being represented by Miss Stella Maris, Mr. Wilbur Gunn, Mr. Holberry Hagyard, and Mr. Frederick Bevan, who gave excellent renderings of their respective parts. The choir, under the command of its indefatigable Conductor, Mr. Joseph Monday, showed great ability in the chorus parts of the work, especially so in the difficult chorus "Wretched Lovers." Mr. F. R. Kinkee accompanied on the pianoforte, and received a well-earned ovation at the close of the Serenata.

Miss Winifred Parker, an accomplished soprano vocalist, gave an agreeable miscellaneous Concert at the Princes' Hall on Tuesday evening, the 22nd ult., the most important feature of the programme being Mr. Gerard Cobb's Quintet in C for pianoforte and strings (Op. 22). This is not only a scholarly, but a pleasing work, the themes being for the most part melodious and the construction of each movement perfectly symmetrical. The slow movement in F minor and major is particularly expressive, and the *Finale* very bright and genial. Mr. Cobb's work was for the most part excellently played by Mr. Frank Idle, Mr. Philip Cathie, Mr. Percy Elliott. Mr. A. E. Dyson, and Miss Mildred Bloxham. The remainder of the Concert does not call for notice.

Mrs. Leith Macgregor gave her first evening Concert at Steinway Hall, on the 14th ult., assisted by Miss Charlotte Walker and Mr. Joseph Hollman. She was heard alone in pieces by Bach, Chopin, Schubert, Brahms, and Liszt, and with Mr. Hollman in L. Emil Bach's melodious and difficult Sonata for pianoforte and violoncello in A minor. Though not deficient in power, Mrs. Macgregor excels rather in delicate and fanciful passages. Miss Walker, described as "the new dramatic soprano," created a very favourable impression. She has a fine voice of rich quality and extensive compass and sings with great feeling. Mr. Hollman delighted every one by his refined and masterful renderings of pieces by Schumann and Davidoff. Mr. Spencer Lorraine accompanied with tact.

Welshmen (including the Lord Mayor) mustered in force at St. Paul's Cathedral on February 29, the eve of St. David's Day, for the special service given entirely in the language of the Principality. With an important exception in the musical department everything was done to give the gathering a distinctive tone. The setting of the Canticles was that of Owain Alaw, known to Englishmen as John Owen, and a chorus, "Gwyn ei fyd a ystyria wrth y tlawd" ("Blessed is he that considereth the poor"), by the same musician, and several hymns were sung; but it was hardly complimentary to aspiring Welsh composers that as solo for Mr. D. Lewys the tenor air from "St. Paul," "Be thou faithful unto death" ("Bydd ffyddlawn hyd angan"), should have been determined upon.

Miss Jeanne Douste, a talented young pianist who has obtained favourable recognition from time to time, commenced a series of three Concerts of Rubinstein's music at the Steinway Hall on Monday afternoon, the 21st ult. Her programme on this occasion consisted of early works, including the Sonata in E minor for pianoforte and violin (Op. 19), three of the Salonstücke (Op. 66) for the same combination of instruments, and some minor pieces for pianoforte solo. These pleasing examples of the Russian composer's genius were well interpreted, Miss Douste having the co-operation of M. Tivadar Nachèz in the duets. Madame Valda contributed a very trying aria from Rubinstein's Opera "The Demon."

A very interesting Concert was given on the 19th ult. at the newly-opened Lecture Hall of the North-East London Institute. The programme included Mendelssohn's Trio in C minor, admirably played by Messrs. Bonawitz, Ortmann, and Van der Straeten; Weber's "Invitation to the Waltz" (Mr. Bonawitz), and Beethoven's Septet, of which a very good performance was given by Messrs. Ortmann, Mistowski, Van der Straeten, J. W. Mathew, Scott, Spottiswoode, and Blandford. The vocalist was Miss Helen Saunders, who gave with much taste songs by Lassen, Schubert, and Gounod. The hall, which seats over 400, was well filled by an appreciative and enthusiastic audience.

An excellent performance of Part II. of Mendelssohn's "Elijah" was given at the People's Palace on Sunday, the 13th ult., by the People's Palace Choral Society and Orchestra. The admission was free and a crowded audience filled the large and spacious Queen's Hall to its utmost extent. Mr. Orton Bradley (Musical Director to the People's Palace) conducted, Mr. W. R. Cave was leader, and Mr. B. Jackson (Organist of the Palace) was at the organ. The soloists were Miss Annie Lea, Miss Annie Layton, Mr. Howden Tingey, and Mr. T. Firth. At the usual Organ Recital given in the evening by Mr. Jackson, Rheinberger's new Organ Sonata in D major (No. 15) was included in the programme.

Mr. Charles Fry gave his Recital of "Hamlet," with Mr. Berthold Tours's new music, at the Memorial Hall, Farringdon Street, on February 27. The music was very creditably played by the Leopold Amateur Orchestra, under the direction of Mr. Hillier. The Recital was listened to with deep interest. Mr. Fry also gave a Recital of "As

you like it" on the 16th ult., at the Birkbeck Institution, before a large audience. The music was rendered, as before, by an orchestra (led by Mr. Gatehouse) and choir, under the direction of Mr. Henry Baker. Mr. Gadsby's "Forest of Arden" has been specially re-arranged for Mr. Fry by the composer for a small orchestra of strings and pianoforte.

The fifth Clapham Philharmonic Concert of this season's series was given on the 10th ult., when Dvorák's "Stabat Mater" and Sullivan's "Martyr of Antioch" were performed. The principal artists were Miss Lottie Whitmell, Miss Lily Seddon, Miss Lucy Etheridge, Mr. Laurence Fryer, and Mr. William Ives. Mr. Sidney Hann and Master Szczepanowski accompanied on the pianoforte and Mr. J. P. Attwater on the organ, the Conductor being Mr. Walter Mackway, the director of the Concerts. In spite of the prevalent wintry weather a large audience assisted at the performance, which must be pronounced a remarkably good one.

Mr. J. C. Ames, on February 29, gave a Pianoforte Recital at the Hampstead Conservatoire, with the object of practically demonstrating the advantages claimed for the new keyboard invented by Paul Janko. The abolition of inconvenient stretching of the hand, the facilitation of fingering, and the ease with which transposition can be accomplished were among the points dwelt upon, and the skill of the performer was illustrated in pieces by Bach, Schumann, Rubinstein, Liszt (with Mr. Geaussent to render assistance on a second pianoforte), Chopin, and other composers. To obviate monotony, Herr Max Reichel contributed some violin soli.

The first of a series of evening Concerts was given by Mr. Edgar Pettman on the 1st ult., at St. Mary's Hall, Abbey Road. The programme was of a high class, comprising excerpts from Handel, Mozart, Chopin, Gounod, and Hatton. Four attractive Part-songs by Mr. Pettman and a Duet for two pianofortes by Miss Dora Bright should also be mentioned. The vocalists were Mrs. Bartholomew, Miss Gertrude Nunn, Miss Jessie Hanks, Mr. Ben Grove, and the choir of St. Mary's. Miss James and Mr. E. G. Croager played the pianoforte, and Mr. C. H. Allen Gill the violoncello.

A charming Concert was given on the 9th ult., at 22, Old Bond Street, by Mrs. Carlisle Carr, who sang several new songs, one, "Among the roses," by Gerard Cobb, being particularly admired. Amongst the other artists should be mentioned Miss Marie Alexander, pupil of Mrs. Carr, who sang Gounod's "Ave Maria" with much taste and feeling; Master M. Alexander, a promising young violinist; Miss Phelps, whose fine harp playing was quite a feature of the entertainment; and Messrs. Green and Smith, the latter scoring with Gerald Lane's "Golden Summer."

The value of such an institution as the Choir Benevolent Fund is manifested in the fortieth Annual Report just issued. Considering all things, the members have reason to be satisfied with the state of affairs and to hope that continued prosperity may attend their well-managed organisation. The Festivals at Gloucester and Cheltenham show in their financial results a decided improvement on the country Festivals of 1889. The Deans of Lichfield, Peterborough, St. Asaph, Westminster, and Worcester, in giving offertories to the Fund, set an example which should be extensively copied elsewhere.

The Brondesbury Cecilian Choral Society gave its second Evening Concert on February 25, when a large and appreciative audience assembled to hear Haydn's "Creation." The soloists were Miss Florence Verey, Mr. James Gawthrop (of H.M. Chapel Royal), and Mr. Dan. Price. The work was accompanied by Mr. Sydney Cross (pianoforte) and Dr. J. A. Smith (American organ) and conducted by Mr. Frederic Leeds, who secured a very good performance. At the third Concert of this its first season the Society promises Gade's "Erl-King's Daughter" and a miscellaneous selection.

On the 21st ult., at the Parochial Hall, the St. Paul's (Walworth) Choral Society gave its last Concert of the season, the work chosen being the "May Queen." The choruses were effectively rendered under the able conductorship of the Rev. Corrie Jackson, Chaplain of the Foundling. The soloists were Miss Randell (who was several times encored), Miss Marion Severn, Mr. J. H. Williams, and Mr. Chubb. Mrs. Dubois was a sympathetic accompanist.

Miss Marianne Eissler concluded her agreeable series of Quartet Concerts at the Steinway Hall on Tuesday, the 15th ult. Miss Clara Eissler took part with her in Spohr's Sonata in A flat for harp and violin, and Miss Emmy Eissler in Goldmark's Suite in E for pianoforte and violin, the latter being a specially good performance. Mendelssohn's Quartet in D (Op. 44, No. 1) and Haydn's in B flat (Op. 64, No. 5) were also in the programme, and Mr. Franklin Clive contributed a song.

The first of a series of six Lectures by Mr. Edward W. Naylor, on Robert Browning's poem "Charles Avison," was given at Toynbee Hall, Commercial Street, on the evening of the 8th ult. Unfortunately, owing to the severe indisposition of the lecturer, the remaining five discourses have had to be postponed until after Easter. The syllabus for these announces that several pieces, both instrumental (pianoforte and violin) and choral, of great antiquity, will be performed.

On the 18th ult. Lee Williams's "Bethany" was sung at St. Peter's Church, Dulwich Common, under the direction of Mr. C. H. Allen. The solos were taken by Masters Couldery and Roberts, and Messrs. Rickard, Taylor, Heath, and Smyth, members of the choir. Mr. A. F. Grainger presided at the organ and Mr. T. E. Gatehouse led the orchestra. The work created a deep impression. Mackenzie's Benedictus was played at the close of the service, which will be repeated on Friday evenings during Lent.

A Concert was given in aid of the Schools of St. Mary's, Horseferry Road, on February 25, at Westminster Town Hall, when the following artists took part: Mdlle. Alice Roselli and Madame Enriquez; Messrs. A. Bovett, George Tate, Charles Capper, Campbell Clark, and Stanley Smith; Madame Anna Lang (violin) and Miss Mary Chatterton (harp). Miss Bessie Waugh and Mr. Frank Barât accompanied.

Stainer's "Crucifixion" was given at Christ Church, Brondesbury, on the 11th ult., at a special Lenten Service, and received a good rendering by the regular choir, the solo portions being taken by Messrs. P. H. Degriam (Narrator), E. Ashdown, A. Johnson, W. Wellsman, and W. Winter. The Quartet was taken by Master Breedon and Messrs. A. H. Knight, S. Machin, and F. Machin. Mr. Frederic Leeds, the Organist and Choirmaster, accompanied.

Mr. Augustus Holmes gave his annual Concert at the Public Hall, Peckham, on the 7th ult. The selection of music was of an attractive character, the principal vocalists being Miss Ada Loaring, Miss Marian Holmes, Miss Ellen Marchant, Mr. Ager Grover, and Mr. Fred. Bevan. Instrumental solos were given by Mr. G. Holmes, Mr. Waud, and the Concert-giver.

Professor J. F. Bridge delivered at Toynbee Hall, Commercial Street, on the evening of the 12th ult., his interesting Lecture, entitled "An hour with my Mozart MSS." Prior to the close of the discourse Dr. Bridge distributed amongst the audience copies of the *fac-simile* of the Minuetto which was included in the Mozart supplement of the December number of The Musical Times.

Benedict's Oratorio "St. Peter" was given at St. John the Evangelist's, Waterloo Road, on Sunday afternoon, the 20th ult., under the conductorship of Mr. S. S. Martyn. The solos were effectively rendered by Misses G. Izard and F. Green, Messrs. Gostick and Winton, and Mr. Henry J. B. Dart presided at the organ.

Mr. T. A. Matthay gave a Concert at the Bow and Bromley Institute on the 5th ult., assisted by Miss Ethel Bevans, Mr. Wilbur Gunn, and Mr. Max Reichel (violin). Brahms, Raff, Henselt, Liszt, Gounod, and the Concert-giver were among the composers drawn upon, and encores were numerous.

At St. Mary's, Kilburn, on February 28, Spohr's "God, Thou art great," was sung at the monthly Cantata Service, which is held at the Church after the evening service. Mr. Edgar Pettman, director of the choir, presided at the organ. These services are becoming increasingly popular in the neighbourhood.

The Kyrle Choir gave a performance of Mendelssohn's "Elijah" at the Congregational Church, Canning Town, on the 15th ult. The soloists were Miss Ada Loaring, Miss Ball, Mr. Herbert Clinch, and Mr. George Tate. Mr. F. A. W. Docker conducted, and Dr. E. H. Turpin presided at the organ.

The little pastoral play entitled "The Dryad" was performed for the second time, on the 19th ult., at Toynbee Hall. The parts were sustained by Miss Bass, Mrs. Fagan, Miss M. C. Foley, Miss Dobie, and the author, Mrs. Christina Dening.

Stainer's "Crucifixion" is being given, alternately with Mendelssohn's "Hear my Prayer" and "Christus," at the Wednesday Lenten performances at St. Mark's, Notting Hill. Mr. Warren Tear presides at the organ, and the solos are sung by members of the choir.

The abridged version of Bach's Passion Music (St. Matthew) will be sung at a special Service to be held in St. Paul's Cathedral on the Tuesday in Passion week, according to the usual custom.

The Cremona Orchestral Society gave its first Orchestral Concert on the 8th ult., in the Iron Hall, Askew Road, Shepherd's Bush. The Society now numbers over forty members, and the Hon. Conductor is Mr. J. Stansfeld.

A popular edition of Professor H. C. Banister's "George Macfarren: his Life, Works, and Influence," has just been published by Messrs. George Bell and Sons.

Mr. Albert Fransella has recently been appointed as Principal Flute in the Crystal Palace Orchestra.

REVIEWS.

Wagner as I knew him. By Ferdinand Praeger. [Longmans, Green and Co.]

Dr. Eduard Hanslick, the well-known Viennese musical critic and æsthetician, who had long been regarded as an active opponent of Richard Wagner, on writing about the first performance of "Parsifal," protested that he had no objection to Wagner himself, and asserted that his strictures had been directed against the Wagnerites. Under the denomination of Wagnerites, he doubtless included composers who plagiarised Wagner; composers who, conscious of their inability to rival him, gave up composing altogether and employed their pens in expounding his works and theories; and that lesser fry of hangers-on who, by espousing his cause to the exclusion of everything else, contented themselves with basking in the master's reflected light.

The study of Wagnerism—which includes Wagner the man, Wagner the poet-musician, and his works, both musical and literary, has unfortunately become so much a matter of party feeling and contention, that any book on the subject, until it has been read, is naturally regarded with suspicion. In whichever class of Wagnerites specified above the late Ferdinand Praeger should most properly be placed, it may at once be avowed that his recently published book contains much which, on account of its novelty, is calculated to interest and satisfy both classes of readers—whether friends or opponents of the Wagnerian cause.

Friends—those hero-worshippers who prize every little anecdote or bit of gossip about their idol more than the study of his works—will find plenty to entertain them.

Opponents—especially those who have been actively employed—will rejoice that Praeger, who was fully alive to his friend's failings, has not sought to vindicate Wagner in all things, and has even furnished them with information which might serve as a handle for further condemnation.

Its title, "Wagner as I knew him," is an especially happy one, as indicating the general character of the book, which, though it furnishes a tolerably complete account of Wagner's life and artistic career, is most properly to be regarded as complementary to Glasenapp's voluminous biography, the reminiscences of others, and the article contributed by Mr. Edward Dannreuther to the "Dictionary of Music and Musicians"—at once the most complete and the most concise which has appeared in any language. In dealing with his personal reminiscences of Wagner, Praeger must have found it a difficult matter to avoid obtruding his own personality. That he has not done so unduly, and has achieved his task with becoming modesty, is a highly satisfactory point.

Among the matters treated, which will be found absolutely or comparatively new to English readers, may be enumerated—(1) Incidents in Wagner's school-life, both at Dresden and Leipzig; (2) his first love, a Jewess; (3) his first wife, Minna Planer, a thoroughly amiable woman, who was devotedly attached to him, but incapable of fully sympathising with and comprehending his genius, his high artistic aim and ambition; (4) his first visit to London in 1839; (5) his sojourn in Paris, 1839-42; (6) his residence at Dresden (1842-9), a detailed account of the part he took in the Revolution there, and the composition of "Tannhäuser" and "Lohengrin;" (7) his flight and exile to Zürich (1849-61); (8) his visit to London as Conductor of the Philharmonic Society in 1855, which is minutely described from Praeger's personal observation and association with him at that period; (9) his visit to Paris and return to Germany in 1861. From this point up to the date of Wagner's death in 1883, except for a long series of letters written during 1861-5 and now published for the first time, Praeger's personal reminiscences become more and more sparse.

By no means its least interesting portion is that which treats of August Roeckel, a truly remarkable individual, who made Wagner a revolutionist and Praeger a Wagnerite; and, for the part he took in the Revolution of 1848-9, suffered thirteen years' imprisonment—a fate from which, it is made clear, Wagner only escaped by a mere accident.

True to the title of his book, Praeger abstains from lengthy disquisitions upon Wagner's works, both musical and literary. A notable exception, however, is made in favour of the pamphlet "Judaism in Music." Though not altogether agreeing with Wagner's estimate of the Jews, he gives a very full account of its contents, principally for the sake of showing that Wagner has treated the matter more from an artistic than from a personal point of view.

It is to be regretted that Praeger did not live to "see his book through the Press," as he would then have reaped the glory as well as the emolument of its publication. Further, on looking it through again, he would probably have modified it in several particulars, the treatment of which, as they stand, is partly due to the fact of their having been written down from his dictation—a mode of procedure which weakness of sight and hand compelled him to adopt in his latter days, and one which does not conduce to continuity and elegance of style or to accuracy of diction. As an instance of this, the name of Ronge, a priest at Dresden, who proposed certain alterations in the Roman Catholic ritual, and made himself otherwise obnoxious to the Church, comes out as "Wronger"; and the title of Wagner's pamphlet "A Communication to my Friends," is printed "Commutation," &c. He would no doubt also have remodelled the dedicatory letter addressed to the Earl of Dysart, which is dated as far back as June 15, 1885. The very first sentence of this, which speaks of his intimacy with Wagner as "an uninterrupted friendship of close upon half-a-century," is misleading, for it is not till we have reached page 219 that we learn that he did not make Wagner's personal acquaintance until he came to London in 1855, and that up to this time he was "but the reflection of August Roeckel," a mutual friend of his and Wagner's resident in Dresden, and with whom he had corresponded. Thus this "uninterrupted friendship of close upon half-a-century" is reduced to twenty-eight years. Praeger's statement that *he* was "Wagner's first and sole champion," and that it was through "*his* sole exertions that the Philharmonic Society in 1855 offered Wagner the post of Conductor" will surprise many, and in the interests of truth calls for confirmation or refutation.

It seems improbable that this can have been so from the fact that up to the summer of the previous year Praeger was strongly opposed to the "new German School," as appears from a letter which he addressed to the *Musical World* of July 24, 1854, and in which he gives an entertaining account of the Rotterdam Musical Festival of that year, and of his journey thither from Cologne in a Rhine steamboat in company with a number of German musicians and critics. These kept up an incessant discussion about music, "till at last," says Praeger, "I lost my patience, and told them roundly that their *Zukunfts-musik* (music of the future) was no better than *Deutschlands Zukunft* (the future of Germany)."

A letter of Wagner, to Liszt, dated London, May 16, 1855, seems to settle the question in favour of Sainton. Wagner writes therein: "Poor Klindworth has been ill all along, and the fact that I could undertake nothing with him has deprived me of a great pleasure. Besides him my intercourse is limited to Sainton, the leader of the orchestra, *who caused my ill-fated appointment here* (the italics are our own), and a certain Lüders, who lives with him. Both are ardently devoted to me, and do all in their power to make my stay here pleasant. Apart from this I frequently go to Praeger, a good soul." (N.B.—The last three words are omitted in Hueffer's translation of the "Correspondence of Wagner and Liszt.")

Notwithstanding the publication of this letter of Wagner's, Praeger wrote to the *Musical World* of July 28, 1888, in correction of a statement of the *Quarterly Review* that it was Sainton who proposed Wagner as Conductor of the Philharmonic Society's Concerts, and maintaining that it was he himself who had first made the suggestion to Sainton, and that on his passing it on to the directors of the Philharmonic Society he was invited to attend their meeting, when he gave them all the information they required. In this same letter, as evidence of his long acquaintance with Wagner as a composer and his skill as a conductor, he alludes to an article on the performance of "Rienzi" at Dresden, which he had contributed to the *English Gentleman* in 1845. In his book he speaks of this as an article on "Tannhäuser." Evidently his memory here played him false, and having regard to his admission that up to 1854 he was "but the reflection of August Roeckel," it seems quite on the cards that the suggestion of Wagner's engagement came primarily from Roeckel, if not through him, from Wagner himself. As all seven directors of the Philharmonic Concerts of 1855 are dead, the matter is not an easy one to set at rest. To us, of the present day, it matters little from whom it emanated, nor should we have now thought it worth discussing, had not Praeger himself publicly raised the question, and that for the first time, as it appears, after a lapse of thirty years' silence.

We may seem to have laid too great a stress upon Praeger's inimical opinion of the "music of the future," expressed in his letter to the *Musical World* anent the Rotterdam Festival of 1854; but, having been cognisant of its existence and of its contents since the date of its publication, we could not do otherwise than refer to it. Ample evidence is afforded by letters, both from Wagner and Roeckel, contained in his book, that long previously to the Rotterdam Festival he had heard much about Wagner from his friend August Roeckel. Remarking upon one of the latter's, dated Dresden, March, 1843, he says: "I had such complete confidence in his (Roeckel's) perception and judgment that I was at once won over to Wagner's side by the tone of hero-worship that pervaded his letter." Wagner, too, in a letter of January 8, 1855, writes: "My heartiest thanks are due to you, my ardent champion in a strange land and among a conservative people. Your first espousal of my cause, ten years ago, when August read to me a vigorous article, from some English journal, by you on the "Tannhäuser" performance at Dresden, and the several evidences you have given subsequently of a devotion to my efforts, induce me to unhesitatingly throw the burden of somewhat wearisome arrangements upon your shoulders."

In attempting to reconcile these apparent discrepancies, we are therefore driven back upon the assumption that at the date of the Rotterdam Festival Praeger's opposition to the "New School," like Hanslick's, was not directed against Wagner, the founder of it, but against his disciples; or that he had good reasons for keeping his real opinions to himself until the proper time came for divulging them with effect.

Notwithstanding the deficiencies which we have thought it but right to point out, "Wagner as I knew him" is a remarkable book. Singularly free from the "scissors and paste" element of ordinary biographical compilers, it furnishes us with an independent view of the life and career of certainly the greatest musical genius that, since Beethoven, has shed a lustre upon the present century.

Six Morceaux pour le Violoncelle avec accompagnement de piano. Par J. Hollman. [Novello, Ewer and Co.]

These pieces are respectively entitled "Légende," "Pizzicati," "Aubade," "Andante," "Petite Valse," and "Tarantelle," a sufficient proof of their variety. It will be taken for granted that they are so written as to display to the best advantage the characteristics of the instrument which their composer handles with such consummate skill. Let us add that these qualities are but a small portion of their merits, which include a rare degree of melodic and expressive charm, much freshness of treatment, and an entire freedom from the modern vice of straining after effect. Excessive difficulty being equally conspicuous by its absence, it is clear that Mr. Hollman has deserved well of violoncellists.

FOREIGN NOTES.

Pope Leo XIII. has addressed a circular letter to eminent composers in Europe and the United States requesting their co-operation in his efforts to bring about a reform in the domain of sacred music, which, in his holiness's opinion, partakes too much of a mundane and theatrical character in the present day.

A commemorative tablet was, on February 20 last, placed against the house, via Lamarmora, at Cagliari, where the great tenor Mario first saw the light. The tablet bears the following inscription in Italian: "In this house was born, of noble parentage, on October 17, 1810, Mario de Candia, distinguished in the vocal art; an enchanter of the world, an honour to his country."

Pietro Mascagni is busily engaged upon the score of his new opera, "I Rantzau," the subject of which is again drawn from one of Erckmann-Chatrian's stories. According to some Italian papers, the opera is to be first brought out at the Imperial Opera, of Vienna, during next autumn, while others name the Teatro Pagliano, of Florence, as being the lyrical stage selected for the *première*, and even give the names of the artists cast for the principal parts.

Baron Franchetti, the composer of "Asraël," gave a private performance of some extracts from his new opera "Christoforo Columbus," last month, at Milan. The opera will be first performed at Genoa, in connection with the Columbus celebrations.

At the Teatro Parthenope, of Naples, a new operetta, with a really comic libretto from the pen of Signor Paolo Marulli, entitled "Nini la scuffiara," was produced last month with much success. The composer is Signor Gaetano Scognamiglio.

Two new operas are announced to be brought out shortly at the Teatro Bellini, of Naples—viz., "Maëstro Giorgio," by Signor Sodero, and "Mercedes," by the Maëstro Pellegrino.

An interesting Concert, on a grand scale, was given last month by the Sociedad de Concertos, of Madrid, at the Teatro Principe Alfonso in that capital, with the co-operation of the orchestra and chorus of the Opera, members of military bands, and some fifty juvenile voices. The programme consisted almost entirely of works by Wagner, including orchestral portions of "Rhinegold" and "Tristan und Isolde," and the entire *Finale* of the first act of "Parsifal." The reception of these excerpts by a Spanish audience was a most enthusiastic one, mingled with some occasional opposition on the part of a small minority. Signor Mancinelli conducted the performances.

Herr Felix Weingartner, the able Conductor of the Berlin Royal Opera, has just completed an opera entitled "Genesius," which is to be shortly produced at the theatre in question.

Special performances are in course of preparation at Halle, the birth-town of Handel, of Wagner's "Tristan und Isolde," "Die Walküre," and "Siegfried," with the co-operation of Herr Gudehus and Mesdames Sucher and Moran-Olden.

At the Munich Hof-Theater the new opera "Heilmar der Narr," by W. Kienzl, first brought out some time since at the Hamburg Stadt-Theater, was produced with good success on the 8th ult. The work, both as regards the book and the musical setting thereof, is constructed upon Wagnerian lines, without, however, slavishly imitating that master's manner, and contains some very effective scenes. The composer conducted the performance.

The Oratorio "Franciscus," by the talented Belgian composer M. Edgar Tinel, met with a highly favourable reception at its performance last month, at Aix-la-Chapelle, under the direction of Herr Schwickerath. The interesting work has already been performed in several leading German towns.

The late violin virtuoso Robert Heckmann was the possessor of a number of valuable violins, notably an Antonio Stradivarius dated 1721; the instrument which Heckmann used at most of his concert performances, and one of the finest and most valuable violins in existence. The collection likewise contains an Amati and a Guarnerius. These superb instruments are now offered for sale (at Mannheim), there being no artistic successor to their late owner in the Heckmann family.

Dvorák's "Requiem" was performed recently by the Gesangverein of Olmütz, where the fine work met with a considerable amount of appreciation.

The long-deferred project of erecting a monument to Mozart in the Austrian capital is at length in a fair way of being realised, the committee constituted for the purpose having approved of a new model recently submitted to them by the sculptor, Herr Tilgner. The work will be taken in hand at once, and, it is estimated, will be completed about May, 1894. The monument fund so far subscribed amounts to 82,000 florins.

A memorial tablet bearing the following inscription was placed, on the 14th ult., against the house, Währinger Strasse, No. 26, Vienna: "On this site there formerly stood the Gartenhaus where Mozart resided from the summer of 1789 to the autumn of 1790, and where he wrote 'Cosi fan tutte,' as well as the Symphonies in G minor, E flat major, and the one in C major, with the Fugue."

Herr Felix Draeseke's new opera "Herat" was produced, for the first time, at the Dresden Hof-Theater on the 10th ult., and was exceedingly well received. The music is described as more of an orchestral than a vocal order, but written in a bold and grand style, and full of dramatic life. The libretto, on the other hand, written by the composer himself, is said to be somewhat tedious. The work contains some important choral numbers.

Mascagni's "L'Amico Fritz" was brought out, for the first time on German soil, at the Frankfurt Stadt-Theater, on the 12th ult. It was, on the whole, very favourably received, more especially as regards the first and second acts, while the third and last acts proved to be less interesting to the audience.

Herr Carl Schröder's new opera "Aspasia" met with an enthusiastic reception on the occasion of its first performance, on the 3rd ult., at Sondershausen.

A new operetta in three acts, entitled "Utopia," the libretto by Herr Paul Wendt, the music by Herr F. Goetze, met with a very favourable reception upon its first performance last month at the Stadt-Theater, of Stettin.

Dr. Hans von Bülow, having lately acquired the citizenship of Hamburg, has taken up his residence permanently in the art-loving Hanse town.

The authorities of the Munich Hof-Theater have prohibited the species of adverse criticism taking the form of hissing on the part of the audience during a performance, as being incompatible with the dignity of that Royal institution. The measure has created quite a storm of controversy in the Bavarian press organs.

At a recent Concert given by the Bach-Verein of Heidelberg, under the direction of Professor Wolfrum, the experiment was successfully tried of hiding both orchestra and Conductor from the view of the audience, by means of reversing the amphitheatrically arranged orchestral *podium*, the back partition of which being thus turned towards the audience, while the choristers had been placed in a gallery above the orchestra. The performance consisted of excerpts from "Die Meistersinger" and "Parsifal," and the new arrangement is said to have produced highly satisfactory results, acoustically and dynamically, a more even balance being established between voices and instruments on the one hand, and the string and wind instruments on the other.

Handel's "L'Allegro, il Pensieroso ed il Moderato" was performed, with much success, on the 1st ult., by the choir of the Martin Luther Kirche in Dresden, under the direction of the cantor, Herr Römhild.

Anton Rubinstein, on his return from his recent visit to the Austrian capital, gave a Recital, with a charitable object, at Dresden, and also took part in a Concert given in that town by Madame Krebs-Brenning, his performance on both occasions arousing an indescribable enthusiasm amongst the audience. A similar result attended a subsequent public performance of the pianist-composer at Berlin, the receipts whereof were distributed amongst four charitable institutions of that capital.

A three-act vaudeville, "La Princesse Nangara," by MM. Bataille and Sermet, the music by the young composer Edmond Missa, was produced on the 13th ult., at Rheims, with great success. The piece will shortly be transferred to the Paris stage.

The Paris Société des Compositeurs de Musique has conferred the first prize of 500 francs, instituted by M. Lamy, for a dramatic scene, to M. Busser-Devriès for his setting of a poem "Jeanne Gray," by M. Guinand. The same Society now offers prizes of 1,000 and of 500 francs for a Pianoforte Concerto and a Suite for flute, oboe, clarinet, French horn, bassoon, and pianoforte respectively, to be competed for during the current year.

Mr. Charles Oberthür's Harp Quartet on British national melodies was played at a recent Conservatoire Concert in Paris by pupils of that institution, and pleased the audience so much that the performance had to be repeated a few days later at the Salle Erard.

In consequence of the great success of "Lohengrin," several afternoon performances of that opera have taken place last month at the Paris Opéra, the house being crowded each time.

Under the title of "Wagner en Caricatures" a very interesting volume has just been published in Paris (Librairie Larousse) from the pen of M. John Grand-Carteret. The volume contains one hundred and thirty caricatures relating to the Bayreuth master and his works, chiefly drawn from German, French, and English sources, with a critical commentary written in good taste and far from antagonistic to the subject caricatured.

The first representation of a new two-act opera, entitled "Atala," the libretto from the pen of M. Paul Collin, the music by Mdlle. Juliette Folville, took place on the 10th ult. at the Grand Theatre of Lille, where it met with a highly favourable reception. The composer, a young Belgian lady twenty-two years of age, herself conducted the performance, and was the recipient of much hearty applause on the part of a numerous audience.

Mr. Franz Villaret, a former pupil of the Paris Conservatoire, has been appointed to the vocal professorship at that institution vacated by the death of M. Heyberger.

The ninetieth anniversary of the birth of Victor Hugo was recently commemorated at Oporto by the performance of a musical composition entitled "Patrie," specially written for the occasion by the pianist-composer, Senhor Antonio Soller. The performance met with a highly favourable reception.

Mascagni's "Cavalleria Rusticana" was brought out at the Théâtre de la Monnaie, Brussels, some weeks ago with the same success as has attended the work elsewhere, frequent repetitions having taken place since.

A Concert on a grand scale is announced to take place on the 2nd inst., at the Reformation Hall in Geneva, under the direction of M. Gustave Doret when the performances will consist exclusively of works by modern French composers, including MM. Massenet, Saint-Saëns, Ch. Widor, V. d'Indy, and Th. Dubois. An analytical lecture upon the compositions to be performed is to be delivered on the preceding day by M. Dalcroze, a professor at the Musical Academy of Geneva.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Alice Mills.—*The letters "G. P." mean "General Pause"*—i.e., *one for all the instruments.*

Dead March.—*The speed at which the Dead March in "Saul" is usually played is about* ♩ = 84 *or* ♩ = 88. *We should beat it in* 4.

Musicus.—(1). *The Bayreuth performances are held annually.* (2). *This year there will be twenty performances between July 21 and August 21.* (3). *All the seats are the same price—viz.,* 20*s.* (4). *You should allow a fortnight, and £20 for all expenses, including seats.*

Organist.—*A full report of Mascagni's "Cavalleria Rusticana" appeared in* The Musical Times *for September,* 1890.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Accrington.—On Wednesday, the 16th ult., the Choral Society gave, on the occasion of its Jubilee, a performance of Costa's *Eli*. The principals were Miss Charlotte Walker, Miss Hilda Wilson, Mr. E. Branscombe, Mr. Kinnel, and Mr. Andrew Black. The chorus numbered one hundred, and the orchestra, of forty-three performers (leader, Mr. Nuttall), was selected from Sir Charles Hallé's. Mr. Thalberg Brown was the Conductor.

Basingstoke.—On the 1st ult. the Harmonic Society gave a performance of Handel's *Messiah*, in the Town Hall, under the able conductorship of Mr. W. H. Liddle, Organist of the Parish Church. The orchestra was led by Mr. J. S. Liddle. The soloists were Miss Amy Wells, Miss Mary Reeve, Mr. John Bartlett, and Mr. Alfred Camp, who did full justice to their parts. The choruses—notably the "Amen"—went excellently. The audience remained to the last, and throughout their applause was most hearty.

Braintree.—The Choral Society gave a performance of *Samson* on the 1st ult. The principals were Miss Ada Loaring, Miss Minnie Chamberlaine, Mr. Harry Stubbs, and Mr. George Stubbs. Band and chorus numbered 120, and were under the conductorship of Mr. James Newman. The hall was crowded.

Chichester.—The Church of England Temperance Society gave a grand Concert on the 1st ult. The principal feature in the programme was J. More Smieton's dramatic Cantata *King Arthur*. Miss Alice Holman, Mr. Clifford Hunnybun, and Mr. Harold Koblich were the solo vocalists. Mr. Crick (Salisbury Cathedral), who had been engaged as baritone, was unable to appear owing to indisposition, and his place was at the last moment taken by Mr. Seymour Kelly, who also carried out the duties of Conductor with much care and efficiency. Mrs. Dean presided at the pianoforte and Mr. H. P. Allen at the harmonium.

Cleckheaton.—The Philharmonic Society gave a performance of *The Messiah* on the 22nd ult., with full band and chorus, in the new Town Hall. The principals were Miss Marjorie Eaton, Miss Sarah Berry, Mr. Aldroyd, and Mr. Thornton, all of whom sang most satisfactorily. Mr. W. H. Wright conducted.

Dover.—The Harmonic Society gave an excellent Concert on the 1st ult., consisting of Lloyd's *Hero and Leander* and a miscellaneous selection. The part of Hero was in the capable hands of Miss Marjorie Eaton, whose fine voice told well, and Mr. Arthur Strugnell, as Leander, gave much satisfaction. Miss Eaton also scored a great success by her artistic rendering of Mackenzie's "Hush thee, my babie," and Gounod's "Ave Maria," the violin obbligato of which was well played by Mr. Barclay. Mr. Howells conducted.

Headingley.—The first Concert of the Choral Society took place on February 29, in St. Michael's Parochial Institute, under the direction of Mr. Charles Wilkinson. The first part of the programme consisted of Gade's *The Erl-King's Daughter*, the second part being miscellaneous. Miss Jessie Beevers was responsible for the soprano solos, the somewhat difficult part assigned to the baritone being sung by Mr. Gordon Heller, while the contralto music was undertaken by a lady in the chorus. In the second part Mr. Wilkinson gave a capital rendering of "Two Russian Airs" (Thalberg).

Herne Bay.—The choir of Christ Church gave its annual Concert in the Town Hall on February 25. Part-songs by Battison Haynes, E. Stirling, Sydenham, Handel's chorus "From Harmony," and a number of vocal solos and duets were well given by the choir, Messrs. W. Flower Kemp, F. Ridout, A. Scott, R. Fielder, and Masters Sydney Smith and H. Admans. The Concert was directed by the Organist, Mr. Cruttenden.

Ilford.—The orchestra and chorus of the Vocal Union gave a very satisfactory performance of Mendelssohn's *Hymn of Praise* and *Hear my Prayer* and Schubert's *Song of Miriam*, in the Reading Room, on February 25, the principals being Madame Barter, Mrs. S. de Jastrzebski, and Mr. Herbert Clinch, all of whom gave an artistic and effective rendering of their respective parts. Special praise is due to Madame Barter for so admirably acquitting herself of her arduous task in the three works named. The orchestra was efficiently led by Miss Eva C. Haynes. Conductor, Mr. A. Storr.

Maidstone.—The choir of St. Faith's Church gave a performance of the *Stabat Mater* on Sunday evening, February 28, after service, in memory of the Rossini Centenary. The solos were well sung by Miss Kate Trendall (soprano), Mr. Crow (tenor), and Mr. Syckelmore (bass); the duet "Quis est Homo" was sung by the ladies of the choir. The choruses were given in a manner which reflected the greatest credit on the choirmaster, Mr. Frederic Dutnall, who presided at the organ with great skill.

Newcastle.—A large audience assembled in the Town Hall on February 29, the occasion being the first Concert given by the lately-formed Newcastle Harmonic Society. The Cantata performed was F. H. Cowen's *St. John's Eve*, and, taking into consideration that it was a first attempt, the work was very well rendered. The quality of the voices is good, the strength of the choir being well combined, and with more practice and a determination to excel, the Society should have a successful career before it. The soloists last night were Miss C. Armitage, Miss Annie Unsworth, Mr. Fred. Mace, and Mr. J. Duncanson. The second portion of the programme was of a miscellaneous nature. The orchestra, under the leadership of Mr. J. H. Hill, was considerably above the average, and played the accompaniments as well as the *Larghetto* movement from Beethoven's No 2 Symphony and the Overture to Mozart's *Don Giovanni* in capital style. The whole was given under the able conductorship of Dr. C. Chambers, to whom, with Mr. R. Hesketh, the Hon. Secretary, the success of the Concert was undoubtedly due.

Ruabon.—Mr. Matthew Bowen gave an excellent Concert on the 7th ult. to a large audience in the Assembly Rooms. The pianoforte solos played by Mr. Bowen's pupils were rendered in a manner reflecting high credit on their teacher. The Overture to *Tancredi*, as a duet, played by Mrs. Bowen and Miss Johns, a pupil, was rapturously applauded. The vocalists were Miss Louise Cestria, Miss Nellie Moore, Mr Sam Parry, and Mr. Emlyn Davies, who had the advantage of the excellent accompaniment of Mr. C. Morton Bailey.

Rugby.—The Philharmonic Society gave a performance of Mendelssohn's *Elijah* in the New Big School on the 17th ult. The solos were excellently sung by Miss Mary Richardson, Miss Jeannie Rankin, Mr. William Green, and Mr. A. Foxton Ferguson. The accompaniments were admirably rendered by a string band and the fine organ lately placed in the room by Messrs. Bryceson. The President of the Society, Mr. E. Edwards, conducted the performance, while Mr. Basil Johnson played the organ. The leader of the band was Mr. A. Pettersson.

Ryde, I.W.—The Choral Union (which has worked under the *bâton* of Miss Margaret Fowles for eighteen years) gave the last Concert of the present season on February 29. The Town Hall was filled in every part, and enthusiastic applause testified to the enjoyment of the audience. Several descriptive part-songs and choral ballads by Macfarren, Faning, Stewart, Hecht, &c., were given by the Choral Union with most artistic effect, and the following artists lent their valuable aid: Miss Florence Shee (soprano), Madame Schlüter (contralto), Mr. Robert Grice (baritone), Mr. Herbert Walenn (violoncellist), and Mr. Bernard Fowles (pianist).

St. Albans.—The second of the winter series of vocal and orchestral Concerts, arranged by Mr. W. H. Speer, were given on February 25. At both afternoon and evening Concerts the attendance was very gratifying. Each vocal piece was excellently rendered, and the brilliant performances of Mr. Speer on the pianoforte, and the admirable efforts of the well-balanced orchestra, were especially noticeable.

Sidcup.—A new opera, in a prologue and three acts, entitled *The Magic Fountain*, was produced here on February 24 and 27, with much success. The libretto is by Mr. J. R. Johnston, the music by Mr. Harold S. Moore. Miss M. Nutter, Miss F. Croft, Mr. Johnston, and Mr. F. Wilson sustained the chief parts with much ability, and the chorus and orchestra, under the direction of the composer, did their work well. The large audience was loud in expressions of approval.

Stockbridge.—Mr. Coward's Cantata *The Story of Bethany* was given in the Congregational Chapel on February 29. The band and chorus, which had undergone a painstaking preparation at the hands of Mr. J. W. Fawcett, numbered upwards of 100. The work was conducted by the Composer, and received a most flattering reception at the hands of an audience which filled the chapel in every part. The principals were Miss Ogden (soprano), Miss S. A. Gill (contralto), Mr. Harrop (tenor), and Mr. A. Shaw (baritone). The chorus did complete justice to the work, as did the band, admirably led by Mr. Butcher.

Sunderland.—The Philharmonic Society gave its third Concert of the season on Tuesday, the 1st ult., when Handel's *Acis and Galatea* was performed with full orchestra and chorus under the direction of Mr. Kilburn. The second part of the programme contained, among other pieces, a Pianoforte Concerto by Sterndale Bennett, played in excellent style by Miss Pearson. The principal vocalists were Miss Amy Sherwin, Mr. Braxton Smith, Mr. H. Hagyard, and Mr. Norman Salmond, whose rendering of Schubert's "Erl-King" was much applauded.

Tiverton, North Devon.—The newly-formed Choral Society gave its first Concert in the Drill Hall on February 29. The chorus and orchestra gave good renderings of choruses selected from *St. Paul* and Eaton Faning's part-song "The Miller's Wooing." The soloists were Miss Florence Monk, Miss Britton, Mr. Dan Jones, and Mr. S. J. Bishop. Herr Otto Milani and Mr. J. Pomeroy respectively played a violin and violoncello solo. Mr. Allan Allen conducted.

Tring.—The Choral Society gave its first Concert on February 24, the programme consisting of Gaul's *Ruth* (Part I.) and a miscellaneous selection. The principal artists were Miss Emily Briggs, Miss Clara

Robson, Miss Florence Nash, and Mr. James Blackney. Conductor, Mr. Sidney A. Mosdell; accompanists, Miss Pickburn and Mr. Mosdell. The Concert was the best yet given by the Society, and was greatly enjoyed by a large audience.

Tunbridge Wells.—A very successful performance of Gounod's *Redemption* was given on the 8th ult. by Mr. F. Hunnibell's Choral Society. This was the first performance of the work here, and it made a great impression. The soloists were Miss Medora Henson (who was compelled to repeat "From Thy love as a Father"), Miss Marian McKenzie, Mrs. A. W. Pearson, Mr. Gordon Fletcher, Mr. Bantock Pierpoint, and Mr. David Hughes. There was a good orchestra, and the choir sang with spirit and intelligence. Mr. Hunnibell conducted with zeal and discretion.

Uttoxeter.—The Uttoxeter and Tutbury Choral Unions gave a very successful performance of Mendelssohn's *Elijah* in the Town Hall on Friday, the 11th ult. The soloists were Miss Emily Davies, Miss Mary Reeve, Mr. Iver McKay, and Mr. Musgrove Tufnail. The band, under the leadership of Mr. F. Ward, was exceptionally good. Mr. Herbert Drury, of Derby, conducted. The room was crowded in every part.

Wembley.—A Concert on the 16th ult. was given at the Workmen's Hall by Madame Emily Lawrence, who, with the aid of Miss Florence Dixon and Mrs. Stanley Allcyne as soloists, and a number of ladies as chorus, performed a Cantata of her own composition entitled *Bonny Kilmeny*, a setting to music of an adaptation of Hogg's well-known poem. The second part of the programme included a pianoforte duet by Madame Emily Lawrence and Miss Choice, a violin solo by Miss Abraham, and songs by Mr. Stewart Beckley, Mrs. MacCarthy, and Mr. Pelham Grubb.

Organ Appointments.—Mr. Ernest H. Ruston, Organist and Choirmaster to Christ Church, Endell Street.—Mr. F. Haydn Blackbee, Organist and Choirmaster to St. Jude's, Mildmay Park.—Mr. Francis Hemington, Organist and Director of the Choir to All Saints', Tufnell Park.—Mr. W. H. Davies, Organist and Choirmaster to Mare Street Chapel, Hackney.—Mr. George F. Mountford, Organist and Choirmaster to Westport Parish Church, Ireland.—Mr. Charles J. Capponi, Organist and Choirmaster to All Saints', Battersea Park.—Mr. A. M. Richardson, Organist and Choirmaster to Holy Trinity Church, Sloane Square.—Mr. Charles F. Uhde, Organist and Choirmaster to All Souls' Church, South Hampstead.

Choir Appointments.—Mr. G. H. Barber (Tenor), to Clapham Parish Church.—Mr. Harry Cooke (Alto), to St. Bartholomew's, Sydenham.—Mr. Alfred Cox (Tenor), to St. Michael's College, Tenbury.—Mr. E. B. Maund (Bass), to St. Michael's College, Tenbury.—Mr. A. Norman Kendall, to Exeter Cathedral. Mr. E. J. Cockaday (Alto), to the Chapel Royal, Windsor.

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DAILY TELEGRAPH.

The "Requiem" of Antonín Dvorák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvorák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

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DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvorák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Antonín Dvorák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead.

DAILY CHRONICLE.

Antonín Dvorák has at length provided his famous "Stabat Mater" with a fitting companion. . . . From any composer it would be an honourable contribution to art, but from Dvorák it is specially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

THE ATHENÆUM.

If it be true, as alleged, that the idea of writing a Requiem originated when the news of the death of Cardinal Newman reached the Bohemian composer, the world is indirectly indebted to that distinguished ecclesiastic for one of the noblest and most beautiful tributes to the dead that ever proceeded from the hand of a musician. . . . The effect of the entire combination (in the "Dies Iræ") is, as we have said, stupendous, and has never been surpassed in any setting of the same words.

WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "Stabat Mater," though which is the greater of the two I shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmony and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "Dies Iræ" as one of the grandest settings ever penned of this awful hymn, and to the "Recordare" and the "Offertorium" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

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   The misty moonlight softly falls. Trio. S.A.B.
6. Thy soul speaks thro' thy lovelit eyes. Tenor.
7. Sorrow and sadness pass with the day. Chorus. S.A.
8. He rides away. Recit.
   Why are thine eyes. Air } Contralto.
9. The vesper bell is pealing. Chorus. S.A.T.B.
10. The sunlight of Life hath passed away. Soprano.
11. Come home! Bass and Tenor Soli and Chorus. S.A.
12. Like a flower she fades. Recit.
    Oh, why do summer roses fade? Air } Bass.
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MAY 1, 1892.

THE MUSIC HALL MANIA.

IN one of his brilliant musical essays M. Saint-Saëns runs full tilt against the literary man who must for ever be talking about music. The personage in question, who probably does not know a major from a minor scale, but who lays down the law with an air of infallibility which would do credit to the Pope himself, is unhappily not indigenous in France alone. We know and suffer from him on this side of the Channel as well. His name is not exactly legion, but he is a numerous species, and by virtue of his powers of expression he too often commands attention for utterances of the most amazing and atrocious ineptitude. As an instance of what the man of letters can be capable of when he deviates into the domain of musical criticism, we would commend to our readers' careful consideration the article entitled "The Music Hall of the Future" in the *Pall Mall Gazette* of the 13th ult., from the pen of Mr. Arthur Symons. Mr. Arthur Symons, if we are not mistaken, is a young literary lion with a considerable gift for the spinning of verses, and, like so many of the other young literary lions of the day, he is consumed with a passionate enthusiasm for the luminaries of the music hall stage. He is the hierophant of the new-fangled cult of the costermonger, the champion of the *fin de siècle* "serio-comic." He raves of "the delightful Nellie Navette" and "the delicious Minnie Cunningham," and applies the term of "artist" to the inspired creator of "Two lovely black eyes." Believing as he does with such implicit confidence in the music hall of the present, it is only natural that he should hold sanguine views about its magnificent future. "For one thing," argues Mr. Symons, "it is the only form of entertainment which satisfies the modern rage for variety. The play in five acts is becoming as tiresome as the novel in three volumes, as the poem in twelve books. To the people who go out nightly for their entertainment it is becoming more and more essential that that entertainment should be provided in small doses." Mr. Symons, it will thus be seen, is a fervent apostle of the snippet system. Away with such stale maxims as *res severa est verum gaudium* or *ars longa!* Away with symphonies and concertos, operas and oratorios! The great heart of the people, so the *Pall Mall Gazette* once assured us, can only be stirred by the music hall, and the essence of the music hall system is the "quick change" and the short "turn." Again, we have Mr. Symons's word for it that it is quite a mistake to suppose that the music hall entertainment of to-day is tainted by vulgarity. "The quality of the entertainment and the quality of the audience have been steadily, and of late rapidly, rising." In other words, the masses and the classes are united in their zeal for the new cult, and 'Arrys and aristocrats vie with each other in their appreciation of the refined sallies of Miss Jenny Hill and Mr. Daniel Leno.

These things being so, how comes it then that Mr. Symons should be desirous of any change in a *régime* which affords him such delightful and delicious pleasure? We suppose the answer must be found in that divine discontent of which a double portion is ever to be found in the true poetic temperament. Rare and radiant though the music hall entertainment of to-day may be, it still falls short of perfection in one or two trifling particulars. The old-fashioned "serio-comic" and the male artist who appears in a dress coat grate upon Mr. Symons's sensitive soul and mar his otherwise unalloyed ecstasy. The elimination of these blemishes is, in his opinion, a desirable reform. Then, again, he holds that the programmes consist of too many items. At present the patron of the music hall suffers from an *embarras de richesses*. Twenty-five "turns" is a by no means uncommon allowance, and this is more than a well regulated spectator can stand without suffering from æsthetic vertigo. These alterations are of a negative and comparatively simple character; it is only when we come to the constructive side of Mr. Symons's scheme of reform that the generous catholicity of his attitude towards music reveals itself in all its beauty. The great charm of the music hall, according to its champion, is its variety. The novel, the drama, the pulpit, and the concert hall are all more or less effete instruments of culture, but that is no reason why whatever makes for righteousness in them should not be transplanted on to the music hall stage. Just as in a photographer's window you may observe side by side the portraits of an archbishop, a novelist, a *prima donna*, a *danseuse*, and an athlete, so, in the ideal music hall contemplated by Mr. Symons, representatives of all callings which aim at amusing or instructing the public are to be included in the cast of performers—aye, even down to violinists and singers who devote their talents to the interpretation of classical music.

Lest we should be accused of misrepresenting or perverting Mr. Symons's meaning, we hasten to transcribe the concluding paragraph from his article: "A music hall with such artists as those I have named [viz., the 'delightful' Miss Nellie Navette, the 'delicious' Miss Minnie Cunningham, Miss Ada Lundberg, Mr. Charles Coborn, and Mr. Albert Chevalier], with such others as Jenny Hill, Katie Lawrence, R. G. Knowles, Dan Leno, varied by the foreign singers whom we see at the Trocadero and the Oxford, by such human wonders as Sandow, such human works of art as Eugénie Petrescu, such gymnasts and acrobats as the Craggs, the brothers James, the Montrose troupe—that music hall would be able to hold its own against any theatre. And that music hall we shall soon have. Without losing the charm of its freedom, the flavour of its Bohemianism, it will cease to be vulgar by becoming consistently artistic. And when that point is reached we shall see—and we shall see without surprise—Albert Chevalier followed on the same stage by Tivadar Nachez, Minnie Cunningham by Antoinette Sterling." O rare young bard, what a blissful vista you open up to our bewildered vision in this impassioned peroration! "We shall see without surprise"—aye, truly; if we see it at all we shall see it without any surprise, all emotion, all sense of incongruity having long since been eliminated from our composition. But, methinks, Mr. Symons is far too modest in his prediction of this amalgamation of "all the talents" on the boards of the music hall stage. Let us endeavour, then, to fill in his outlines by the addition of a few more figures. We shall see, and we shall see without surprise, Joachim playing an obbligato accompaniment on the wrong side of the bridge to Miss Jenny Hill, and we shall behold without winking M. Paderewski, with his face blacked, accompanying the White-Eyed Musical Kaffir, *alias* Chirgwin, with the backs of his hands; and we shall see, without moving a muscle or turning a hair, Jean de Reszké standing on the palm of Sandow's extended right hand and Miss Lottie Collins on his left singing the "Marseillaise" in consecutive fifths and in the Mixolydian mode. And we shall

listen with unruffled composure to the Two Macs proclaiming in antiphon the blessings of International Arbitration, while the entire bench of bishops, arrayed in harlequin costume, express their approval by turning somersaults in the background. Lastly, we shall see, and we shall certainly see it without the least shred of surprise, Mr. Symons enthroned as the High Priest of the new cult, and presiding over the revels of this motley crew as great Anarch of all he surveys.

'Tis in good sooth a delightful—nay, a delicious prospect. But though Mr. Symons speaks with the sublime confidence of one who has attained to something like prophetic strain, we confess at times to a certain vague misgiving as to its speedy realisation. There is a story of an eminent violinist who, on arriving at a house where he had been engaged to play, discovered that amongst the other artists retained was a troupe of performing dogs, whereupon he then and there marched off without playing a note. This arrogant and recalcitrant behaviour augurs ill for that cordial *rapprochement* between the great lights of the music hall and the lesser luminaries of the concert platform which is so essential a preliminary to the fulfilment of the artistic millennium foreshadowed by Mr. Symons. After all, these misgivings, though not unnatural, are easily dispersed by the reflection that under the all-pervasive sway of the County Council of the future the amalgamation of the two professions, if not spontaneously arrived at, can be easily brought about by coercion. When classical Concerts are suppressed, when oratorios are proscribed, and operas obliterated, the artists who hitherto courted popularity in these quarters will naturally gravitate towards the only form of entertainment left open to them—the only form of entertainment, also, which, under the enlightened *régime* of the twentieth century, it will be lawful for the public to patronise.

FROM MY STUDY.

I am very glad to find that these rambling papers are drawing around them not only a circle of readers—who, good sooth, must be very indulgent people—but, also, a circle of correspondents, able and disposed to contribute information. The second ring pleases me greatly, for the obvious reason that it takes some of the burden from the shoulders of one who desires to be regarded only as an inquirer among inquirers, a learner among learners. Indeed, my principal hope is to draw from the stores of knowledge which special studies have given to many a reader. When that hope has been realised I shall have done some service and found matter for very pleasant reflection during the easy-chair period of the day.

It may be that my readers desire to hear no more about Dr. Worgan and the Easter Hymn, but I must ask them to suffer both just once again, because I cannot pass over without notice certain communications from obliging correspondents. Besides, in this connection, I want some kindly helper to undertake an interesting task with the advantage of greater leisure than just now is mine.

Writing, apparently, before Mr. Colin Mackenzie's letter appeared in The Musical Times for April, Major G. A. Crawford, of Sevenoaks, sends evidence as to the existence of the Easter tune in the "Lyra Davidica" (1708), at the date of which, as Mr. Mackenzie pointed out, Worgan was not born. I am indebted to Major Crawford for the full title of the "Lyra Davidica," and here it is:

"Lyra Davidica, or, a Collection of Divine Songs and Hymns, partly new, Composed and partly Translated from the high German and Latin Hymns, and set to Easy and Pleasant Tunes. London: J. Walsh, 1708."

My correspondent adds:—

The tune is harmonised in two parts, treble and bass, both words and tune being anonymous. It (the hymn) was originally taken from the Latin, and attributed by Wachernackel to the fourteenth century.

In 1750, when Worgan inserted it in "Apollo's Cabinet," he transmuted it into a *Christmas* Hymn. In 1749 it appeared in Arnold's Psalmody, in three verses, the first of which was "Jesus Christ is risen to-day," as in the modern form; verses two and three were new ones, but in "Lyra Davidica" there are given the original stanzas from the Latin, namely:—

Haste, ye females, from your fright,
Take to Galilee your flight,
To His sad disciples say
Jesus Christ is risen to-day.
Hallelujah!

In our Paschal joy and feast
Let the Lord of Life be blest;
Let the Holy Trine be prais'd,
And thankful hearts to heaven be rais'd.
Hallelujah!

In "Apollo's Cabinet," of course, the words are wholly different. The melody is the same in all cases.

I apprehend that Major Crawford intends his last sentence to have a limited application, because it has already been shown that there are material differences between the tune as given in "Apollo's Cabinet" and in "The Compleat Psalmist."

Mr. James Mearns, who was assistant editor of the valuable "Dictionary of Hymnology," recently published, is cordially thanked for the information that a copy of "Lyra Davidica" may be found in the British Museum, the number of its press-mark being A 749. Mr. Mearns adds: "The book is a somewhat curious one, so I hope you will look at it and write a short notice of it for the May number of The Musical Times." May I interest some reader, learned and leisurely, in this agreeable task, and so gain another helper?

I am sorry to inform Mr. Deakin, of Birmingham, that the information he desires to have respecting the Vauxhall song composer, John Wynne, has not come to hand. Better luck may attend the publication of another query preferred by Mr. Deakin, who writes me as below:—

Your kindly notice in The Musical Times for April of my communications emboldens me to ask you to help me to discover the authorship of a little, apparently unknown or little known, book I have in my possession. The title thereof is—

"A New and Easie Method to Learn to Sing by Book, whereby one (who hath a good voice and ear) may, without other help, learn to sing true by Notes. Designed chiefly for, and applied to the promoting of Psalmody; and furnished with variety of Psalm Tunes in parts, with Directions for that kind of Singing. Licensed Jan. 29, 168§. Rob. Midgley. London: Printed for William Rogers, at the Sun, against St. Dunstan's Church in Fleet Street. 1686."

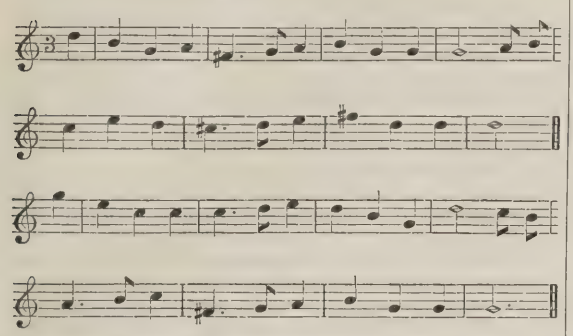
The third page has the following dedication:—

"To the Ingenious and Hopeful Thomas Foley, eldest son of the Worshipful Thomas Foley, of Witley, Esq., and also, To the Vertuous young Ladies Letitia and Anne, Eldest Daughters of the Worshipful Philip Foley, of Prestwood, Esq.; the Author (as an Acknowledgment of his obligations to that Worthy Family, whereof these are Branches) Humbly dedicateth this Essay."

This book has (I think) some historical significance, inasmuch as it contains the earliest (as far as I know) rejection of the old method of solmization, as set forth in the works of Morley, Simpson, Playford, Campion, and others; furthermore, a condemnation of the various clefs, and a general reduction of them to the F and G clefs, and other matters showing approaches to modern methods.

The author (whose name nowhere appears) gives, as an example of triple time, a tune which he calls

THE FLATTERIES OF FATE.



This tune is not in Chappell's "National Airs" (1838), but in the old book it is said to be a tune commonly known.

I ask your notice and help because I have compiled what I believe to be a complete or nearly complete Bibliography of the English Musical Literature of the sixteenth, seventeenth, and eighteenth centuries, and I have not found in Burney, Hawkins, Lowndes, or any other writer mention of my old book.

Perhaps Mr. Mearns knows something about the authorship of the work to which Mr. Deakin refers.

In a former paper mention was made of the "Gentleman's Journal" (1691—94) and its report of the proceedings at a celebration of St. Cecilia's Day, when Henry Purcell sang "with incredible graces." By kind favour of Mr. W. H. Cummings I have before me a complete copy of that work in one volume, and shall, from time to time, dip into its curious pages for the amusement or edification of my readers. Let me say now that there is no other reference to the singing of Purcell in public, and that Mr. Cummings —than whom exists no better authority upon this particular matter—knows of no other in the literature of the day.

Turning over the pages of the "Gentleman's Journal" I met with the name of Ludovic Muggleton, and remembered my possession of a book entitled "Divine Songs of the Muggletonians, in Grateful Praise to the only true God, the Lord Jesus Christ. London: R. Brown. 1829." Some former possessor of this volume had it beautifully bound in panelled calf, prizing it, no doubt, as representing a curious survival of the strange religious beliefs which rose, like scum, to the surface of the theological seething-pot in the seventeenth century. Muggleton began to "bear his testimony" in 1641, and, in conjunction with John Reeve (said to have been a tailor), founded a sect having as its *raison d'être* the belief that God the Father, leaving the government of heaven to Elias, came down to earth and suffered death for man in the person of our Lord; also that Reeve and Muggleton were the two last witnesses spoken of in Rev. ix., 3, who should appear before the end of the world. Muggleton died in 1697, but his sect survived, certainly till 1850, and there may even now be a remnant left. The Hymnal, to which I more especially refer, contains 228 "songs." It was published by subscription—there are eighty-four names in the list—and is adorned with a portrait of Ludovic himself, attired in Geneva gown and bands.

This gentleman's followers appear to have raised their own poets. I look in vain for hymns originating beyond the Muggletonian ranks, but I find ample reason to believe that the Muse of Poetry had no dealings with the sect. The hymns are stuff of the poorest quality, by comparison with which the sacred verse of Sternhold and Hopkins is a product of genius. No tunes are printed with the words. While sufficient unto themselves in the matter of lyrics, the Muggletonians took their music where they could find it, thoroughly believing, with Rowland Hill, that it was unfair for the devil to have all the pretty tunes. If the reader pleases, I will give him a few examples of Muggletonian poetry, and of choice in the music to which it should be wedded. The first hymn in the book is adapted to the tune of "De'el take the wars," and begins thus:—

In sixteen hundred, fifty and one,
This morning God did freedom proclaim,
Christ did declare Himself God Alone,
Unto *His ambassador, John Reeve by name,*
Ludowick Muggleton was also included,
Wisdom to the elect to make known.

"Scots, wha hae" was a tune favoured of the sect, and sung to a hymn of which the first verse runs thus—

Reeve and Muggleton, who led
The sons of God, and have them fed,
And show'd who was the Lamb that bled,
To gain the victory.

The "Commission Song" is dramatic in form, very curious and bold, and sung to any tune at pleasure. In the first verse, the Divine Voice calls John Reeve by name, giving him charge to publish secrets hitherto withheld. The new apostle is modest:—

"O Lord," said I, "I Thee desire
Some other person Thou'lt inspire;
For my great inability,
Too mean Thy messenger to be.

He, nevertheless, accepts the commission—after a threatening of severe punishment for contumacy—and only stipulates for the gift of inspiration. This is granted:—

Then said the Lord, "It shall be done,
Go take thy cousin, Muggleton,
Him I declare thy mouth to be,
And a high priest to wait on thee."

Other directions are given—

Then said the Lord, and spoke it soon,
"Go, take thy choice companion,
And to John Tanee straight repair,
And seal him when thou comest there."

"Now I command thee, swift as tide,
Take Muggleton thy faithful guide,
Go to New Bridewell, where thou will see
The Antichrist that opposeth Me."

Reeve is then charged to use some very strong language against Antichrist, and, next, instructed in the doctrines to be preached. The poet concludes with a burst of exultation—

Then praise the Lord, all you that own
His prophets, Reeve and Muggleton,
For His most gracious, free decree,
Peculiar you His saints to be.

The proper tune for a hymn beginning "My heart is as light as a bird in the spring" is "Cassius and Pompey was both of them hated." By way of prefatory note to "the ninety-eighth Song," it is said: "On the 17th of January, 1676, being the day the prophet Muggleton was tried at the Old Bailey for blasphemy, fined five hundred pounds, to be imprisoned till paid, and to stand three days on the pillory (two hours each day) at Temple Bar, at the Royal Exchange, and West Smithfield in the City of London. His books were divided into three lots, and burnt before his face each day while he was on the pillory." The hymn celebrates this persecution in appropriate language:—

One thousand, six hundred, and seventy-six,
Was a black dismal day which the devils prefixt,
To bring a great prophet to their unjust bar,
Where reason was clouded and malice shone far;
An endictment of blasphemy then was brought out,
And the question was asked, whether guilty or not

The third verse must be quoted, not alone for its reference to a historical personage well remembered in the West Country:

When the jury, that for the same purpose was made,
Had brought in their verdict, the judge's thanks paid,
And Balaam Jeffreys was left the court's sentence to pass,
Which he did with a voice that did bray like an ass;
And said, "Thou must stand in the pillory thrice,
And pay a small fine of five hundred pounds price."

The fine, mitigated to £100, having been duly paid, Muggleton came out of prison on July 10. In commemoration of that joyful event his followers sang, to a familiar tune:

Now his great foes in judgment sat,
An hundred pounds they prized him at;
'Twas more than their forefathers set
Upon the Lord of glory.
The fine was paid, the prophet clear'd,
Their malice now need not be fear'd;
Rouse up, my friends, and let's be cheer'd
To hear this welcome story.

It is hard to believe that this strange hymnal bears the date of 1829. Are any remnants of the sect left to the present day?

In the *Antiquarian Repertory* (1808), compiled by Francis Grose and Thomas Astle, is a curious extract from the churchwardens' books of the Parish of Basingborne, in Cambridgeshire. It appears that on St. Margaret's Day, in the year of grace 1511, the play of "The Holy Martyr St. George" was performed, under the direction of the ecclesiastical authorities of the parish, with Basingborne being associated for this purpose a number of other parishes adjacent. Each contributed a share to the expenses, the township of Royston leading off with 12s. and Foxten bringing up the rear with 4d. There is a separate entry of money received from Basingborne and the strangers within its gates, the amount being 16s. 5d. When at Kneesworth on the Wednesday after the play, the churchwardens obtained a further sum of 1s. 7d., together with—as they are careful to record—a pot of ale. The total subscribed was £4 18s. 7d. The churchwardens note their expenses, as to which I quote *verb. et lit.*:

"Expences of the said Play.

"First paid to the Garnement Man for Garnements and Propyrts and playbooks, xxs.

"To a Mynstrel and three Waits of Cambridge for the Wednesday, Saturday, and Monday, Two of them the first Day, and three the other days, vs. xid.

"Item in expences on the Players, when the Play was shewed, in bread and ale and for other Vittails at Royston for those Players, iiis. iid.

"Item in expences on the Playday for the bodies of vi. Sheep, xxii. pence each, ixs. iid.

"Item for iii. Calves and half a Lamb, viiis. iid.

"Item paid five days board of one Pyke Propyrte making for himself and his Servant one day and for his horses pasture vi. days, is. ivd.

"Item paid to Turners of Spits and for Salt, ixd.

"Item for iv. Chickens for the Gentlemen, ivd.

"Item for fish and bread and setting up the Stages, ivd.

"Item to John Becher for painting of three Fanchoms (? phantoms) and four Tormentors (amount not stated)?

"Item to Giles Ashwell for easement of his Croft to play in, is.

"Item to John Hobarde, Brotherhood Priest, for the Play-book, iis. viiid.

These entries give us a most interesting glimpse of the miracle plays in provincial England, and particularly of the doings in Giles Ashwell's meadow 380 years ago. It is plain that the feast was not entirely one of reason, nor was the flow exclusively confined to soul. Six sheep, three calves, four chickens, and half a lamb, to say nothing of bread and ale, made up a substantial bill of fare, and cost fully two-thirds of the sum expended upon the play itself. It is curious that the players received nothing beyond refreshments, while the four musicians were paid—at the rate of a fraction under 9d. per day per man. But ninepence, it will be observed, was the price of nine chickens, and not far from that of half a sheep. It is probable, therefore, that the musicians were content with their wages. Can any of my readers supply further information with regard to what may be called parochial mystery and miracle plays, as distinct from the well-known and more imposing celebrations at Coventry and Chester? Particulars of the music on such occasions are specially desired.

I take up Robert Browning's "Parleyings with Certain People of Importance in their Day," and read once more his discourse with Charles Avison, "whileom of Newcastle organist," and composer of "Sound the Loud Timbril." The poet looks out upon his garden one bitter March morning and notes where the winter storms have torn a creeper from the wall, but left a shred of cloth fluttering on a nail. To it, disregarding wool on every fence, comes a blackcap, tugs at the cloth, tears it away and flies off in triumph. The poet wonders at the bird's preference, yet it is not more strange than that his memory, flying through the past of years after an "appropriate rag to plunder," should pounce upon a march bearing "the dead and gone Name of a music-maker: one of such In England as did little or did much, But, doing, had their day once."

Avison!
Singly and solely for an air of thine,
Bold-stepping "March"—foot stept to ere my hand
Could stretch an octave, I o'er-looked the band
Of majesties familiar, to decline
On thee—not too conspicuous on the list
Of worthies who by help of pipe or wire
Expressed in sound rough rage or soft desire—
Thou, whileom of Newcastle organist.

The March is a "thinnish air," but, as the poet muses, it expands, while

Dream-marchers marched, kept marching, slow and sure,
In time, to tune, unchangeably the same,
From no-where into no-where—out they came,
Onward they passed and in they went.

Then the air "grew burning bright with fife-shriek, cymbal-clash and trumpet blare"—grew gigantic and, finally, "shook me back into my former self." "Here's your music all alive once more," exclaims the poet to Avison, or, at any rate, "as once it was alive"; just as a wax-work figure attests how such a person looked "when outside death had life below." When this music breathed it kindled rapture, though now weak and powerless:

Hear Avison! He tenders evidence
That music in his day as much absorbed
Heart and soul as Wagner's music now.
Perfect from centre to circumference—
Orbed to the full can be but fully orbed.

Why blame faultlessness, though it be exhausted and no match for fresh achievement?

Feat once—ever feat!
How can completion grow still more complete?

Here suspending his plea for the music of the past, the poet propounds a thesis: "There is no truer truth obtainable by Man than comes of music," and proceeds to discuss it. Underneath Mind is that we call Soul. The workman, by steps well-known and intelligible, bridges a gulf at the bottom of which flows a torrent. The bridge is Mind, fixed and definite, but who can congeal the torrent-life of the Soul so that how we feel may be in evidence as hard and fast as that we know? Music essays to solve the puzzle.

All the Arts strive to the same end, but the poet encourages Music to out-do both Poetry and Painting:

> Give momentary feeling permanence,
> So that thy capture hold, a century hence,
> Truth's very heart of truth as, safe to-day,
> The Painter's Eve, the Poet's Helena,
> Still rapturously bend, afar still throw
> The wistful gaze.
> . . . . .
> Could Music rescue thus from Soul's profound,
> Give feeling immortality by sound,
> Then were she queenliest of arts.

But this is impossible. Men once said that love has perfect utterance in "Radaminta" and that pity lives and breathes in "Rinaldo." "Once all was perfume, now the flower is dead," and for neither love nor pity do we look to one or the other. Feeling continues to exist, but its form and expression in any given piece fades away to exhaustion. Continually, however, are the emotions re-embodied in music:

> Off they steal,
> How gently, dawn-doomed phantoms! back come they
> Full-blooded with new crimson of broad day,
> Passion made palpable once more. Ye look
> Your last on Handel? Gaze your first on Gluck!
> Why wistful search, O waning ones, the chart
> Of stars for you while Haydn, while Mozart
> Occupies Heaven? These also, fanned to fire,
> Flamboyant wholly,—so perfections tire—
> Whiten to wanness, till . . . let others note
> The ever new invasion.

For the poet himself, he will ("in fancy, please you") use what musical cunning he has learned of "great John Relfe" to reanimate the dead things of the past:

> See there, and there!
> I sprinkle my reactives, pitch broadcast
> Discords and resolutions, turn aghast
> Melody's easy-going, jostle law
> With license, modulate (no Bach in awe),
> Change enharmonically (Hudl to thank),
> And, lo, upstart the flamelets—what was blank
> Turns scarlet, purple, crimson.

Then eyes that like new lustre again see love in the Largo, hatred in the Rubato, and Titanic striding towards Olympus even in Avison's March.

The poet now tells us what comes of his argument, Music's throne is occupied by a succession of Kings, each of whom pushes his predecessor off. But what has once lived can never die. The things in limbo only seem dead. If we bring our life to kindle theirs—bring to them sympathy and love—each starts up reanimate, "no inch that is not Purcell." It would be lamentable indeed if Man's last gain proved his first to be futile—"a blur to wipe from human records, late it graced so much." These are comfortable words, and for the preaching that in every true art-work of the past there is a smouldering fire which can be fanned to flame, let our poet be thanked.

X.

PREMATURE NOTICES.

It must be confessed that in many respects we differ *toto caelo* from our old friend the Snark. That fabulous creature, it will be remembered, was noticeable for its procrastination. In the words of the bard:—

> Its habit of getting up late you'll agree
> That it carries too far, when I say
> That it frequently breakfasts at five o'clock tea,
> And dines on the following day.

Our tendencies lie in a diametrically opposite direction. We rather aim (metaphorically speaking) at breakfasting overnight and dining with the lark. We date our weekly papers three days in advance, while our Christmas numbers are in danger of clashing with St. Martin's summer. Panting time toils in vain after the enterprising journalist. Books are reviewed before they appear, and second editions are advertised before the first are on sale. On every side this mania for discounting and forestalling the future manifests itself, and it is not therefore to be wondered at if it has invaded the region of music. People are no longer content with reading notices of pieces on the morning after their first production. The competition between the daily papers has developed new flights of "previousness," and we are now threatened with the advent of a *régime* under which everybody will know all about everything before anything comes to pass. To descend from generalities to particulars, let us take the case of a recent production at the Lyric Theatre. No doubt the successive postponements of "The Mountebanks" had made people a little impatient, and there was on this account some excuse for the effort to satisfy curiosity in advance. None the less the facts of the case are sufficiently remarkable to call for comment. To begin with, the plot of the piece was revealed in an interview with the librettist, Mr. Gilbert, which appeared in an evening paper just a week before the final rehearsal took place. That was not a bad start. The final rehearsal took place on a Saturday, and in the same evening paper, in addition to an account of the rehearsal, passages from the "book" were quoted. The *première* took place on the following Monday, but by that time there was very little left to be said about the new piece. One of the Sunday papers had published a complete account of the opera, plot and music, which though nominally only descriptive, was tantamount to a criticism, inasmuch as the epithets applied to the score and its interpreters could not fail to influence the minds of that large section of the public who take their opinions ready-made from the press. One of the leading dailies followed suit on Monday morning with a similar article, with the result that those critics who had deferred expressing their verdict until after the first performance found the ground almost completely cut from under their feet.

No doubt a good many people will be ready to acquiesce in this state of affairs, and to applaud the practice as the inevitable outcome of the tendencies of modern journalism. No protest that we are aware of was offered by the manager of the theatre or the author of the libretto, and in the absence of any such protest, one cannot hold up the action of the authors of these premature notices as reprehensible. In a matter of this sort a manager can do as he pleases, and, if no embargo is laid by him on the publication of notices based upon rehearsals, the practice is sure to become general. In the race of journalism an editor can hardly afford to give odds to his rivals, and we may look forward on similar occasions to the adoption of the plan by most, if not all, of the daily papers. Personally, we cannot help thinking the principle radically unsound, impolitic, and unfair, and, in the faint hope of preventing its introduction, we beg to submit to those who have the arbitrament of the question in their hands the considerations on which our conclusion is based.

To begin with, we hold it to be inexpedient and impolitic on the part of the producer to impair the freshness of a new piece by affording facilities to representatives of the press by which the public, so to speak, are let behind the scenes before the first night. Most people are still old-fashioned enough to regard the function of the stage as recreative—using the word in the highest sense—rather than didactic. Now the most delightful element in recreation, as Sir James Paget once remarked in a very admirable essay, is surprise. But the impact of a novelty on the mind of a spectator or auditor is seriously diminished if he has read all about it in advance. The gilt is off the gingerbread before it reaches the hand of the consumer. If we mistake

not, in the old days of the Savoy Triumvirate a totally different course was pursued. The utmost pains were taken to keep the secret, not a hint as to the story or the music being permitted to ooze out before the public were admitted on the opening night, and, as a natural result, we feel sure that the curiosity of the public was far more effectually stimulated than under the new plan of early and advance information.

Secondly, the method of premature notices is incompatible *ex hypothesi* with adequate or impartial criticism, and for the following reason. The permission to attend final rehearsals is not extended indiscriminately to all representatives of the press, but to a certain number. It partakes, therefore, of the nature of a favour, and it places the critic in a position difficult to reconcile with the ideal attitude of independence and detachment. At any rate, if he yields to the temptation to say something about a new piece before—according to our theory—he has any right to do so, it is pretty sure to be complimentary. He knows that it may be somewhat of a violation of the old tradition to dilate on a new piece before the first public performance, but, at any rate, he can come to no harm so long as he adopts a eulogistic attitude. Let it not be thought, in conclusion, that we would urge upon managers and *entrepreneurs* the duty of excluding critics from final rehearsals. The advantages to be derived from this privilege are very considerable, so long as they are not abused. But if these gentlemen continue to take representatives of the press into their confidence, it should be on the strict understanding that their secrets shall be kept until after the first performance.

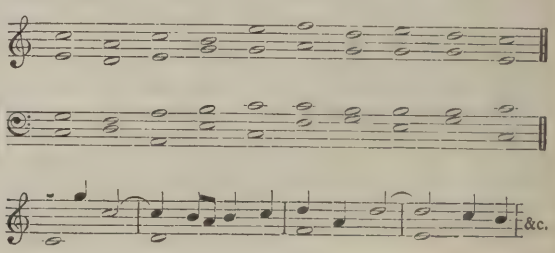
TOO MUCH HARMONY.

I am about to attempt a difficult—perhaps an impossible—task. I want to write an article upon a technical subject, and yet make it interesting to the general reader. If I fail I shall be sorry, for I dislike boring people. But why should harmony necessarily produce that effect when one talks about it?

A conviction has long been growing upon me that the groundwork of the musician's art is needing to be taught in a different way from that which has hitherto obtained; not that the old teaching is wrong, but that music and musicians are different. What is the normal course of a musical education in the present day, and why is it insufficient? A child usually commences at the age of seven or eight to grapple with the pianoforte or violin, after the slightest possible initiation into the exasperating mysteries of our musical notation, and no grounding at all in what are called "Elements." This is theoretically reprehensible, but experience shows that it cannot be helped. No young child can understand, even if it learns, the abstract matters of key, time, and so forth; the first knowledge can only be taught parrot-wise to the young, save in some few very exceptional cases. But as time goes on the young pupil should be constantly shown what rules may be deduced from experience—in fact, taught to find out grammar for itself; and this is rarely, if ever, done.

If you will look back to your school days and consider what branch of study interested and affected you least, I make very little doubt that grammar will occupy that position. And if you reflect you will find that your use of your native language is scarcely influenced at all by the rules you learned in Lindley Murray, but almost entirely by the example of those around you; you learn by ear, in fact. If you belong to a humble sphere of life, you mix up singular and plural, ignore verbal conjugations, drop h's, and eke out a restricted vocabulary with "'e sez, sez 'e," and similar tautologies. If you move in the higher circles, you drop your final g's and r's, make your sentences as short as possible, say "Don't chew know," and, generally, use the speech of your kind. If you live in the North, you pronounce your vowels broad; if in the West, you mince them small; if in the South, you never use less than three at a time; but, however you talk, you never talk as the books teach you, and how people would stare if you did! Now a somewhat extensive knowledge of music and musicians has led me to believe that they too are influenced far more by mere imitation than by abstract rules and theories.

But here, lest it should appear that I am disparaging theoretical teaching, I should remind the reader that a person never really knows a thing unless he can teach it to someone else, and he can never teach it unless his knowledge is systematised into a definite grammar. The mistake we make in music is in thinking (or acting as if we thought) that a musician is one who can talk irreproachable grammar and nothing else. This is an absolute mistake. A musician can only be made by taking a person endowed with a reasonably perfect ear, more than ordinary intelligence, and considerable patience, industry, and—above all—inclination towards the art, making him acquainted with vast quantities of music (some of which he will digest and the rest, by some mysterious law, will not affect him) and causing him to analyse it as closely as possible. Captain Burton is reported to have boasted that he could learn to speak any language in a month, his system being simply to compile vocabularies, learn them off by heart, and then construct a grammar for himself. And this is the only true way to learn music. Whether we set to work on Latin or Chinese, we begin with a vocabulary and then straightway apply this to the construction of simple sentences, if they only take the form of "The lion has eaten the gardener" or "The good father has some ink." But the musical student labours for years over such pleasing matters as these—

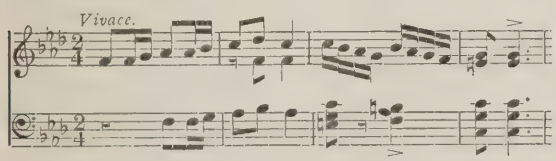


which have ceased to have any appreciable connection with music for at least a century. Now the vocabulary of music may be described as the melodic, rhythmic, and harmonic phrases or figures in common use. These the student is always supposed to pick up for himself: the harmony books describe the construction and use of a chord of dominant seventh, for instance, but it is only by analysing actual compositions that we can learn when to use it, and—more important still—that it is bad to be perpetually using it as the harmony exercises do. The counterpoint books give us some valuable rules for melody, but these are never up to date; while as to rhythm, the long years spent in writing exercises from which this important factor is wholly absent, exert, it is to be feared, a most pernicious effect upon our musical temperament. If you do not quite understand what I mean by this, compare any piece you like of Haydn, Mozart, or Beethoven with one of at all similar character by Mendelssohn, Schumann, or Brahms—to take the

greatest names—and you cannot fail to notice how in the earlier masters the accented notes come in irregular places, the phrases are of diverse lengths and shapes, the harmony broken up and, above all, the bass full of melodious life; while in most of the modern composers the accents come like the tick of a pendulum, the phrases are run into a fixed pattern, suggestive of machinery, and the bass comes bang on the first of every bar. And if these weaknesses are apparent in the great men just-named, how destructive are they to the merits of the lesser lights! A modern piece of music can be too often reduced down to a scaffolding of semibreve chords plastered over with a stencil-plate rhythmical and melodic pattern. Why have we degenerated into such weakness in the face of the glorious models held before us? There is but one answer: our students are made to write harmony exercises all the time they are at school and they succeed in learning this—it gets ingrained into them—but they don't learn to write music.

But, you will naturally ask, didn't the great masters learn thus? Why, yes; but that was only *the beginning* of what they learnt. Harmony was a simpler study in those days, and needed less time spent over it. Having mastered it, they proceeded to do enormous quantities of counterpoint, which after a while gave them that power, so painfully lacking to us moderns, of so writing that all parts of the music had a share of the melodic and rhythmic interest. And this power only comes by immense practice, a practice for which we cannot or will not spare time. So all our work remains journeyman work.

An actual example is better than any amount of general statements. Give any average student some vigorous national melody to harmonise, such as the following, for example—



And, ten to one, he or she will produce some such abortion as this—

Beautifully correct, bless you; not a wrong note or chord anywhere. Only every atom of music taken out of the poor thing. Of course I do not say that any but a student would harmonise every semiquaver of a quick tune, but few indeed are the living men who are capable of treating a tune like that properly. Most musicians would be so intent on harmonising it in an unconventional fashion that they would, like the student, quite overlook the vital point—the *musical treatment* of the theme. And yet they know—or are supposed to know—their Haydn and their Beethoven!

I lift up my voice, then, to our training schools for young musicians, and I cry with a loud voice, beseeching for less harmony and more music. More technical training, more, much more counterpoint (both strict and free) we want; but if we must learn to grub for roots of chords, let us not waste more time than is absolutely necessary over an occupation which is, after all, of doubtful utility. Learn to recognise the principal chords by ear, and to know what happens to a dominant seventh and an augmented sixth; but beyond this no practical musician needs to burrow in the fields of theory. Learn a vocabulary of chords, of melodic phrases, and, ah, yes! of rhythmical figures, then you will be learning Music.

A Canadian correspondent has sent us some particulars of a crusade now being preached in the Dominion by a Mr. A. S. Vogt against oratorio and in favour of "catholicity in musical tastes." Mr. Vogt, it seems, opened the movement in the columns of the Toronto *Mail*. We have not seen his article, but a well-known print in New York speaks of it as a "timely" onslaught upon the "oratorio nuisance which afflicts Canada just as it does England." This is enough as to the tenor of the article and, we may add, as to its connection with a familiar propaganda. Our Canadian correspondent, we regret to find, sees reason for taking Mr. Vogt and his clique quite seriously, although he very correctly describes as "arrant nonsense" the following remarks which, presumably, are from Mr. Vogt's pen: "It is a notable fact that conservative old London is gradually throwing off the shackles of antediluvianism and is about to seek her musical salvation in German opera during the summer months, when the artists can be spared from the permanent organisations of Germany." So far from this statement being a "notable fact," it is simply not a fact at all. If by antediluvianism is meant devotion to the great classical masters, and to oratorio as a manifestation of their genius, we are nearly all antediluvians, but, instead of throwing off our shackles, we are proud to wear them and, indeed, think them rather becoming. The remark that we are seeking our musical salvation in German opera is too funny. Does not Mr. Vogt know that German opera is about to be played on a few off-nights of the Franco-Italian season simply as an experiment which Sir Augustus Harris desires to make? Mr. Vogt's ignorance of the state of music in England is astounding.

Our Canadian correspondent puts several queries to us touching the above subject. These we will take in order. Query I.: "To what extent is oratorio performed in England?" Answer: Oratorio enters far more completely and extensively into the musical life of the English people than any other form of the art. Together with the cantata, sacred or secular, it constitutes the staple of every festival programme. Moreover, there is not the slightest sign of change in the direction indicated by Mr. Vogt. If he wishes to be assured of this, or, at any rate, to ascertain the real facts, there are musical directories published in London which give lists of choral societies and works performed. In their pages he can see for himself how wide of the truth are the thoughts fathered by his desires. Query II.: "Are English Musical Festivals becoming more general or dying out?" Answer: They are multiplying and, of late years, have wonderfully increased. Twenty-five years ago the only Festivals in England were those triennially celebrated at Birmingham, Norwich, Gloucester, Worcester, and Hereford. Since that date they have been established in Leeds, Chester, Wolverhampton (this has now died out), Hanley, Bristol, Lincoln, and Peterborough (one day). In the autumn of the present year Cardiff will be added to the list, and measures are on foot for the holding of Festivals both at Portsmouth and in the three counties of the extreme West. At all, oratorio

constitutes the musical *raison d'être*. Mr. Vogt may rest assured that there is no thought of German opera as an ark of salvation. Query III.: "To what extent is orchestral music cultivated in England and where do local orchestras exist?" Answer: This country is just now passing through a remarkable period in its musical history. Our weak point has hitherto been neglect of orchestral music, but we are redeeming the time with a vengeance. London is ringed round with orchestras, largely made up of amateurs, which either devote themselves to the practice of orchestral compositions pure and simple or to the accompaniment of choral works. As in the metropolis, so in the provinces. All the great towns are more or less well equipped with local performers, and the movement is fast spreading to cities of the second and third rank. For example, Gloucester, a place of 50,000 inhabitants, supplied an orchestra of forty to a special Service in the Cathedral on Easter Sunday last. These players were all local, and their appearance for the first time as a body was a striking illustration of the very remarkable transformation we are now witnessing. The whole movement, let us add, is fostered by the love of the people for oratorio and kindred works needing orchestral accompaniment, and by a wide-spread desire to dedicate such compositions to the celebration of religious rites.

According to our correspondent, Mr. Vogt and his clamorous clique demand greater liberality in the choice of musical works for the Canadian public. How far they are justified in so doing the reader may estimate for himself from the facts subjoined. The Toronto Philharmonic Society, established in 1872, has produced, during its life of twenty years, thirty-four choral works, twenty-one of which are by deceased masters—Handel, Mozart, Haydn, Beethoven, Spohr, Mendelssohn, Schumann, Rossini, Romberg, Weber, Glinka, Bennett, Gade, Costa, Smart, and Wagner. Do these names, taken as a whole, represent illiberality? Living composers in the list are Randegger, Gounod, Cowen, Bruch, Mackenzie, Dvorák, and Sullivan. Where is the illiberality here? In the instrumental list we find works by Mozart, Haydn, Beethoven, Mendelssohn, Weber, Flotow, Wallace, Arditi, Delibes, and Massenet. Again we vainly look for proof of illiberality. Canadian amateurs may take heart of grace and keep on the old road, assured that they are in step with the old country. They should attach no importance to the warning cries of Mr. Vogt, whose talk about musical liberality is as suspicious as the zeal of a persecuting church for religious liberty when a strong arm restrains it from burning heretics. In this case, apparently, liberality means German opera, which, in Mr. Vogt's mind, means Wagnerian opera, and there you have the bottom of the whole matter.

In another column will be found a short notice of the Concert given a few weeks back at St. George's Hall by the Marlborough College Orchestral Society. In view of the ambitious nature of the works chosen for performance and the fact that the stringed instruments were for the most part played by boy amateurs, it would be unfair to lay great stress on the inevitable shortcomings of their execution. But inasmuch as the Marlborough College orchestra is only about two years old, great credit attaches to Mr. Robert Berndt for the ability and enterprise he has displayed in bringing it up to so creditable a level of efficiency in so short a time. Brass bands and even orchestras have of late years been started at several of our leading public schools; but, unless we are mistaken, Marlborough is the first school that has essayed the performance of symphonic music by a full orchestra. The value of such an experiment resides in the fact that it is an attempt to initiate public school boys in the mysteries of the highest form of classical music, not merely as hearers, but as performers. Now since no schoolboy is forced to learn an instrument, the number of those who have joined in the movement at Marlborough is, we think, a satisfactory proof of its popularity. The appreciation of good music is notoriously a matter of education, of opportunity, and of familiarity. Some of the most attentive frequenters of our classical concerts are men who, although otherwise cultivated, never realised what music meant until they were grown up. This being so, we have nothing but sympathy for an enterprise which has for its aim the inoculation of the sons of "the classes" with a taste for what is noble and exalted in music at an age when games and the grub shop too often occupy their entire leisure.

There is strong internal evidence that the learned and accurate critic of the *Saturday Review* is enjoying a holiday. Let us hope, in the interests of his equanimity, that he has omitted to order the paper in question to be forwarded to him during his absence, otherwise he will be likely to suffer some bad quarters of an hour when he contemplates the vagaries of his *remplaçant*. For whoever is responsible for the notice of "New Music," which appeared in the columns of our contemporary a fortnight or so back, displays a naïve ignorance which is truly refreshing in these days of encyclopædic culture. Thus in noticing a collection of songs by Loder, recently put forth by Messrs. Novello, the *Saturday Reviewer* remarks: "Mr. Loder has arranged an album of old English Songs fairly representative." This is a delightful concatenation of blunders. To begin with, Mr. Loder did not "arrange" the songs, for the excellent reason that he has been dead for twenty-six years. He wrote them, however, so that their description as "old English songs" is ludicrously wide of the mark, considering that they were written between 1835 and 1855. Finally, the expression "fairly representative" lets the cat entirely out of the bag, and proves the reviewer to have imagined that the songs were by different composers. In a previous sentence he (or she?) complains of the want of originality shown by a certain modern composer. This charge, at any rate, cannot be levelled against the reviewer. Only a critic of real individuality could have penned the sentence we have quoted above.

That excellent French adage, *Aide-toi, et Dieu t'aidera*, strikes us as worthy of the careful consideration of all those who profess an interest in the burning question of musical degrees, diplomas, and initials. It was not from any indifference to the undoubted abuses of the present state of affairs that we abstained so long from expressing our opinions on the subject. They are, unhappily, flagrant and disgraceful. But we have always held that while newspapers may do good service in pillorying fraud, the remedy for the evil lies in the hands of the public and the profession. The former suffer in most cases because of their extraordinary neglect of all precautions and inquiries. As for the honourable members of the latter, in face of the competition of unprincipled and money-grubbing charlatans, one would have thought that they would have been inspired to take concerted action to protect their professional repute

from reflected discredit. Lest, however, our silence should be misconstrued, we published an article in our April issue, suggesting the advisability of such a course being taken. The result of this proposal has been absolutely *nil*. We have not received a single letter in support of our suggestion, nor have we observed a single comment upon it in any of our contemporaries. The obvious but unwelcome inference to be drawn from this indifference is that while people are only too glad to air their grievances, they evince a rooted disinclination to take any steps which may safeguard them from the recurrence of the evil under which they groan.

Dr. Hans von Bülow's recent exploits at the Philharmonic Concerts in Berlin afford a remarkable instance of the generous latitude which is afforded to eccentricity in the present age, even in so patriarchally governed a country as Germany. Certainly times have changed in the half-century that has elapsed since the stormy termination of Spontini's conductorship at Berlin in 1841. In that age the German musical public were less tolerant: nowadays, as the Editor of the *Allgemeine Musik-Zeitung* puts it, they kiss the foot that tramples on them. A somewhat similar scene was witnessed, not so very long ago, at the *première* of the new piece at the St. James's Theatre. Let us be thankful, then, that the infection has not spread to the musical profession in this country. Mr. Balfour and Mr. John Morley are both Concert-goers, but we trust that neither Mr. Cowen nor Dr. Stanford will ever avail themselves of the presence of these eminent statesmen to indulge in a political harangue in their laudation or the reverse. The priest in politics is not an edifying sight; the musician is quite as much out of his element when he abuses his opportunities in a similar fashion.

It is far from edifying to find such a piece of meaningless balderdash as the following paragraph in a musical contemporary, presided over by good musicians:—"Many inventions have been from time to time patented for improving the violin, most of them short lived, and nearly all useless. A valuable improvement has, however, been brought out lately by Mr. H. D. Herring; it consists of a slight addition to some portion of the instrument, and produces a wonderful effect: giving free vibration and ensuring perfect fifths and equality of each string—in addition to strengthening and mellowing the tone. Players who have tried it state that the highest shifts are as easy to play as the first position, and the harmonies are full and bell-like, and easy to produce. That it does this has been proved on new violins, and on some of the finest old violins—all being decidedly improved."

It is stated that Ibsen's drama "Peer Gynt" has recently been reproduced in Christiania, and that Grieg has "for this occasion" re-arranged his "Peer Gynt Suites," No. 1 and No. 2, for a larger orchestra, and also added some more music—namely, the "Norwegian Bridal Procession" and "Norwegian Folk Dances." The former is orchestrated by Mr. Bohlmann and the latter by Hans Sitt. From this it is not clear that Grieg has done anything at all, since the Suites were only arrangements for concert use of the *entr'actes* and ballet music which he wrote for the play years ago. But if he wanted additional music why not have written some, instead of letting other people score his pianoforte pieces? It is not what we should have expected from so fastidious an artist as Edvard Grieg.

FACTS, RUMOURS, AND REMARKS.

We take the subjoined choice example of "high falutin'" from an American contemporary: "If it indeed be true that memory is the only Eden out of which we cannot be driven, then to hear Paderewski play is to realise all of that heaven in its fulness. To hear him is a vivid joy. To listen to those marvellous, rippling, silvery cascades that roll in mellow floods from those slender finger-tips is electrifying, joyous, transforming! But afterward? Ah, then it is that all this flood of melody fills your soul as it never did at the moment! It was too mighty, as though all the chords of the soul had responded to their utmost limit and still there were vibrations over and beyond. It was as though this mighty flood of melody, this imprisoned music, had filled all space, and still, out beyond the bearings that are familiar to you, you feel it journeyed where you cannot follow. Those song waves traverse great distances beyond your ken. Past these dull, mortal ears, so imperfectly attuned to melody, those divine strains, rich with all the inspiration of genius, warm with all the colouring of human love and human suffering, floated away, and can no more be gathered up than the nightingale's song, than the sunbeam when it is sped, than the last pale smile that lies on our dearest's lips when they part in greeting for the last time. They are gone for ever!" Happily, our contemporary's eloquence remains.

Gratifying proof of our musical progress is afforded by the success of the Stratford Festival, which annually creates great interest in the neighbourhood among the young people and their instructors. Instituted by Mr. J. S. Curwen in 1883, on the model of the Welsh Eisteddfod, it has more than answered reasonable expectations. The number of competitors has increased, not by "leaps and bounds," but surely and steadily, whilst the average of ability each year exhibits an advance on its predecessor. It is the rule to devote two days in the Spring to competitions in about a score of subjects, and the public are invited to witness the examination before such adjudicators as Messrs. Hoyte, Cowley, Randegger, and Walter Macfarren. This year a sum of over £70 was given in prizes, and the contests at the Stratford Town Hall were in some instances keen. A Concert by the prize winners ended the proceedings on March 31, when the guerdons of victory were awarded by Mrs. Curwen. The majority of the prizes consisted of music and musical works, so that the substantial tokens of honours gained furnished in themselves additional means to efficiency in various branches.

Dr. Hans von Bülow's eccentric importation of politics into the domain of music seems to have made him a hero with the Bismarckians of Berlin. At the final Philharmonic Concert, writes a representative of the *Standard*: "The hall was fuller than ever, and after the Concert a large number of his admirers accompanied him to his hotel close by, and blocked the street so that carriages could not pass. They shouted 'Hoch Bülow!' again and again, till he appeared at a window and said, 'I thank you, my dear friends. You are as anxious as I that we shall meet again. Be assured that between us the course remains the same.' On his departure the members of the Philharmonic Orchestra awaited him at the station, and the farewell was an extremely hearty one. After he had entered his carriage one of them cried 'Hoch Bülow und Bismarck!' Herr von Bülow made a low bow, and said, 'I am glad that the letter B is so lucky, and I hope that a third B, very

near to my heart, may prove equally fortunate—I mean "Boabdil."' This is Moritz Moszkowski's new opera, which is to be performed at the Opera House here, for the first time next Saturday."

We take the following, with reference to the election of Mr. Barnby as head of the Guildhall School, from the *Daily News*, and, in doing so, support the statements made: "The choice of the Corporation will emphatically be endorsed by the musical world, for Mr. Barnby's candidature was warmly supported by Sir A. Sullivan, Sir John Stainer, Sir George Grove, Professor Bridge, Dr. Mackenzie, and other leaders of the profession, and, indeed, there can be no possible question that he was the best man for the post. No violent changes in the administration of the school may, of course, be expected, nor, indeed, would they be desirable; but the influence of so eminent, experienced, and liberal-minded a musician will necessarily be employed in the encouragement of those of the pupils who may aspire to a serious study of the art, and thus the Guildhall School, without losing any of its distinctive features, will, it is hoped, take its rightful place among our leading musical institutions. Mr. Barnby will not commence his duties until Michaelmas."

Lovers of Schubert in general, and Sir George Grove in particular, will rejoice to learn that the remaining movements of the composer's Symphony in B minor have been discovered. At least, that is the only inference that can be gathered from the *Observer*, which, in speaking of Mr. Manns's Benefit Concert, says: "Similar success had attended Miss Fanny Davies's excellent performance in Schubert's Symphony," for there is certainly no pianoforte part in the movements with which we are already familiar. No doubt the performance came as a pleasant surprise to those in the room, but in justice to many musicians who would, of course, have liked to be present on so interesting an occasion, we think it should have been announced beforehand. Mr. Manns should give another benefit Concert at once and repeat the movements.

A Committee, headed by the Duke of Teck, are getting up a subscription for a testimonial to Mr. Tivadar Nachèz, the violinist. The circular inviting contributions states: "It has been thought for some time past by the numerous friends and admirers of Mons. Tivadar Nachèz that some recognition should be made, not only of his unrivalled talents as a solo violinist, but also of the frequent and generous aid he has given, absolutely unrewarded for many years past, to various churches, hospitals, charitable institutions, &c. (notably St. George's Chapel, Albemarle Street, and St. James's, Westmoreland Street). An opportunity now offers itself, at least in part fulfilling this, by the purchase of a Stradivarius violin at an exceptionally low price, a possession in the hands of the gifted artist not only grateful to him in the exercise of his art, but also a valuable property in itself."

From distant New Zealand come signs of a new reforming movement within the Church. At a recent meeting of the Anglican Synod, the following resolution was carried on the motion of Mr. Robert Parker (Wellington): "That, in the opinion of this Synod, it is desirable that candidates for holy orders in this ecclesiastical province should possess some knowledge of the principles of public reading and speaking, and of the art of vocal music, in order that the minister's part in Divine service may be more adequately rendered than is now frequently the case." In this matter the colony shows the way to the mother land. Who has not suffered from the painful elocution of the average clergyman? And who does not desire, if only for the sake of common sense, that those whose vocation is public speaking and reading should at least master the rudiments of their craft?

Minneapolis has a wonder-child, and a correspondent describes her: "On the evening of March 18 she made her *début* before a large audience at the Lyceum. A mere baby she really is, being only three years and ten months old. A sweet, winsome child in snow white dress reaching to the toddling feet, beautiful curls hanging to the shoulders, she made her little bow, throwing kisses from her pink finger-tips to the delighted audience, who enthusiastically greeted her. Her playing is wonderful, her rhythm accurate, and her fingering skilful." The correspondent has no word of reprobation for the cruelty involved in making a show of this infant. There is no change in human nature. Children were made to "pass through the fire unto Moloch" thousands of years ago.

When Emma Abbott died, says the *American Art Journal*, she left, among other legacies, $5,000 to the Madison Avenue Baptist Church at Thirty-first Street. This was the church in the choir of which Miss Abbott received her first stated salary as a singer; and she has always manifested a strong interest in the church. Within a few days the legacy of $5,000 was paid to the trustees of the church. At first they were puzzled to know what to do with the money. They held a special meeting, and, after much deliberation, it was decided to expend the bequest in "repairing and improving" the big pipe organ. A facetious trustee, it is said, suggested that it would be better to repair and improve the choir.

Mr. J. Cuthbert Hadden, writing in the *Nonconformist Musical Journal*, says: "A minister told of having on one occasion in the Orkneys carried through a whole Sunday service of two hours himself without a single singing. Here again no precentor put in an appearance at the church, and as enquiry among the assembled worshippers revealed the fact that the only man who could sing was "daft," it was thought best to omit the praise part of the service altogether. The moral of such stories as these would seem to be that ministers should learn to sing." Why not have tried the daft laddie? He may have been a musical genius.

This is a free country, and everybody is at liberty to form and, in a proper manner, to express his own opinions. We have, therefore, no right to censure the musical critic of *The People* for having written the following passage when commenting upon a performance of Gounod's "Redemption": "Mr. B. Davies and Mr. Salmond sang well and did all in their power to invest with interest the tedious 'narratives' they had to sing. . . . It was not any fault of theirs if they failed to make the dull narratives attractive." But, when a Museum of Curious Opinions is founded, the judgment of this critic upon "The Redemption" narrative will be entitled to an honoured place.

The time-honoured custom of giving Handel's "Messiah" without charge to the poor of Liverpool on Good Friday was carried out this year as usual in St. George's Hall under mayoral auspices, and a

crowd of some thousands of the less fortunate among the brethren formed an appreciative audience. The performance was a good one, Mr. Hudson being at the organ and Mr. H. A. Branscombe at the Conductor's desk. The cards of admission had been, judging by the appearance of those present, wisely distributed by the local clergy of all denominations.

SIR ARTHUR SULLIVAN'S dangerous illness has evoked such widespread sympathy that the recent news of his progress towards recovery was naturally received with the greatest satisfaction. Upon enquiry at the moment of going to press, we regret to learn that the latest bulletin is less favourable, and states that "Sir Arthur Sullivan is suffering from a recurrence of the unfavourable local symptoms, with much pain and feverishness, but he has passed a quiet night and his strength is well maintained." It is interesting to note that thirty years have just elapsed since Sir Arthur made his first bow to a British audience, on the production of his "Tempest" music at the Crystal Palace in April, 1862.

THE *Musical Times* of Queensland states that Mr. George Musgrove has made an arrangement with the manager of Covent Garden Theatre "whereby Sir Augustus will send, after his next London spring season, a grand opera company of high-class artists, the magnificent costumes, properties, and musical library, musical director, stage manager, costumières, armourer, perruquier, and, in fact, the heads of all departments." Presumably the Australasian colonies are the places to be visited, and our contemporary adds, "we may, if we wait patiently, be favoured," &c. Yes, we fancy patience is required.

ADELINA PATTI has appeared in "La Traviata" at New York, and, according to one journal, "cut" a good deal of *Violetta's* music. "No singer has ever before dared to take such liberties, and in any European opera house the audience would be prompt to note the innovation. Here not one critic noticed it, and very few auditors knew the difference." The same paper informs us that the "Flying Dutchman" drew the smallest house of the season, although Albani, Lassalle, and E. de Reszke played in it.

THE Queensland *Musical Times*, after quoting from an English contemporary that "although there is plenty of work to do in connection with the post, there were nearly three hundred applicants for the appointment," pertinently remarks: "This reads funnily. We were not aware that musicians were afraid of work. Why should 'plenty of work' be expected to reduce the number of applicants?"

THE following, specially addressed to euphonium players, appeared in a contemporary the other day: "WANTED, a steady MAN, to look after a horse, &c. Apply, ——, Bandmaster ——." This announcement is on all fours with the familiar advertisement of economical country rectors who announce their desire to engage a groom or gardener, with a preference for one able to play the organ.

DR. O. A. MANSFIELD has begun a series of interesting articles on "Hymn-Tune Cadences" in the *Nonconformist Musical Journal*. We suggest that their usefulness would be greater were the examples printed in music type as a rule and not by exception. Few readers will take the trouble to hunt up a crowd of references.

OWING to want of time in which to complete his Oratorio "Bethlehem," Dr. Mackenzie has withdrawn it from the programme of the forthcoming Gloucester Festival. It is probable that "The Redemption" will be substituted.

IN the April number of our young contemporary *The Victorian Magazine*, Mr. W. L. Barrett, the flautist, discourses learnedly, but pleasantly withal, on the instrument of which he is so great a master. The reproduction of a curious old wood engraving representing a quartet party is a prominent feature of the article.

MR. WALTER DAMROSCH has just given, in New York, a stage representation of "Acis and Galatea." The fact calls to mind Macready's wonderful production of the same work many years ago, and, later, the revival at the Princess's Theatre under J. L. Hatton.

MR. LLOYD appeared at the Boston Festival on the 13th, 15th, and 17th ult., singing in "The Messiah," Bach's "Passion," and the "Creation." He is said to have scored a great success, and we can easily believe it.

AMONG intending pianoforte reciters this season are several artists not yet known to English fame. These comprise Mr. Willibald Richter and Miss Muriel Elliot. The genial Florentine pianist, Buonamici, is also expected.

WALES is ever faithful to her musical children. Mr. Ben Davies has been engaged for the Cardiff Festival in September next, and will sing in Dvorák's "Stabat Mater," Dr. J. Parry's "Saul of Tarsus," and Berlioz's "Faust."

AMONG "dead-head" curiosities is a letter recently addressed to the manager of the Carl Rosa Company. Said the writer: "I love opera, and my highest bliss would be a pass for two." Men of modest desires have not yet become extinct.

MADAME ALBANI sailed for England on the 20th ult. She appeared at Toronto on the 12th ult., and was four times encored in the course of a single Concert.

ROYAL CHORAL SOCIETY.

HANDEL was the attraction, of course, on Good Friday at the Royal Albert Hall, where "The Messiah" was given to a very large assemblage. This Oratorio, long accepted as the grandest of its school, naturally gains, like its companions, by any superiority of conditions under which it may be performed. Certainly no work better accords with Good Friday, and from beginning to end it could not obtain a more sympathetic interpretation than from the Royal Choral Society, under the direction of Mr. Barnby. On this occasion the solo parts were entrusted to Madame Nordica, Madame Belle Cole, Mr. Ben Davies, and Mr. Norman Salmond, who in all respects justified their appointment. The choruses were sung with such massiveness, vigour, and regard for expression that finer renderings of "For unto us," "Lift up your heads," and the "Hallelujah" it would be vain to hope for. Though every point in the work was familiar, the result was the reverse of the oft-quoted axiom. Such a performance carries its own recommendation, the effect of which is not transient.

PHILHARMONIC SOCIETY.

It is not unusual for what is done at the Crystal Palace Saturday Concerts to be repeated shortly afterwards by the Philharmonic Society, and *vice versâ*. An instance of this recently occurred in the case of the Overture in G composed by Cherubini for the Philharmonic in 1815. The Overture, it appears, remained unpublished till a little while ago, when a German firm issued the full score, which Mr. Manns obtained, and, with his usual enterprise, caused the work to be performed. His action, as a matter of course, directed the attention of the Philharmonic Committee to the fact that the autograph score remained in their possession, and that the Overture had not been given by them for forty years. There was a special reason why they should follow up the Crystal Palace performance with one of their own. The German score appeared to have been compiled from a set of separate parts, and, on comparison with the autograph, was found by no means accordant therewith, the changes being numerous, and, some of them, important. Hence the revival of the Overture at the third Philharmonic Concert on the 7th ult. was an exhibition of the pure, undiluted Cherubini, desirable under any circumstances, somewhat imperative under those actually existing. The Overture, however, is not one of Cherubini's finest achievements. So great a master could produce nothing destitute of high merit, but he was always least convincing when engaged upon abstract music. His Philharmonic Overture has no "programme," and there is reason to believe that the composer worked best when inspired by a dramatic story, as witness his magnificent operatic preludes. Mr. Cowen directed a fine performance of the Overture, which is certainly good enough to deserve a rehearing before another term of forty years has passed.

The Concerto at this Concert was that of Max Bruch for violin and orchestra—the German master's third and latest work of the kind. Upon this we need not dwell. It has been repeatedly heard in this country and almost as often noticed critically. There only remains to say that, while being a brilliant *virtuoso* piece, the Concerto in D minor will never make amateurs forget the greater beauties of its earliest predecessor, upon which, we fancy, the fame of Bruch in this branch of his art will chiefly rest. The soloist was Joseph Joachim, who scarcely appeared at his best. Schumann's Symphony in C came after the Concerto, and was finely rendered, seemingly to the entire satisfaction of a critical audience, who also appreciated, it may be hoped, the abounding evidence of masterful strength given in every movement. As an orchestral writer Schumann was not the most completely equipped of his order, but though the manner be sometimes open to improvement, the matter is always excellent and the spirit that of an inspired man.

Mr. Cowen's beautiful little Suite, "The Language of Flowers," opened the second part, and charmed as much as ever by its dainty grace and perfect finish. Last of all came Weber's Overture to "Preciosa"—an effective ending to an admirable Concert. The vocalist was Madame Nordica, who, in her best manner, sang a scena from "Tristan," and, by way of contrast, the Polacca from "Mignon."

CRYSTAL PALACE CONCERTS.

At the Concert held on March 26 Miss Ethel Sharpe, an ex-scholar of the Royal College of Music and the winner of the valuable medal given by the Musicians' Company, made her *début* at these Concerts. For her principal effort she chose Schumann's Concertstück in G (Op. 92), her rendering of which was free from affectation and eminently legitimate. Miss Sharpe showed more promise, however, in Chopin's Study in C sharp minor and the great Polonaise in A flat, though somewhat over-weighted in the latter piece. Excellent performances were given of Beethoven's Fourth Symphony, Sullivan's picturesque "Macbeth" Overture, and a selection from Berlioz's "Faust," consisting of the Hungarian March, the Ballet of Sylphs, and the Dance of Will o' the Wisps. Madame Swiatlowsky, the Russian contralto, contributed the Aria of *Fides* from "Le Prophète," "O mon fils," with considerable success. If her art were on a par with her natural resources, she would take high rank amongst the singers of the day. Madame Swiatlowsky was also heard to advantage in songs by Reichel and Schäffer. A somewhat sparse audience was played out by the strains of the Overture to "William Tell."

In spite of the rival attractions held out at the Popular Concert of the 2nd ult., when Brahms's new Trio was given for the first time in England, a large audience assembled at Sydenham on the occasion of the performance of "The Redemption." The solos were sung by Miss Macintyre, Miss Annie Swinfen, Miss Sarah Berry, Mr. Ben Davies, and Mr. Norman Salmond, and a very creditable *ensemble* was attained in the choruses by the Crystal Palace Choir.

On the 9th ult. Mr. Manns opened the afternoon's entertainment with Mr. Arthur Hervey's Dramatic Overture in G, a work which was originally produced at one of Señor Albeniz's Orchestral Concerts in December, 1890, and has since been performed with success at Homburg and Frankfort. The Overture was finely played and heartily applauded, the composer being summoned to the platform to bow his acknowledgments. Mr. Frederic Lamond was heard in Tschaikowsky's Pianoforte Concerto in B flat minor (No. 1), the solo part of which he rendered with abundance of masculine vigour and sound intelligence. The work, however, is a striking example of the inability of the Russian musical temperament to adapt itself to the classical forms. It contains some excellent tunes, but the working out is intensely patchy and tedious. Nothing could be more inartistic than the way in which the enormously long cadenza in the first movement is introduced. It is not led up to, it is simply lugged in anyhow. Mr. Lamond was also heard in transcriptions from Schubert and Strauss by Liszt and Tausig. Two vocalists took part in the Concert—Signorina Gambogi, who contributed airs by Verdi and Jomelli with considerable neatness and fluency of execution; and Signor Sparapani, whose tremulous delivery of "Dio Possente" met with but scant approval. The orchestra was admirable in Haydn's delightful Symphony in D (No. 7 of the Salomon set) and in Svendsen's brilliant *tour de force*, "The Carnival at Paris."

The last Concert of the Saturday series fell on the 16th ult., when the most notable feature of the afternoon was a fine performance of Beethoven's Pastoral Symphony. M. Duloup, who revived Max Bruch's First Violin Concerto, plays in excellent style, but with a thin and wiry tone. He was more successful in Saint-Saëns's familiar Introduction and Rondo Capriccioso in A. The orchestra gave a good performance of Mr. Wingham's Concert-Overture in F (No. 4), but their rendering of Wagner's "Walkürenritt," though vigorous, was rough. The vocalists were Madame Bella Monti, who possesses a powerful soprano of a decidedly hard quality; and Mr. William Ludwig, who gave a highly effective rendering of *Wolfram's* Romance from "Tannhäuser."

Mr. Manns's annual Benefit Concert took place on the afternoon of the 23rd ult., in the presence of an overflowing audience, which served once more to demonstrate the popularity of the esteemed Conductor, who has, perhaps, done more than any other musician to advance the cause of music of the highest class in this country. The co-operation of several well-known artists, including Madame Nordica, Miss Fanny Davies, and Mr. Andrew Black, lent interest and attractiveness to the entertainment, but the most notable feature of an exceedingly enjoyable Concert was the brilliant *début* of Dr. Joachim's pupil, Fräulein Gabriele Wietrowetz, who carried the audience by storm by her splendid performance of Mendelssohn's Violin Concerto. She combines delicacy and fervour of expression to a remarkable extent, her phrasing is scholarly, her technique remarkably fine, and her tone powerful. Miss Fanny Davies gave an exceedingly refined rendering of the pianoforte solo from Beethoven's Choral Fantasia, besides contributing minor pieces. Mr. Andrew Black was highly successful in the air from "The Flying Dutchman," "The term's expired," which he declaimed with great vigour, and Madame Mely and Mr. Braxton Smith also sang solos. The orchestra rendered an admirable account of themselves in Mr. Hamish MacCunn's

brilliant and delightful Concert-Overture "The Dowie Dens o' Yarrow" and in Schubert's "Unfinished" Symphony. Mr. Manns, who conducted with all his wonted animation, was heartily cheered both at the beginning and the end of the Concert.

MONDAY AND SATURDAY POPULAR CONCERTS.

If all is well that ends well Mr. Arthur Chappell may be congratulated on the conclusion of his thirty-fourth season, for the production of Brahms's new works for clarinet and other instruments aroused a surprising amount of interest in musical circles, professional and amateur, and the large audiences at the closing performances afforded some compensation for the dull time immediately preceding. Taking up the record where it was suspended last month, we have first to speak of the Concert of Saturday, March 26, of which there is little to say in the way of criticism. Herzogenberg's Quartet in G was repeated, Brahms's concise Pianoforte Trio in C minor (Op. 101) and Bach's Concerto in D minor for two violins, superbly played by Madame Néruda and Herr Joachim, were the other concerted pieces, and Sir Charles Hallé played Beethoven's Sonata in D (Op. 10, No. 3). The vocalist was Miss Louise Dale, a young soprano with a small but sweet voice and an artistic method.

On the following Monday there was a large attendance of connoisseurs anxious to make acquaintance with Brahms's Clarinet Quintet in B minor (Op. 115). Those who came to criticise remained to admire, for beyond all question the work, which occupied a portion of the composer's holiday period last autumn, must be numbered not only among his own finest efforts, but among the masterpieces of chamber music by the great composers. In the first movement the style is somewhat veiled, but the succeeding *Adagio* in the tonic major is a gem of the purest water, the beauty of the themes and the writing for the clarinet, alone or in combination with one or more of the other instruments, being masterly in the extreme, and at the same time wonderfully fresh and spontaneous. Almost equally effective is the *Andantino* in D with an alternative *Presto*, which does duty for a *Scherzo*, though its prevailing tint is sombre, like the rest of the work. Brahms is an adept in the art of writing variations, and he has done nothing better than the set which forms the *Finale* of this work. In the *Coda* we have a distinct reminiscence of the opening movement, giving additional consistency to the whole, which, however, it certainly did not need. Each of the movements comes to a quiet close, and in each the method of expression is chastened and subdued, though more suggestive of soft melancholy than tragedy. The clarinet is frequently treated as an orchestral rather than as a solo instrument, and Brahms displays consummate knowledge of its capabilities. Mr. Mühlfeld, of Meiningen, who had been engaged at the composer's special desire because he had created the part and knew its requirements, speedily proved himself an executant of the highest calibre. His tone in the lowest register is superb, and his phrasing absolutely unsurpassable for finish and beauty of expression. The Quintet was received with a storm of applause, opinions as to its merits being evidently unanimous. As to the rest of the Concert, it will suffice to say that Miss Zimmermann gave a chaste rendering of Schumann's Sonata in G minor (Op. 22), Herr Joachim played Spohr's favourite Barcarolle and Scherzo, and the Concert ended with Mozart's Trio in B flat (No. 5). Miss Gherlsen was the vocalist.

On Saturday, the 2nd ult., Brahms's Clarinet Quintet was repeated, and his new Trio in A minor (Op. 114), for pianoforte, clarinet, and violoncello performed for the first time. On the whole, this work is less lofty in conception, but its general characteristics are similar and the themes are for the most part melodious and winning. The *Finale*, however, is more bright and vivacious than any movement in the Quintet. Magnificently rendered as it was by Miss Fanny Davies, Mr. Mühlfeld, and Mr. Piatti, the Trio could not fail to make a favourable impression. Some minor pianoforte pieces by Chopin and Mendelssohn were played by Miss Davies, and Mrs. Helen Trust was artistic in songs by Samuel Webbe and Chaminade. Concerning the Concert of the following Monday, it will be enough to say that the new works of Brahms were given for the last time his season and were again enthusiastically received; that Mr. Joachim gave his wonderful performance of Bach's Chaconne, and that Miss Fanny Davies was again the pianist and Mrs. Helen Trust again the vocalist.

At the last Saturday performance, on the 9th ult., the principal pieces were Mozart's Quintet in D, Beethoven's "Kreutzer" Sonata, and four of Brahms's Hungarian Dances as arranged by Mr. Joachim for pianoforte and violin. Mr. Leonard Borwick, the pianist of the afternoon, contented himself with trifles by Schubert and Mendelssohn, adding as an encore the *Scherzo* from the last-named composer's rarely played posthumous Sonata in B flat. Miss Fillunger was the vocalist. The final Concert on Monday, the 11th ult., was, as usual, an "artists' night," each favourite performer receiving an effusive greeting. Mozart's matchless Quintet in G minor commenced the programme and was followed by Max Bruch's Hebrew melody "Kol Nidrei" for violoncello, played, of course, by Mr. Piatti. Madame Néruda and Mr. Joachim joined in Bach's Concerto in D minor for two violins, and, as an encore was insisted upon, added the slow movement from Spohr's Double Concerto in B minor, Sir Charles Hallé, who was not announced to appear, accompanying on the pianoforte. Four other numbers of Brahms's Hungarian Dances were played by Mr. Joachim and Miss Fanny Davies, and the Concert ended with Schumann's Quintet in E flat (Op. 44), with Miss Zimmermann at the pianoforte. Mr. Plunket Greene contributed songs in French, German, and English, being equally artistic in his efforts in each tongue. Although the season was not uniformly so prosperous as usual, for reasons easy to understand, it could not well have come to a more brilliant termination.

PASSION MUSIC AT ST. PAUL'S.

Bach was heard in divers places during Lent, but the attendance at St. Paul's Cathedral on the Tuesday in Holy Week, at the annual performance of the Passion according to "St. Matthew," was not in the least affected thereby. Indeed, with respect to Bach's compositions it seems at the present time that increase of appreciation by the general public is accompanying better acquaintance—not a surprising state of affairs, but none the less noteworthy. Happily the "St. Matthew" and "St. John" Passions are now well known, though with such works revelations of beauties of expression and of religious feeling are continuously being made to those listeners whose minds are attuned to the services of which these compositions were designed to form a part. The melodious tenor air "With Jesus I will watch and pray," restored at the performance of 1891, was again sung, and as before the treble solos were allotted to a small choir of boys in unison. The chief tenor and bass solos were given by Messrs. Kenningham, Fryer, Kempton, and Miles, and Mr. Fred. Walker at the pianoforte accompanied the recitatives. Dr. Martin conducted, and the portable organ (played by Mr. Herbert Hodge) again supplemented the great organ, at which Mr. W. Hodge presided. The performance, it is scarcely necessary to say, was throughout very impressive.

GOOD FRIDAY MUSIC.

The increasing demand in London for sacred music on Good Friday was satisfactorily met. Both as regards age and popularity the Crystal Palace is entitled to first mention. Here Mr. Manns wisely broke through the routine of detached pieces by offering a brief selection from "Redemption." Presumably it was intended as a test, and, as such, was so successful that the Conductor will be justified next year in developing the scheme. Perhaps the day may come when, instead of a series of scraps, we may hear a complete work under Mr. Manns's direction on Good Friday. The excerpts from Gounod's Trilogy were the quartet and chorus "Beside the Cross remaining"; the beautiful contralto solo "While my watch I am keeping," expressively sung by Miss Marian McKenzie; and the fervently prayerful soprano solo "From Thy love as a Father," given with emotional power by Miss Macintyre. Messrs. Barton McGuckin and Santley assisted in the quartet. This selection was received with great favour. The vocalists named, and Miss Anna Williams, were also heard in oratorio airs and sacred songs.

There was a crowded audience at St. James's Hall in the evening when, according to custom, Rossini's "Stabat Mater" was followed by miscellaneous sacred pieces. In the complete work Miss Antoinette Trebelli, Madame Patey, Mr. Barton McGuckin, and Mr. Santley were the soloists, the youthful soprano singing the "Inflammatus" with such force and spirit as to secure an encore; and the choruses were entrusted to the members of the South London Choral Association, conducted by Mr. L. C. Venables. The latter body subsequently earned warm praise for a smooth rendering of the melodious Evening Hymn from Sullivan's "The Golden Legend."

In two quarters of the East End there were immense audiences for "The Messiah." The undying work constituted the beginning of a three nights' Oratorio Festival at the Great Assembly Hall, Mile End. Miss Annie Marriott, Miss Marian McKenzie, Messrs. Kearton and Manners were the soloists, and an able band and chorus were obedient to the wishes of Mr. G. Day Winter. At the Shoreditch Tabernacle Mr. John Eyre conducted a highly meritorious performance with Miss Anna Williams, Miss Meredyth Elliott, Messrs. McKay and Watkin Mills as principals.

We should mention that the other two nights of the Festival at Mile End were occupied by Gounod's "Redemption," given on Easter Eve, with Misses Anna Williams, Minnie Clark, Greta Williams, Messrs. Iver McKay and W. H. Brereton as principals; and "Israel in Egypt" on Easter Monday, with Miss Clara Leighton, Miss Marian McKenzie, and Mr. Iver McKay—Mr. Barnby's example of assigning "The Lord is a Man of War" to the tenors and basses of the chorus being followed.

NORTH LONDON HOSPITAL CONCERT.

Lovers of music, and especially of oratorio, are much indebted to Mr. James Shaw and those who act with him for the performances given in St. James's Hall this season in aid of the building fund of the North London Hospital for Consumption. A charity Concert is too often a weariness to the flesh, at any rate to amateurs of cultured tastes; but the choralists from the Northern heights are capable of high class work, and they have a thoroughly able leader in Mr. Shaw. It was an extremely happy idea to revive Handel's beautiful and most undeservedly neglected Oratorio "Samson," and the performance on the 6th ult. reflected the highest credit on all concerned. The chorus, consisting of 350 voices, sang with brightness, good tone, and even refinement, though not accustomed to work together; and although the amateur element was largely present in the orchestra it was a thoroughly efficient force. Madame Nordica was admirable in the principal soprano music, her best efforts being in *Dalilah's* air "With plaintive notes," which is frequently omitted, and "Let the bright Seraphim," which had the advantage of the excellent trumpet obbligato of Mr. W. Ellis. Miss Hilda Wilson was, of course, artistic in the contralto airs, particularly in "Return, O God of hosts"; and Mr. Robert Newman was, on the whole, commendable in the dual parts of *Manoah* and *Harafa*. The surprise of the evening, however, was afforded by Mr. Henry Piercy, who threw an amount of artistic energy and feeling into his rendering of the principal part which entitles him to a very high meed of praise. The young tenor vocalist has done nothing better than this. The additional accompaniments, which have been generally approved, were those of Mr. Ebenezer Prout, first used, we believe, at the Leeds Festival in 1880.

PIANOFORTE RECITALS.

These performances have not been numerous during the period over which our present record extends, and remarks upon those given need not be lengthy. On the afternoon of March 31 Miss Adelina de Lara gave a Recital at the Princes' Hall, which was largely attended. The young lady did not commence well, Beethoven's Sonata in F minor (Op 57), familiarly known as the "Appassionata," being beyond her present powers. Her playing was neat and unpretentious, but unquestionably weak, and her method of playing chords as arpeggios became after a time extremely irritating. Miss de Lara was far more commendable in some of Chopin's quieter pieces, including the Etude in F (Op. 25, No. 3) and the Nocturne in E. In these she displayed a beautifully musical touch and delicate feeling. She also played Brahms's Scherzo (Op. 4), the first part of Schumann's Humoresque, and minor pieces by Paderewski, Mendelssohn, Arthur Somervell, and Jensen in highly finished style.

On the evening of the same day and in the same hall Mr. Willem Coenen gave a Recital, which attracted a large and fashionable audience. This accomplished artist, who is too seldom heard in public, commenced with Mendelssohn's Prelude and Fugue in F minor (Op. 35, No. 6), the next number being, by a curious coincidence, the Sonata of Beethoven which Miss de Lara had played in the afternoon. Mr. Coenen's rendering was far more vigorous, his command of the keyboard being especially noticeable in the impetuous *Finale*. He was heard to still more advantage in two charming and piquant trifles ("What does little birdie say" and "On the Hillside") by Dr. A. C. Mackenzie, four of Grieg's minor pieces, and perhaps best of all in Rubinstein's enormously difficult Etude in C, from Op. 23. An interesting feature of the Recital was the performance of three of Dvorák's characteristic Slavonic Dances, by four of Mr. Coenen's young lady pupils, on two pianofortes. The *ensemble* was perfect, showing that the pieces must have been very carefully rehearsed. Some pieces by Liszt concluded the Recital.

The Recital given by Mr. Sapellnikoff in St. James's Hall, on the 6th ult., was well attended, and the improvement made by the young artist since he was last with us was again distinctly perceptible. In the opening of Beethoven's Sonata in E minor (Op. 90) he showed some uncertainty, but the lovely *Allegretto* was exquisitely played, without a trace of exaggeration. Again, in Schubert's "Wanderer" Fantasia in C (Op. 15), while the execution in the fiery first and last movements was not unerringly accurate, though extremely powerful, the two middle sections could scarcely have been more eloquently interpreted. Some pieces by Chopin came next, including a rarely heard Prelude and Nocturne and the Ballade in F, the two former being especially well played. Pieces by Schumann, Tschaikowsky, and Brahms may be passed over, but mention is due of Liszt's Rhapsodie Espagnole, in which Mr. Sapellnikoff manifested extraordinary executive powers. In due course the Russian pianist should achieve fame alike as an artist and a virtuoso.

ROYAL ACADEMY OF MUSIC.

The orchestral Concert given in St. James's Hall on Tuesday afternoon, the 5th ult., was interesting in more than one respect, its most agreeable feature being the high promise displayed by the two students who were represented as composers. To Mr. George Wrigley fell the Charles Lucas Prize last year for a "Kyrie" and "Gloria in excelsis" in E, which were placed first in the present programme. These settings of portions of the Roman Catholic Liturgy are noteworthy alike for the evidence they afford of the composer's widely extended knowledge of various schools of sacred music, and for the ease with which he works in divergent styles. Whether the model be Handel, Brahms, or Gounod, Mr. Wrigley seems to be equally at home, and there is little or no sign of immaturity in his music. If he has not done so already, he should at once set the remaining portions of the Mass so as to form a complete work. Making allowance for the inequalities in the choir—196 sopranos and contraltos being matched against thirty-five tenors and basses—the excerpts were effectively rendered, justice being given to the solo parts by Miss Sylvia Wardell, Miss Mary Stiven, Mr. Philip Brozel, and Mr. Arthur Appleby. The other new composition was an Overture entitled "May Day," by Mr. Roland Revell, a bright, fanciful, and thoroughly modern piece, which, although it was placed at the end of the programme, kept a large number of persons in their places. Of the solo efforts by the pupils the most noteworthy was the rendering of Henselt's Pianoforte Concerto in F minor, by Miss Kate Goodson. This extremely difficult work was interpreted in such a way as to encourage the fairest hopes for the

young lady's future. The best of the vocal performances was that of Miss Minnie Robinson in *Rebecca's* air from "Ivanhoe," and a word of praise should be given to Mr. B. P. Parker for his careful rendering of Raff's Concerto in D minor for violoncello. The Concert was conducted with his usual care and tact by Dr. A. C. Mackenzie.

On March 30 and 31 and the 1st and 2nd ult. performances were given at this Institution by the operatic class directed with so much skill and energy by Mr. Betjemann. Act II. of Mozart's "Nozze," Act II. of Wagner's "Dutchman," Act II. of Flotow's "Martha," and selections from Acts II. and IV. of "Il Trovatore" were each played three times with different casts, so arranged as to allow the same student to appear in different *rôles*. Among those whose singing and acting showed most promise may be named Misses L. Redfern, E. Mackenzie, L. Burden, M. Roebuck, K. Lewis, V. Robinson, E. Rasey, I. Webb, A. J. Cullum, B. Muat, V. Galbraith, and I. Thorpe-Davies; Messrs. W. E. Philp, Arthur Barlow, C. E. Jones, Leslie Walker, P. Brozel, G. C. Williams, A. Henning, and J. Walters. The difficult *Finale* in Mozart's opera was exceedingly well done, and the women's chorus at the opening of the act from the "Dutchman" has in all probability never been so well sung or acted in this country. Praise, too, is due to the stage "business" generally, which testified alike to the intelligence of those concerned and to the excellence of their training. Mr. Betjemann, who of course conducted, might, in the matter of watchfulness, have given points to Argus. He was warmly congratulated on the efficiency shown by his pupils. The accompaniments were capitally played by ten students on stringed instruments, backed by Mr. Gilbert R. Betjemann at the pianoforte.

Several competitions for prizes and scholarships have taken place at the Royal Academy of Music since our last issue, the first being for the Louisa Hopkins Memorial Prize, on March 26. The examiners were Mr. Graham P. Moore, Mesdames E. Clinton Fynes and Alma Haas (in the chair). There were twenty-two candidates and the prize was awarded to Llewela Davies, the examiners highly commending Mabel Lyons and Ada Tunks. The competition for the Sterndale Bennett Scholarship took place on the 7th ult. The examiners were Messrs. E. Prout, H. R. Rose, E. Sauret, T. Wingham, and W. Macfarren (chairman). There were eleven candidates and the scholarship was awarded to Stanislaus Szczepanowski, the examiners highly commending Bernard C. Flanders. The competition for the Sterndale Bennett Prize took place on the same day. The examiners were Messrs. Waddington Cooke, Carlo Albanesi, and Miss Fanny Davies (in the chair). There were thirty-five candidates and the prize was awarded to Lavinia Powell. The examiners highly commended Ada Tunks and commended Mabel Lyons, Lilias Pringle, and Edith Pratt. The competition for the Liszt Scholarship took place on Friday, the 8th ult. There were fourteen candidates, who had passed the Literary Examination held on Tuesday last, and of these the judges decided to recommend Miss Ida C. Betts to the trustees for election to the scholarship. The examiners were Mr. Sapellnikoff, Professor Niecks, and Mr. Ed. Dannreuther (Chairman). The competition for the Parepa Rosa Scholarship was also decided on the same day. The examiners were Messrs. F. King, F. Walker, W. Nicholl, E. Fiori, and M. Garcia (in the chair). There were fifty candidates and the scholarship was awarded to Alice A. Simons. The examiners highly commended Ada M. Loaring and Lilian A. Foote and commended Aileen Burke, M. Willis-Bund, Maud L. Hoppé, Mary J. Ford, and Kate J. Nicholes.

ROYAL COLLEGE OF MUSIC.

The usual terminal Orchestral Concert at this Institution took place at Alexandra House on March 24, under the conductorship of Professor Stanford. The chief piece, which was placed at the end of the programme, was the music to the "Midsummer Night's Dream," given complete with all the vocal parts. The choice of Mendelssohn's music was not altogether happy, for its proper execution requires an extreme delicacy, refinement, and finish which can scarcely be expected from performers still in a state of pupilage. It will easily be conceived that the fairy music hardly had full justice done to it, and that the performers were more successful in the Wedding March and the vigorous parts of the Overture. The burlesque Funeral March amused the audience, and the rendering of the Notturno deserves praise. The solo parts were agreeably sung by Misses Mary Richardson, Una Bruckshaw, and Margaret Purvis. Brahms's "Academic" Overture was played with much spirit, and indeed showed the orchestra to much more advantage than Mendelssohn's work. Miss Edith Green, an excellent pianist, played Saint-Saëns's Pianoforte Concerto in G minor with great spirit and brilliancy, though at times a little overpowered by the band. The vocal pieces were contributed by Miss Una Bruckshaw, whose singing of Mendelssohn's "Infelice" was correct, but seemed to lack warmth and impulse; and by Miss Jeanie Rankin, who may be warmly commended for an intelligent rendering of Volkmann's scena "An die Nacht," a fine work with a very effective orchestral introduction.

ROYAL INSTITUTION.

Professor Bridge concluded, on the 9th ult., at the Royal Institution, an exceedingly interesting series of three Lectures, entitled "Dramatic Music from Shakespeare to Dryden." The Professor said that although in 1565 there appeared something like a real musical drama by Richard Edwards, Master of the Children of the Chapel Royal, music could scarcely be said to exist in the play before the time of Shakespeare. If, however, our great poet had not originated the musical play he had, by his many beautiful lyrics and opportunities afforded in his plays for instrumental music, greatly assisted its development. As a rule, the songs were not sung by the actors but by men and boys introduced for the purpose. "It was a lover and his lass," in "As you like it," was sung by two pages, apparently introduced with this object. In the "Merchant of Venice," the song, "Tell me where is fancy bred?" was preceded by the stage direction, "Music, while *Bassanio* comments on the caskets to himself." Malone told us that "The band of eight or ten performers was placed in an upper balcony over what is now called the stage box." In the introduction to Shakespeare's "Tempest," as altered by Dryden and Davenant, and first played at the Duke's Theatre, Lincoln's Inn Fields, in 1670, we were told that "the front of the stage is opened, and the band of twenty-four violins, with the harpsichords and theorbos which accompany the voices, are placed between the pit and the stage." This passage had led to the supposition that this was the first occasion on which the band had taken the position it had since occupied, or rather until it was banished underground. In the early days of the stage companies of boy actors were very general, the choir boys of royal and noble persons were frequently employed in the play, and so great was the desire to obtain good voices that boys were actually pressed into the service and taken by force from other establishments. The Westminster play was a relic of the days of Queen Elizabeth. The musical abilities of these boy actors doubtless encouraged dramatists to increase the number of songs in their plays.

At the second Lecture the Professor treated of the Masque, although, he said, "the masque existed not only side by side with, but long before the plays of Marlowe and Shakespeare." The masque, however, was an entertainment for the rich, its only popular use being as a kind of allegorical introduction to the play. A remarkable instance of its employment in this manner occurred in the earliest English tragedy, entitled "Ferrex and Porrex." The plot, as related in the "Argument of the Tragedie acted on January 18, 1562, before Queen Elizabeth, by the gentlemen of the Inner Temple," was as follows:—"Gorboduc, King of Britain, divides his realm during his lifetime between his two sons, Ferrex and Porrex. The sons fall to discussion. The younger kills the elder. The mother, in revenge, kills the younger. The people rise in rebellion and kill both father and mother. The nobles assemble and destroy the rebels. Afterwards they fall to civil war, in which many are slain and the land miserably wasted." Each of the five acts of this work was preceded by a dumb show allegorical of what was to follow, accompanied by instrumental music, which was remarkable for being the earliest specimen of the use of appropriate instrumental colouring; the instruments

used having evidently been most carefully selected with regard to the appropriateness of their *timbre* to the prevailing sentiment of the dumb show, a fact, the Professor said, which seemed hitherto to have escaped notice. During the reign of Queen Elizabeth "the inventing of masques became a distinct profession," the most celebrated inventors being George Ferrers, Soldingham, and Churchyard, all of whom contributed to the "princely pleasures of Kenilworth." The early Italian masques chiefly consisted of dancing and revelry, accompanied by music of a noisy and inartistic character; but they were raised and refined by English genius until they culminated in Milton's "Comus," the most beautiful of all. Under Ben Jonson the masque acquired dramatic action and lyrical beauty superior to anything of the kind that had appeared in Italy. He also invented the "Anti-masque," a species of comic interlude usually entrusted to professional players and intended as a "foil or false masque," a relic of which would still seem to exist in the harlequinade of the modern pantomime. The first use of the "Anti-masque" was in Jonson's "Hue and Cry after Cupid," performed in 1608. Lord Commissioner Whitelock had left some interesting accounts of a remarkable masque given by the Inns of Court, in February, 1634, to Charles I. and his queen:—

"For the musicke, which was particularly committed to my charge, I gave to Mr. Ives and Mr. Lawes £100 a-piece for their rewards; for the four French gentlemen, the Queen's servants, I thought that a handsome and liberal gratifying of them would be made known to the Queen, their mistress, and well taken by her. I therefore invited them one morning to a collation, att St. Dunstan's taverne, in the greate room, the oracle of Apollo, where each of them had his plate lay'd for him, covered, and the napkin by it, and when they opened their plates, they found in each of them forty pieces of gould of their master's coyne, for the first dish, and they had cause to be much pleased with this surprisall. The rest of the musitians had rewards answerable to their parts and qualities: and the whole charge of the musicke came to about £1,000. . . . The charges of all the rest of the masque, which were borne by the Societies, were accounted to be above £20,000."

There could be little doubt but that Milton was indebted for the plot of "Comus" to a play entitled "The old wives' tale," by George Peele (1595). There was also published in 1608, and re-issued at Oxford in 1634, the very year of Milton's "Comus," a Latin play called "Comus," by a Dutchman, Hendrik van der Putten. The masque received its death blow during the civil wars, although after the Restoration several performances were given, and in the Library of Westminster Abbey was the score of a masque by Dr. Blow, who was organist of the Abbey in 1708.

At the concluding Lecture, the Professor said Shakespeare endowed the play with lovely lyrics, and afforded the musician opportunities not before available; and Ben Jonson and Milton gave the masque beautiful poetry and dramatic action. We were thus brought to the borderland of opera, towards which both the play and masque had been gradually developing. There was, however, one important point to be noticed in this development: poets made the play and the masque, but musicians made the opera. The importance of a good libretto could scarcely be over-estimated, but the greatest poet could do nothing for the opera if he were allied with a musical charlatan. Shakespeare's plays and Milton's "Comus" could exist and give pleasure without the incidental music, but the majority of the libretti of our early English opera was only tolerated for the music. It was the enormous strides made by music in this country in the sixteenth and seventeenth centuries which made an English opera possible. The first step towards the revival of the play, after their suppression in 1647, was a drama, entitled "Cupid and Death," by Shirley, set to music by Locke, and performed before the Portuguese Ambassador in 1653. A nearer approach to the opera was made in 1656 by Sir William Davenant, in an "Entertainment in Declamation and Music after the Manner of the Ancients," and styled in the stage directions "an opera." It seemed to have been a curious medley of music and declamation, with scenery, but no real acting. It was, however, one of the first plays in which women took part, the lady being Mrs. Coleman, alluded to in Mr. Pepys' Diary, under date of October 31, 1665. After the Restoration, music seemed to have been largely introduced into plays. Downes, the dramatic historian of this period, spoke highly of a tragedy by Shadwell, entitled "Psyche," set to music by Locke, and produced in 1673. Pelham Humphrey and Banister also helped forward the progress of dramatic music; but the first real opera—*i.e.*, in which there were no spoken words, was Henry Purcell's "Dido and Æneas," both the music and form of which were considerably in advance of the works of his contemporaries. After briefly commenting on other dramatic writings and operas by this composer, Professor Bridge concluded by saying that it had been well said that "Henry Purcell is as much the pride of Englishmen in music, as Shakespeare in productions for the stage, Milton in lyric poetry, or Newton in philosophy."

During the Lectures a most interesting series of performances were given by Professor Bridge, Miss Monk, Messrs. A. Collard and Dan Price, and choristers of Westminster Abbey.

TRINITY COLLEGE.

At the Orchestral Concert given at Princes' Hall, on the 6th ult., two new works by students were played for the first time—viz., an ambitious but somewhat heavy and uninteresting Scherzo for orchestra by A. Mistowski, and a Caprice, for pianoforte and orchestra, by A. W. Ketelbey. The latter young gentleman is evidently old-fashioned enough to take Mendelssohn for a model, and to believe in the value of an extended, formal melody, such as he has been so fortunate as to invent for his charming second subject. His music is clear, graceful, and continuous; it displays an agreeable fancy, lightness of touch, and considerable knowledge of effect. Miss Marion Clapton played Liszt's Hungarian Fantasia, but was not altogether equal to the great difficulties which it presents. Miss Edith M. Idle gave a careful performance of two movements from Henselt's Pianoforte Concerto and Mr. C. S. Fenigstein was heard once more in the *Andante* and *Finale* from Mendelssohn's Violin Concerto. Miss Maggie Pritchard may be commended for a tuneful rendering of "With verdure clad." The orchestra played some trifles by Bizet and the first and last movements from Grieg's now rather hackneyed "Peer Gynt" Suite. Considerable improvement was noticeable in the strings, especially as regards quality of tone and intonation, but the "wind" was less satisfactory.

THE WAGNER SOCIETY.

Mr. W. Ashton Ellis gave, on March 30, before the Wagner Society, his concluding Lecture on Wagner's "Art-Work of the future." The Art-Work was written in six weeks in the autumn of 1849, an almost incredibly short space of time when the amount of deep thought it contained was considered. The difficulty of interpreting these works arose from their compressed meaning and employment of words in a wider sense than their common acceptation. Thus, the word "folk" was used to signify the racial characteristics of a people which were frequently traced back, as in his great dramas, to early folk-lore. After referring to the significations of several other words used by Wagner, Mr. Ellis briefly sketched the contents of the principal sections of the "Art-Work"—viz., 1. Art of Dance—*i.e.*, the pantomimic portion of the drama; gesture based on rhythm; 2. Tone, compared by Wagner in a magnificent metaphor to an unfathomable ocean which bound together the lands of Dance and Poetry; 3. Poetry, necessary to give music definite expression; 4. Architecture, employed in the auditorium and stage; 5. Sculpture, vivified in the actions of the actor; 6. Painting, utilised in the scenery. In conclusion, the lecturer said that Wagner's "Art-Work of the future" was not, as had been advanced, a glorification of his own musico-dramatic system, but a great look forward to the time when art should become a part of our daily life.

DVORÁK'S "REQUIEM" IN BRIGHTON.

The production here of Dvorák's great work, on March 31, naturally excited the interest of music-lovers in an exceptional degree. Great credit is undoubtedly due to the Brighton and Hove Choral and Orchestral Society

and its energetic Conductor, Dr. F. J. Sawyer, or presenting a work of such importance so soon after its production. The performance was so good that the difficulties of the work were brought far less into prominence than was the case at its production in Birmingham, a proof that, given the necessary perseverance, they are to be successfully overcome by choral societies of smaller calibre than our festival choirs. The pathos of the work made a deep impression, and its striking originality, shown in the treatment of the orchestra especially, was recognised with as much surprise as pleasure. Dvorák's "Requiem," unless we are very much mistaken, is a work which will take permanent hold on the affection of English amateurs. The solos were entrusted to Miss Pattie Hughes, Miss Jeanie Rankin, Mr. James Gawthrop, and Mr. Albert Reakes, to whose assistance the success of the performance was largely due. Orchestra and chorus alike gave frequent evidence of their fitness for the task they had so bravely undertaken, and of their Conductor's skill. Dr. Sawyer should feel proud of his little army.

The "Requiem" was preceded by the first two movements of Beethoven's "Eroica" Symphony. It had been intended to give the whole work, but second thoughts suggested the dismemberment, on account of the length of the programme. Dr. Sawyer secured an excellent rendering of the immortal strains, the sublime Funeral March, as usual, making a stupendous effect on sympathetic hearers. It says much for Dvorák's "Requiem" that, coming after such music, its unfamiliar beauties were yet able to exert their spell. The ordeal of such a contrast is to be successfully passed by genius alone.

THE VIENNA EXHIBITION.

In view of the opening, on the 7th inst., of the Vienna Musical and Dramatic Exhibition, the following communication to the Viennese press by an expert member of the musical section of the committee, Dr. Emil Vogel, will doubtless be read with interest. Dr. Vogel says: "It is proposed to present a complete and comprehensive picture of the entire development of musical art, from the remotest antiquity to the present day. This peregrination, as it were, through the various phases of music-culture, during the space of some two thousand years, has been divided into nine stages, represented by characteristic groups. The first of these comprises the music of the pre-Christian era (Egyptian, Persian, Arabian, Hebrew, Greek, and Roman), so far as the existing evidence, pictorial or literary, will permit. The second illustrates the early manifestations and further development of music in the Middle Ages, up to about the year 1200. Passing over a few centuries, we are introduced in the third group to the period of polyphony (1400 to *circa* 1560), the period of the predominance throughout Europe of the increasingly complicated system of counterpoint initiated by the Netherlandish masters. The fourth group is devoted exclusively to Protestant church music (beginning with Luther's reform), special regard being had to the different schools of organists (*Tablatures*) of South and North Germany. To the secular music of the seventeenth century the fifth group is assigned, while the sixth is devoted to that of the eighteenth and nineteenth centuries. In the former, the most remarkable feature is the origin and cultivation of the dramatic forms—viz., the oratorio and the opera, with their precursors—monodic song (accompanied by instruments) and madrigal. To the further cultivation of the dramatic forms, shown in the sixth group, there is added the higher development of instrumental music (sonata, symphony, chamber music). The two succeeding divisions are concerned with the historical representation of the Volkslied and military music respectively; while the final one is dedicated to the most eminent modern artists. Most valuable contributions have been sent for the special illustration of every one of these nine principal groups and their sub-divisions. The famous Academy of St. Cecilia, of Rome, will place at the disposal of the Exhibition a collection of some 480 valuable manuscripts. Count Nigra contributes thirty-two water colour costume studies, illustrative of the history of the Italian stage at the end of last century. A unique collection of operatic librettos, in many languages, comprising no less than five thousand numbers, has been sent by Dr. Carotti, of Turin, and an album, containing many documents relating to the musical and theatrical history of the town, has come to hand from the municipal authorities of Florence. A famous Indian mandoline is expected from Catania, and valuable documents, antique musical instruments, &c., are being sent from Turin, Verona, and other Italian towns."

The loan contributions from this country will compare not unfavourably with much that is to be sent on the Continent. Her Majesty the Queen lends from the manuscript treasures of Buckingham Palace, and Mr. Matthew, Mr. Taphouse, Mr. Cummings, and other well-known collectors liberally assist. Mr. Donaldson sends no less than twenty-five of his rare instruments. Lord Powerscourt's harpsichord will hardly be matched elsewhere for artistic grace and decoration; and there is also Lord Tollemache's "Queen Elizabeth's" lute. Among the oil paintings, Professor Case's portrait of Sir W. Sterndale Bennett and Mr. Henry Irving's of Ellen Terry as *Lady Macbeth*, painted by Sargent, are only two that are noteworthy among many. But much more might have been done had the subscription upon which the present British Loan Section rests been earlier thought of. Until a recent date it was expected that sufficient guarantee would have been offered by the Vienna Commission; as it is, the £2,000 required is not yet all raised, and further contributions paid to the account of this section at Coutts's will be very welcome. Owing to this want of money, the choral and dramatic performances intended to show what we can achieve in England have had to be dropped, whether to be resuscitated is extremely doubtful. Unfortunately, there are no Royal or State subsidies here, such as have helped other European countries to secure complete representation; but as far as the Loan Collection is concerned, as already said, there is no want of exhibits, and those of the highest possible interest.

OBITUARY.

The Prince de Chimay, Belgian Minister of Foreign Affairs, whose death occurred on March 29, at Brussels, was an excellent musician, he having been a pupil at one time of Mr. George A. Osborne and of Vieuxtemps, who dedicated one of his Concertos to him. Himself an accomplished violinist, he was the possessor of one of the finest and most valuable collections of stringed instruments known, some superb specimens of which formed part of the Inventions and Music Exhibition held in London some years since.

We have also to record the following deaths, viz.:—

On March 30, at Geneva, Anton Wallerstein, violin virtuoso and celebrated composer of dance music, aged seventy-nine.

On the 1st ult., at Bayswater, Signor Giuseppe Caravoglia, the well-known basso.

On the 1st ult., at Vienna, Sebastian Stelzer, popular operatic singer, aged forty-three.

On the 5th ult., at Meissen, Gottfried Hartmann, for fifty years musical director at Waldenburg (Saxony) and afterwards at Meissen, aged seventy-seven.

On the 6th ult., at Amiens, Madame Yvert, *née* de Taisy, under which latter name she was an admired singer at the Paris Opéra some twenty-five years ago.

On the 10th ult., at Christiania, Carl Warmuth, founder of the well-known music publishing firm in that capital and publisher of the *Nordisk Musik Tidende*.

On the 7th ult., at Leipzig, Dr. W. A. Lampadius, able writer on musical subjects, author of a Mendelssohn Biography, aged eighty.

On the 12th ult., at Cassel, while undergoing a dental operation, Frau Brandt-Goertz, highly gifted operatic singer, lately a member of the Royal Opera, Hanover, aged thirty-three.

The death is announced, on the 23rd ult., at Paris, of Edouard Lalo, one of the most distinguished and conscientious of modern French composers, who made his chief mark somewhat late in his career with his opera "Le Roi d'Ys, brought out in 1888 at the Paris Opéra Comique.

He is also the composer of several important symphonic and other instrumental works (notably the Symphonie Espagnole for violin and orchestra), some of which have been produced in this country, at the Crystal Palace and elsewhere. M. Lalo was in his seventieth year, having been born at Lille, on January 27, 1823.

With much regret we announce the death, in his seventy-fourth year, of the Rev. Henry Allon, D.D., of Union Chapel, Islington, which took place on the 16th ult. His services in the cause of Church music are well known. He will long be remembered as the compiler of the "Congregational Psalmist," an admirable collection of hymns, anthems, and chants selected with great catholicity of taste, and which he edited in conjunction with Dr. Gauntlett and Dr. W. H. Monk. He was the author of some admirable lectures, one on "Church Song" and another on the "Psalmody of the Reformation" being historically of considerable value.

The Rev. Thomas L. Wheeler, well known to music lovers for his valuable services during many years as Hon. Secretary of the Worcester Musical Festivals, died on the 8th ult., at the advanced age of eighty-six.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

With the last of Mr. Stockley's Orchestral Concerts, given in the Town Hall, March 31, the curtain was rung down upon our musical season. The chief features of the Concert were Cowen's "Scandinavian" Symphony, Grieg's Overture "In Autumn," and Mackenzie's "Benedictus"; all, the last especially, being well performed. Mr. Willy Hess gave a fine rendering of Max Bruch's Violin Concerto in G minor, and vocal pieces were sung by Miss Charlotte Walker (her *début* here), Miss Annie Holmes, and Mr. Ben Davies.

Minor Concerts have been numerous, the most prominent being that of the Midland Musical Society on the evening of Good Friday, when Gounod's "Redemption" was performed in the Town Hall to an overflowing audience. The work is now so thoroughly identified here with this Society and so popular with the masses that success was a foregone conclusion. The choir made its greatest effect with the superb chorus "Unfold, ye portals everlasting," and the orchestra, by its effective rendering of the passage depicting the consummation of the Tragedy on Mount Calvary. The audience, attentive to a degree, were quick to notice the good points of the performance and generous in tokens of appreciation. Miss Lizzie Matthews sustained the soprano solos, Miss Florence Bourne was the contralto, the narrative was given by Mr. J. Hartland (tenor) and Mr. W. Pountney (bass), and Mr. W. Evans gave, very impressively, the utterances of *Christ*. There was an excellent orchestra, with Mr. Perkins as organist, and Mr. H. M. Stevenson, the Conductor, filled his post with discretion and tact.

Stainer's "Crucifixion" was performed in St. George's Church, Edgbaston, on Tuesday evening, the 12th ult., and at the "Old Meeting" Church on Good Friday; and Spohr's "Last Judgment" was given the same evening at St. Augustine's, Edgbaston.

"The Messiah" was performed by the Birmingham Choral Union, in the Town Hall, on the 2nd ult., Mr. Thomas Facer conducting; and on Easter Monday the Choral and Orchestral Association, under Mr. Halford's direction, presented the Oratorio in the same place.

Two Concerts have been given in the Midland Institute by the Madrigal Choir, on March 28 and the 7th ult. Morley's "Now is the month of maying," Horsley's "See the chariot at hand," Eaton Faning's "Moonlight," and other pieces of the madrigalian and modern schools were well sung. A young lady violinist, Miss Christine Hayward, appeared with success, and the performances were directed by Mr. Halford.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The penultimate Concert of the Bristol Musical Association took place on the 9th ult., when several sparkling and familiar choruses and part-songs were admirably sung. Princess Ahmadee, Mr. Alfred Wetten, and Mr. Montague Worlock contributed songs, and instrumental solos were performed by Mr. Riseley (organ), Mr. A. H. Smith, and Mr. W. C. Ace. The band played overtures and selections.

Mr. John Barrett's choir, one of the most efficient associations of vocalists in Bristol, gave a performance of Barnett's "Paradise and the Peri" at their eleventh annual Concert on the 20th ult., the event taking place at the Victoria Rooms. The solo parts of the work were allotted to Madame Probert-Goodwyn, Miss Rose Howard, Miss Jessie Sweet, Miss Clara Aldersley, Mr. E. T. Morgan, and Mr. J. F. Nash, who acquitted themselves praiseworthily; the choruses were given with remarkable precision, excellence of tone, careful marking of light and shade, and correct phrasing. Mrs. Brockbank Young was the pianist, and Mr. Barrett conducted. Among the miscellaneous pieces in the second part of the programme were Wagner's "The Messengers of Peace," chorus for ladies' voices; the bright Part-song, "Song and Summer," of A. H. Brewer; and a Madrigal, "The Lesson of Love," of Dr. J. H. Nice, which met with hearty appreciation. The performance by Mrs. Young of a Caprice in A flat, by G. F. Vincent, was both skilful and artistic.

During Holy Week Stainer's "Crucifixion" was given in many churches, notably at the Cathedral. Here, also, the first choral celebration of communion took place on Easter Day. At several churches also choral settings of the communion office were used, and in a few cases orchestral instruments were employed. In sundry dissenting churches the services are musically more ornate and efficient.

A county festival performance of Gounod's "Redemption" was given in the Winter Gardens, Cheltenham, on the 5th ult. The choir of 350 included members of the Cheltenham Festival Society, and contingents from the Gloucester Choral Society, the Cirencester Choral Society, and the Tewkesbury Philharmonic Society respectively. There was an orchestra of 100 executants, under the leadership of Mr. E. G. Woodward. The principal vocalists were Mrs. Hutchinson, Madame Hope Glenn, Mr. E. Houghton, Mr. H. Sunman, and Mr. W. H. Brereton. Miss Susan Harrhy and Mr. Attree assisted in minor parts. The French master's work was most praiseworthily interpreted. The soloists discharged their duties with general satisfaction, while the choir, under the clear and inspiriting direction of Mr. Matthews, sang the many magnificent choral numbers with excellence of tone, precision, freedom, and due attention to every *nuance*. There was a vast audience from various parts of the county who were deeply impressed by the fine interpretation of the work.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

A programme of peculiar interest was presented by Mr. Kirkhope's Choir before a good audience in the Music Hall on the 5th ult. It is a difficult matter to keep up freshness of interest in any considerable consecutive number of madrigals, however well sung; but Mr. Kirkhope must be congratulated on the happy choice of various contrasted styles. The Choir responds with such remarkable promptitude to the Conductor's *bâton* that there is just a danger of the mechanical becoming too apparent; but that is little ground for complaint when one remembers with much pleasure how the grand breadth of Gibbons's "Silver Swan," the delicate smoothness of Benet's "Flow, O my tears," and the exquisite fragrance of Walmisley's "Sweete flowers, ye were too faire," were alike successfully reflected. Jackson's rather meretricious arrangement of Arne's "Where the bee sucks" was highly appreciated, and "The cloud-capt towers" was selected by a discriminating audience for the honour of an encore. Caldicott's humorous glees, "Humpty Dumpty" and "Jack and Jill," were most amusingly rendered. Mr. Kirkhope should feel encouraged to repeat the experiment another season and include some foreign compositions. In painful contrast to the unanimity and perfect intonation of the choir were the performances of the Edinburgh Quartet, which certainly varied the programme.

Another choral society which has distinguished itself by evidences of careful rehearsal and skilful leading is Mr. Moonie's Male Voice Choir, which gave its annual Spring

Concert in the Music Hall on March 28. The novelty this season was "Harald's Bridal Voyage," by Hofmann. The solo part was entrusted to Mr. R. A. Grant, who is leaving Edinburgh to undertake the duties of first bass in Wells Cathedral. The choir was not so well balanced as usual. Gernsheim's "Salamis" was repeated to very general satisfaction, and the rest of the programme consisted of Scandinavian and Scottish melodies, cleverly arranged by the Conductor. Mr. Stronach won an encore for "Love sounds the alarm," and a small orchestra did effective though not always unanimous service.

Mr. Lingard's Ladies' Choir gave a second annual Concert in the Hall of the Literary Institute, when a varied programme was successfully performed.

The annual Philosophical Concert was as well attended as usual, and the long established favourites, Dr. Joachim, Signor Piatti, and Miss Davies, were enthusiastically welcomed. The programme contained Trios by Schubert and Haydn, violin solos (Tartini and Max Bruch), Signor Piatti's own "Sonata Idyllica," and a selection of pianoforte pieces, for which Miss Davies was awarded a well deserved encore. Mrs. Helen Trust, in songs by Giordani, Haydn, and Dr. Arne, made a most favourable impression.

On the same afternoon Professor Niecks (Hon. President) and Dr. Joachim (Hon. Member) inaugurated the fourth session of the Edinburgh Bach Society. The report of the Hon. Secretary and Treasurer (Mr. Franklin Peterson) showed an encouraging increase in membership and general interest. The programmes have included many important works which are only feasible under the auspices of such a society. Professor Niecks made a valuable and suggestive speech, and, after a few words from Dr. Joachim, some members of the Society played the Concerto in C for three pianofortes with string accompaniment. Very fine performances of the "Mount of Olives" and the "Lobgesang" were given in St. Mary's Cathedral on the 6th and 20th ult. Mr. Collinson conducted and there was a full orchestral accompaniment.

At the first Concert of the Edinburgh Quartet works by Grieg, F. Lachner, and Davidoff were played. Miss Guthrie was the vocalist and sang "When first I saw you," by Francis Gibson, and "Ma voisine," by Goring Thomas, in a very pleasant manner.

The last of a course of six illustrated Lectures on "Modern Opera" was delivered by Mr. Franklin Peterson, in the Philosophical Institution, on the 8th ult.

The Dundee Choral Union chose MacCunn's charming Cantata "Bonny Kilmeny" and J. More Smieton's "King Arthur" for the second Concert. The former is not suited for such a large chorus, nor for the broad style in which this Association always excels. "King Arthur" was rather at a disadvantage coming last in such a long programme, but it received every justice in interpretation, and the composer was loudly called to the platform at the close of the Concert. The work shows a great advance on Mr. Smieton's earlier compositions; besides the evidences of an earnest ideal and conscientious study, there is good chorus-writing and very bright and effective orchestration. A word of praise is due to Mr. James Smieton, who wrote the excellent libretto. The orchestra, which opened the Concert with a spirited performance of the "Oberon" Overture, did its share of the work exceedingly well.

Mr. Peterson's Choir gave a Concert on the 19th ult., at which Stanford's "Battle of the Baltic" was given for the first time in Scotland. The programme also included a selection from the "Preciosa" music, a Ballet and Chorus from "William Tell," "Summer is a cumen in," &c. The performance, which was accompanied by a small orchestra, was throughout very satisfactory.

A successful Concert was given on the 21st ult. by the Dalkeith Philharmonic Society, at which the "Hymn of Praise" and "The Bride of Dunkerron" were performed, with orchestral accompaniment, under the conductorship of Mr. Charles Guild.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Last month's musical life in Glasgow may be briefly summarised, inasmuch as the local season practically closed some weeks ago. One or two Concerts given during the earlier days of the month possessed, however, interest which may fairly claim record, notably the performance on the 6th ult., by the Bridgeton Choral Society, of Hamish MacCunn's "Bonny Kilmeny," and the annual gathering on the 12th ult., under the auspices of the Glasgow Glee and Catch Club. The Greenock composer's Cantata was well sung by Mr. George Taggart's chorus. The soloists were Miss Emily Davies, Mr. Iver McKay, and Mr. Tufnail, and in the accompaniments Mr. W. H. Cole's orchestra acquitted itself very creditably. A miscellaneous selection completed the programme. As of yore the voucher for the Glee Club Concert was in large demand, showing the popularity of these delightful gatherings, as also the revival of interest in an art which has abiding claims on every musician. Mr. Allan W. Young's choristers and their cultured style of singing has long since won for them enviable repute amongst kindred societies. The old and the new order of things were again pleasantly contrasted in a programme culled from Mendelssohn, Horsley, Hatton, John Parry, and Spofforth, &c., and one or two songs lent an agreeable variety to the work of the evening.

The testimonial presented to Mr. Julius Seligmann at Redlands House, on the evening of the 8th ult., consisted of an annuity of £150 for the veteran Professor and Mrs. Seligmann and an elegant tea service. This tangible recognition of Mr. Seligmann's services to the musical art during a residence of fifty years in Glasgow has given singular satisfaction to numerous friends in the West of Scotland, and many felicitous greetings were exchanged amongst the guests who were invited to witness the interesting ceremony.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent).

The Philharmonic Society has announced the usual twelve Concerts for the season, 1892-3. In view of the satisfaction expressed on all hands relative to the recent revival of the older traditions of the directorate in regard to the production of important choral works, the new programme is expected, when it appears, to prove pleasant reading. Sir Charles Hallé's engagement as Conductor is continued, and it follows that his band, mainly recruited in Manchester, will be again in evidence. Of late, however, the strings have been strengthened from the ranks of local players, and this has been a distinct gain to the balance of power.

The Musical Association announced a performance of Mendelssohn's "Elijah," at St. George's Hall, for the 26th ult., with Mr. Santley as the *Prophet*, a band and chorus of 300, Mr. W. T. Best at the organ, and Mr. J. F. Swift—better known outside his own sphere by his songs bearing the *nom de plume* of Godfrey Marks—as Conductor.

Good Friday brought with it a couple of performances of Rossini's "Stabat Mater," at the Court and Shakespeare Theatres, respectively directed by Messrs. Shepherd and Forsyth. At the first-named place the chorus consisted of the Liverpool Opera Society, an institution to which the late Carl Rosa gave his patronage, and which has during several years past done good independent work as well as lending yeoman service in the production of the grander examples of lyric drama in this city by the Rosa Opera Company.

Once more instrumental music has been to the front in Liverpool and Birkenhead, and there have been during the past month Concerts by the Orchestral Society, under Mr. Rodewald, at the Philharmonic Hall; by the Societa Armonica, under Mr. Cafferata, at the Mount Street Institute; and by the Wirral String Orchestra, under Mr. Ernst Schiever, at the Town Hall of the adjacent township.

In the capital of Cheshire itself, Cowen's "St. John's Eve" was given on the 26th ult., under Dr. J. C. Bridge, now, happily, restored to health. The graceful and tuneful work was very well received, its many beauties being sympathetically set forth by the soloists engaged—Miss Medora Henson, Madame Joyce Maas, Mr. Edwin Houghton, and Mr. Ffrangcon Davies. Goldmark's "Rustic Wedding" Symphony was also announced for this Concert, by the excellent orchestra invariably recruited for the performances of the resident musical society.

Two musical services on Easter Day are worthy of record, one of these being signalised by the production of a new Mass, by Mr. T. J. Brown, at St. Nicholas Catholic pro-Cathedral, and the other by a revival of Vincent Novello's B flat Mass at St. Patrick's.

At Runcorn the season of the local Musical Society came to a close during the past month, but by some mistake the wrong date had originally reached the principal bass, Mr. Bantock Pierpoint, whose brother is hon. sec. of the Society, and he was on his way to the scene of operations while the first part of Haydn's "Creation" was in progress. The chief bassoonist, Mr. Foulds, however, proved equal to the emergency and sang some of the concerted music. Whether he would have attempted to describe "the heavy beasts" and put in the famous BB flat on his instrument as well is not recorded, as Mr. Pierpoint arrived in time. Any way, as it was, Mr. Foulds saved the credit of an important portion of this performance.

Southport is busy preparing for its centenary celebrations, and the local Philharmonic Society is rehearsing Sullivan's "On Shore and Sea" for the same, under Mr. H. Hudson. This organisation has given Handel's "Messiah" and Parry's "Judith" during the past season. At the same watering-place Sunday evening Oratorio Services were commenced late last year at Holy Trinity Church, and it was hoped that these would have been continued, but unfortunately the promoters have been disappointed. Some good work was, however, done in the production of Spohr's "God, Thou art great," Mendelssohn's "As the hart pants," and Stainer's "Crucifixion."

Easter time in North Wales was, as usual, celebrated by various Concerts and Eisteddfods. At Rhyl, on Good Friday, there were performances of Rossini's "Stabat Mater" and Handel's "Judas Maccabæus" in the New Pavilion, the chorus being that of the Birkenhead Cambrian Choral Society.

On Easter Monday the goodly sequence of tournaments of song initiated under the patronage of Queen Elizabeth at Caerwys were continued at Llandudno, Llangefni, and other choral centres of the principality. The great musical Mecca of Wales will however shortly be Rhyl, where the National Eisteddfod is to be held this year and in connection with which important prizes are to be awarded.

On Easter Monday the Duke of Westminster's place at Eaton Hall witnessed the eighth annual gathering of village choirs, the total number of voices being about 250. Mr. H. Leslie is to be credited with the inception of these meetings, which have done much to keep up the standard of vocal music in a district of which the conductor of the once famous choir is a near neighbour.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING the past month we have enjoyed our music in the theatre and forsaken for a time the concert-room. During an exceptionally long sojourn here the Carl Rosa Company has found it advisable to enlarge its *répertoire* and to allow the old worn-out ballad works to sink into oblivion. Too great a leaning upon the spectacular dramas of the Meyerbeer school may, however, prove a mistake. They need a larger stage than may easily be found in the provinces and a wealth of accessories very trying to the resources of a travelling company. The music of the "Prophet" is terribly shorn of its glamour unless rendered by singers of great power and carried along upon the broad stream of sound of a large band. Even more dependent upon its mounting is "Aïda," with its less sensuous music. Far more attractive—largely because more within the scope of the company—has Mascagni's "Rustic Chivalry" proved. It has been given more than a dozen times, and has charmed through its unpretentious simplicity and the even flow of its melody. Our chief English lyric company evidently demands careful management just now, and it is strange that the ambition of its very successful founder to establish native opera upon a firm basis should have been lost sight of. A recent unhappy event—the death of Mr. Goring Thomas—has called attention not only to hopes excited on behalf of future promise, but to achievements of high character. There may be obstacles in the way of presenting "Nadeshda," or any of the operas specially written for the late Mr. Carl Rosa; but if there are the sooner those difficulties are surmounted the better. It is pleasant to hear some of the fresh voices of the younger recruits of the company. Especially valuable must Miss Palliser prove with her evident dramatic instincts and her extraordinarily sonorous upper voice, not yet vitiated by the detestable *vibrato* which makes one so writhe while listening to the painful exertions of many of our impassioned vocalists.

Cellier's "Mountebanks" was sure of a respectful hearing in Manchester, but "Dorothy" remains the work by which we most esteem him as a composer.

At the Town Hall Mr. Pyne every Saturday evening regales lovers of organ music. Probably in no other city are amateurs of the instrument so numerous or so constant in attendance. Unusual interest was given to the gathering on Saturday, the 9th ult., by the fact that the Organ Committee invited the attendance of the members of the National Society of Professional Musicians, who had been holding a sectional meeting here in the afternoon.

Great preparations are being made for the installation of Earl Spencer as the Chancellor of the Victoria University. According to the custom of the older Universities, an Ode has been prepared which will be given at the important ceremonial of the 25th inst.

MUSIC IN NORWICH.

(FROM OUR OWN CORRESPONDENT.)

LATER in the year than usual the Norwich Gate House Choir gave its first Concert of the present year on March 31. In consequence of the Lenten season the vocal works were of a religious character, the principal one being Weber's Cantata "In constant order." The solos were taken by Miss Bond, Miss Palmer, Mrs. A. J. Clark, Mr. S. H. Burton, and Mr. A. J. Clark, all members of the Society, to none of whom did the work offer much chance for display, and the choir was somewhat overweighted; in Gounod's motet "Ave Verum" and Field's part-song "The angels' whisper" greater success was achieved, and the effect of Mr. Kingston Rudd's careful training was apparent. The great interest of the Concert centred in the appearance of Dr. Joachim, who, in addition to giving Spohr's ever welcome Adagio and Bach's Chaconne as solos, played, conjointly with Mr. Rudd, Beethoven's "Kreutzer" Sonata. Dr. Joachim's interpretation of the violin part of this colossal work is well known, and it may be fairly said that under Mr. Rudd's facile fingers the pianoforte part lacked nothing in expression or execution. Miss Burrows and Mr. E. A. Bracey contributed vocal solos and Mr. W. Lain did useful service at the harmonium.

On the evening of Friday, the 8th ult., a special Service was held in the nave of Norwich Cathedral, when, after a short but eloquent address by the Dean (Dr. Lefroy), Gaul's Passion Music was sung by the Cathedral Choir. This was the first opportunity which had occurred for hearing the work in the city wherein its composer was born, and no more suitable place could have been selected for the purpose than the sacred edifice in which he commenced his musical training. The solos and concerted pieces had every justice done them by Messrs. Snelling, Cockaday, Brooks, Hemmings, Thouless, Daines, Smith, and Brockbank. The trio "Thou hidest Thy face, O Lord," and the quartet "Hath God forgotten to be gracious?" both charming specimens of part-writing, showing of what good work Mr. Gaul is capable, made a great impression upon the large congregation present. The same remark equally applies to the solo and quartet in the concluding part, "Blessed are the departed." Dr. Bates presided at the organ.

If anything was needed to show the desire of the Dean and Chapter of Norwich Cathedral to utilize the building under their care on behalf of the noblest forms of music, the performance of the major part of Mendelssohn's "St. Paul" at a special Service, held on the evening of the 22nd ult., would be ample proof of the sincerity of their wishes. On Dr. Bates, the Cathedral organist, devolved the duty of carrying the desire of the Dean into effect, and for this purpose, in addition to his own choir, he enlisted the services of several church choirs in the city and about thirty picked tenors and basses, chiefly members of the

Festival choir. The band engaged numbered about fifty performers, led by Mr. F. W. B. Noverre, mostly residents in Norwich, with a few additions from neighbouring towns. The nave of the Cathedral was entirely filled from end to end. The vocal quartet comprised Master Snelling, Messrs. Cockaday, Brooks, and Brockbank, all members of the Cathedral choir, and the various recitatives and airs were admirably sung by these gentlemen. The massive choruses which abound in "St. Paul" were well rendered by the choir. If any fault could be found with the band, we might say that it was too powerful; but distance has to be taken into account, and probably half-way down the nave this difficulty was not apparent. Dr. Bates conducted most carefully, and with all necessary decision, and must be congratulated upon a highly successful performance. We believe that Norwich is the only Cathedral in England where such festival-like services are open to the public without charge. A collection was made towards defraying the expenses incurred, the balance being guaranteed by several gentlemen interested in popularising the Cathedral services.

Following the precedent of former years, Drs. Hill and Bunnett arranged a performance of Handel's "Messiah" on Good Friday afternoon in St. Andrew's Hall on behalf of local charities, the Festival Chorus and the Philharmonic Society's band giving their services. The principal vocalists were Miss Florence Monk, Mrs. Malony, Mr. H. Sawford Dye, and Mr. Dan Price. Dr. Bunnett presided at the organ, and under the *bâton* of Dr. Hill a satisfactory performance was given.

MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

THE third annual Festival of the Montreal Philharmonic Society took place on March 23 and two following evenings. The works performed were "Erl-King's Daughter," by Niels W. Gade; "The Deluge" (first performance in Canada), by G. Saint-Saëns; "The Spectre's Bride" (second performance by the Society), by A. Dvorák; "Story of Sayid" (first performance in America), by A. C. Mackenzie; and Overture, "Rienzi," by Wagner. The soloists were Mrs. Seabury C. Ford, of Cleveland (soprano); Madame Clara Poole, of New York (contralto); Mr. C. A. Knorr, of Chicago (tenor); and Mr. Max Heinrich. Of the orchestra of forty-six players, sixteen came from Boston, two from New York, and twenty-eight from Montreal. They far exceeded in numbers and excellence those engaged in previous years by the Society. The leader was Mr. Winternitz, of Boston. The success of the first Concert was somewhat marred by the indisposition of Mr. Heinrich, who was suffering from a relaxed throat. In the second part of the "Erl-King's Daughter" he was obliged to stop singing. The point of greatest interest to the audience was the orchestration in the second part of the "Deluge," which was thoroughly well played. The chorus sang with great precision and taste.

The performance of "The Spectre's Bride" was a very fine one. Mr. Heinrich (who had partially recovered), Mr. Knorr, as the *Spectre*, and Mrs. Ford, as the *Maiden*, gave great satisfaction by the artistic manner in which they interpreted the difficult music, and band and chorus did their duty well.

In the "Story of Sayid," which, as stated above, was performed on this occasion for the first time in America, the choir certainly carried off the palm. The choruses for the most part are brilliant pieces of musical writing and quite captured the interest of the members, who devoted time and intelligence to their mastery. The attack throughout was nearly faultless and the volume of tone full and even. The "Story of Sayid" displays much fertility of invention and skilful orchestration. The two Marches especially, and the fine concluding chorus "O Love, thy car triumphal," were much applauded. Full justice was done to the many melodious passages allotted to the solo voices by Mrs. Ford, Messrs. Knorr and Max Heinrich.

The most notable features of the third Festival are the great improvement in the chorus singing, which would now do credit to much larger cities, and the increased number of local musicians in the orchestra. Mr. G. Couture conducted with energy and tact.

Despite a heavy thunder shower which fell on the evening of the 5th ult., a vast audience greeted Mr. Joseph Gould when he appeared to conduct the last Concert of the twenty-eighth season of the Mendelssohn Choir. The principal work of the evening was a very effective and clever setting of Thomas Moore's hymn "Fall'n is thy throne, O Israel," by the Conductor, who writes under the *nom de plume* of Perceval. The *Allegro* movement, "Like heath that in the wilderness," is very difficult, and the accuracy and vigour with which this was rendered gave evidence of the strict and skilful training through which the choir has passed. The soloist of the evening was Mr. Vladimir de Pachmann, who received a genuine ovation for his masterly playing of Chopin. Mr. Pachmann was evidently delighted with his reception, as he responded three times in answer to very unmistakable encores. The following is the complete programme: "A walk at dawn," Niels W. Gade; Madrigalian Chorus, "In these delightful pleasant groves," Henry Purcell; Part-song, "Still do I think of thee," Rubinstein; Pianoforte solo (*a*) Ballade (Op. 23); (*b*) Trois Etudes (Op. 25, No. 6; Op. 25, No. 2; and Op. 10, No. 5), Chopin; Part-song, "Out on the waters," A. J. Caldicott; Double Chorus, "From the morning watch," Gounod; Pianoforte solo (*a*) Rondo capriccioso, Mendelssohn; (*b*) "Si oiseau j'étais," Henselt; Motet in eight parts, "Fall'n is thy throne," Perceval; Pianoforte solo (*a*) Nocturne (Op. 55, No. 1), (*b*) Mazurka (Op. 41, No. 1), Valse (Op. 42), Chopin; Madrigal, "Thine eyes so bright," Henry Leslie; Part-songs (*a*) "Song of the Lark," (*b*) "Early Spring," Mendelssohn.

MUSIC IN BERLIN.

(FROM OUR OWN CORRESPONDENT.)

THE production of Moszkowski's Opera "Boabdil" took place at the Opernhaus, after the usual postponements, on the 21st ult., with every sign of a conspicuous success. Herr Wittkowsky, who shared with the composer the honours of the evening, has provided a strong and well-written libretto dealing with the last struggles of the Moors against the power of Spain, the love interest being provided for in the characters of *Boabdil*, the Moorish King, and *Zoraja*, daughter of *Cabra*, Commander of the Spanish army. The conflict in the heroine's breast between her duty to her father and her love for the hostile king is well worked out, and an effective climax is reached in her death by the hand of her own father, *Zoraja* substituting herself as victim of the treachery prepared for *Boabdil*. *Cabra* is slain by *Boabdil*, who himself seeks death from the swords of the Spanish soldiers who have just entered the Alhambra in triumph.

Of all this picturesque material the composer has made excellent use. He has written an opera which has already commended itself warmly to musicians (the pianoforte score has been for some time in the hands of the critics), and which, further, contains many elements of popularity. Among the numbers which created the most favourable impression must be mentioned the Overture, which was loudly applauded; in Act II. the lament of *Ayxa*, *Boabdil's* mother, over the fallen state of the Moors, "Wo bist Du, freies Maurenland?"; *Zoraja's* solo, "Als Ihr von uns gezogen"; a most elaborate Moorish ballet, destined to win for itself a wide popularity; and the magnificent *Finale*, where the nuptials of *Boabdil* and *Zoraja* are broken in upon by the hostile entrance of *Cabra* with his Spanish soldiers. After the excitement of this scene, the opening portion of Act III. make a rather tedious impression, which is, however, soon removed by a love-duet of great beauty, and an exquisitely graceful Moorish people's-song for *Zoraja*. The Muezzin's call to prayer is then heard, inevitably recalling a similar passage in the "Barbier von Bagdad," and the music hastens on to the tragic close. Moszkowski was repeatedly called during the performance, his greatest ovation taking place after the second act, when he had to appear three times. The performance, conducted by Herr Kahl, could hardly have been better; orchestra and chorus were alike beyond reproach, and the solo parts were in thoroughly capable hands. Particularly good were the *Zoraja* of Frl. Hiedler, the *Ayxa* of Frau Staudigl, and the *Cabra* of Herr Fränkel. Similar praise cannot, however, be given to Herr Rothmühl, who, both vocally and

dramatically, was far from being an ideal representative of the dignified *Boabdil*. The piece was superbly mounted, and the ballet left nothing to desire. The Opernhaus is to be congratulated on the one absolute novelty that has been produced here this season.

The last Von Bülow Concert took place on March 28, an occasion made memorable by the extraordinary way in which the great Conductor saw fit to take leave of his audience. The characteristic programme consisted of Bach's Suite for flute and strings, Brahms's Second Orchestral Serenade, and Beethoven's "Eroica" Symphony.

This, however, was not Von Bülow's final appearance in the Philharmonic. On the 4th ult., at the last Concert of the Philharmonic Choir, he conducted Beethoven's "Weihe des Hauses" Overture, and secured a fine rendering of the Ninth Symphony. In addition to Brahms's "Schicksalslied," Dr. Ochs, the Conductor of the choir, had included in the programme, influenced by the Berlioz wave which has lately been passing over Berlin, that composer's "Flucht nach Egypten." This short work, afterwards incorporated by Berlioz as the second part of the trilogy "L'Enfance du Christ," was admirably performed and well received.

The Concert season has come nearly to an end. Lent has brought with it the annual oratorio performances—not many in number, as Berlin is not given over to this form of art. "The Messiah" and the "Matthew" Passion Music have been given in the Singakademie, the latter work having been performed also by the Stern'scher Gesangverein. That is all. The performance of Bach's colossal work, almost in its entirety, by the Singakademie, while a really fine one, served to clearly emphasise the wisdom if not the necessity of a more abridged version. The same institution announces for its next Concert the music to Goethe's "Faust," by the distinguished amateur, Prince Radziwill.

The recently-organised Hornsey and Crouch End Orchestral Society gave its first Concert at the National Hall, Hornsey, on the 2nd ult. A somewhat ambitious programme was most creditably got through by a complete orchestra of sixty performers, conducted by Mr. H. J. Baker (Organist of Hornsey Parish Church), with Mr. H. C. Tonking as leader. The selection of music included Mozart's "Zauberflöte" Overture, Haydn's Symphony in C, Mendelssohn's Capriccio Brillante in B minor (Op. 22), Mackenzie's "Benedictus," Schubert's Entr'acte (No. 2), from "Rosamunde," and Suppé's "Poet and Peasant" Overture. All these pieces were rendered with commendable accuracy and intonation, whilst the general *ensemble* reflected much credit upon the careful rehearsing and watchfulness of the Conductor, who seldom failed to secure the proper *nuances* at the right time. Miss Emily Davies gave sympathetic renderings of Handel's "From mighty kings" and Mascheroni's "For all Eternity," and the pianoforte part of Mendelssohn's Capriccio in B minor was played by Miss Florence Ford with care and taste. The Society is in its first season, not having been in existence more than six months. It already numbers over one hundred members, of whom fifty are active. The President is Mr. E. W. Nicholls, an old resident in Hornsey and a former chorister of St. Paul's under Sir John Goss; Sir Arthur Sullivan and several other eminent musicians have become Vice-Presidents, so that altogether the Society is well equipped and appears to have a promising future before it in one of the most important and rapidly developing suburbs of Northern London.

An interesting Concert was given at the Holborn Town Hall, on March 30, by the Cambridge University Musical Society's String Quartet (Messrs. Gompertz, Inwards, Kreuz, and Ould), assisted by Miss Elizabeth Fédarb (pianist), Miss M. A'Bear (soprano), and Mr. D. Price (bass). The chief features of an excellent programme were Schumann's Quintet, a Haydn Quartet, and the slow movement from a new Concerto for the viola by Mr. Emil Kreuz. Mr. Kreuz is already favourably known as one of our best viola players and a young composer of decided promise. The new Concerto (Op. 20) is, we believe, his first work of large dimensions, and should prove a valuable and welcome addition to the extremely limited number of important compositions for a beautiful but unjustly neglected instrument. Following the precedent set by Sterndale Bennett in his lovely Concerto in F minor, Mr. Kreuz has styled his slow movement a Barcarolle. It is an extremely favourable specimen of a somewhat hackneyed type, for it is charmingly melodious throughout; while the impassioned and vigorous second subject presents an effective contrast to the tender sentiment and the "sweetness long drawn out" of the opening theme. The important accompaniments were cleverly played on a Broadwood pianoforte by Miss Fédarb, and the composer himself rendered the solo part with great beauty of tone and finished technique. Mr. Gompertz gave a brilliant and dashing performance of Wieniawski's Polonaise in D.

Under the able conductorship of the principal, Mr. C. J. Dale, the students and professors of the Metropolitan College of Music gave an Orchestral Concert on March 29, at Holloway Hall, which was completely filled on the occasion. The band, consisting of some 130 instrumentalists, rendered an excellent account of itself in the performance of Mozart's Overture to "La Clemenza di Tito," Haydn's Symphony (No. 10) in E flat, the Marches from "Le Prophète" and "Tannhäuser," and other pieces, the performance altogether reflecting much credit upon the teaching capacity of the Institution. Mr. J. T. Carrodus was the leading violinist and also contributed some solo numbers to the programme of the evening, which, moreover, included vocal contributions by Miss Maud Ellicott, Miss Bessie Dore, Mr. Percy Palmer, and Mr. Sidney Jamieson. The Concert was given in aid of the Scholarship and Prize Fund in connection with the College.

On the 4th ult., at Princes' Hall, the Musical Artists' Society gave its sixtieth Concert. The programme included, besides a Quartet by Mozart and a Pianoforte Trio by Mendelssohn, several works by modern English composers. Chief among these were a String Quartet in C minor by Miss Oliveria Prescott, remarkable for vigour and terseness, though of course other qualities were not lacking. The *Andante*, in variation form, is built on an expressive theme, and the whole work abounds in clever and effective passages. A bright and genial Sonata for pianoforte and violin, by Mr. E. H. Thorne, was also heard with much pleasure, and Miss Greta Williams and Mr. H. L. Thomas contributed songs by Mr. Walter Macfarren and Mr. Stewart Macpherson. The instrumentalists were Messrs. Buziau, H. Lee, A. Wright, Albert and Algernon Ashton, and the Concert was under the direction of Mr. Alfred Gilbert.

Madame Florence Winn is to be congratulated on the success which attended the first performance of her recently established Choral Society, at the West Hampstead Town Hall, on the 2nd ult. No less important a work than "Elijah" was undertaken, with a result that proved the careful training of the choir by Mr. Henry Baker, who directed the performance with skill and judgment. The principal soloists were Miss Ada Patterson, Madame Winn, Mr. Reginald Groome, and Mr. Bantock Pierpoint. The latter gave an admirable interpretation of the part of the *Prophet*, while Madame Winn once more proved her capability as a sterling artist, especially in "O rest in the Lord," which she sang with true devotional expression. A small orchestra, led by Mr. T. E. Gatehouse (with Mr. Clement Locknane at the pianoforte), lent efficient aid in the accompaniments. At the second Concert, on the 14th inst., Mendelssohn's "Athalie" will be given.

An interesting programme was provided at the second of Mr. Clinton's Wind Chamber Concerts, which took place at the Steinway Hall on the 6th ult. The scheme covered a wide period in musical history, for it included Marcello's Sonata in G minor for violoncello, well played by Mr. E. Howell; Mozart's Trio in E flat, for pianoforte, clarinet, and viola (often played at the Popular Concerts); Spohr's Septet (Op. 147), for pianoforte, violin, violoncello, and wind; and Rubinstein's Quintet in F, for pianoforte and wind instruments (Op. 55). The two last-named works were practically novelties, but they proved well worthy of performance—that of Spohr especially; and the various performances were almost all that could be desired, the Concert-giver being assisted by Messrs. Webbe, Hans

The Rover.

FOUR PART SONG

Words by Scott. Composed by Alan Gray.

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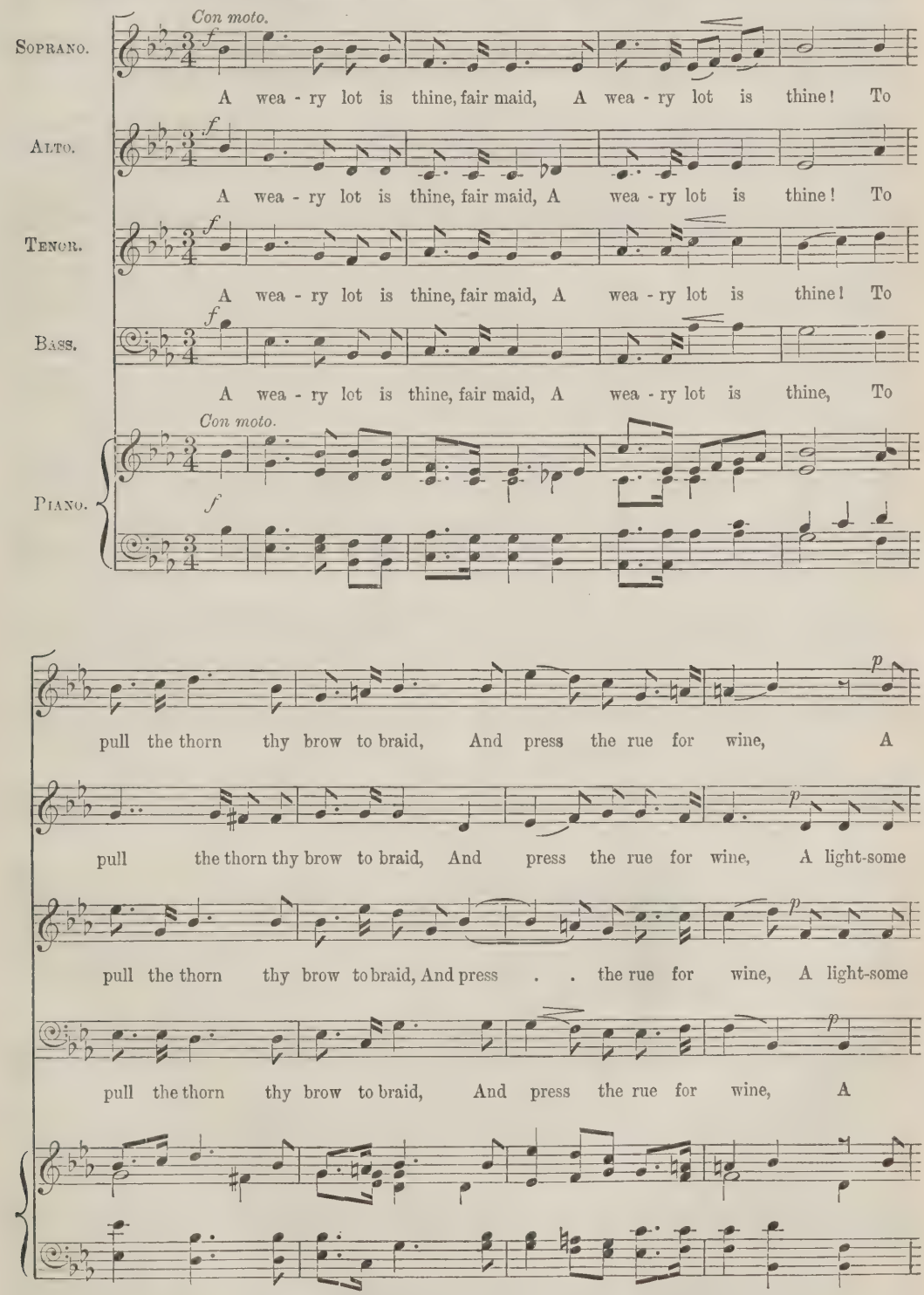
Con moto.
Soprano.
A wea - ry lot is thine, fair maid, A wea - ry lot is thine! To
Alto.
A wea - ry lot is thine, fair maid, A wea - ry lot is thine! To
Tenor.
A wea - ry lot is thine, fair maid, A wea - ry lot is thine! To
Bass.
A wea - ry lot is thine, fair maid, A wea - ry lot is thine, To
Con moto.
Piano.
pull the thorn thy brow to braid, And press the rue for wine, A
pull the thorn thy brow to braid, And press the rue for wine, A light-some
pull the thorn thy brow to braid, And press . . the rue for wine, A light-some
pull the thorn thy brow to braid, And press the rue for wine, A

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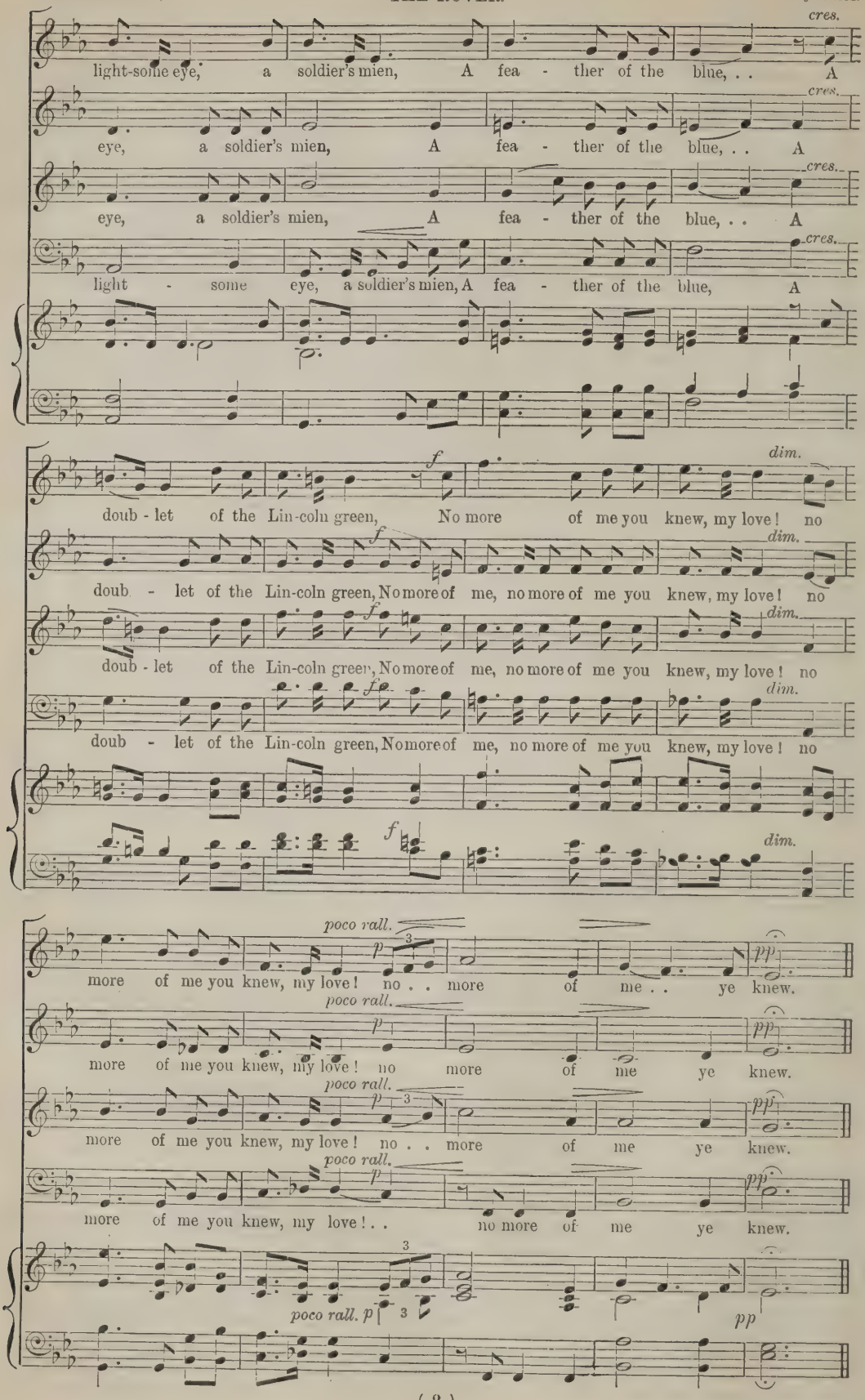
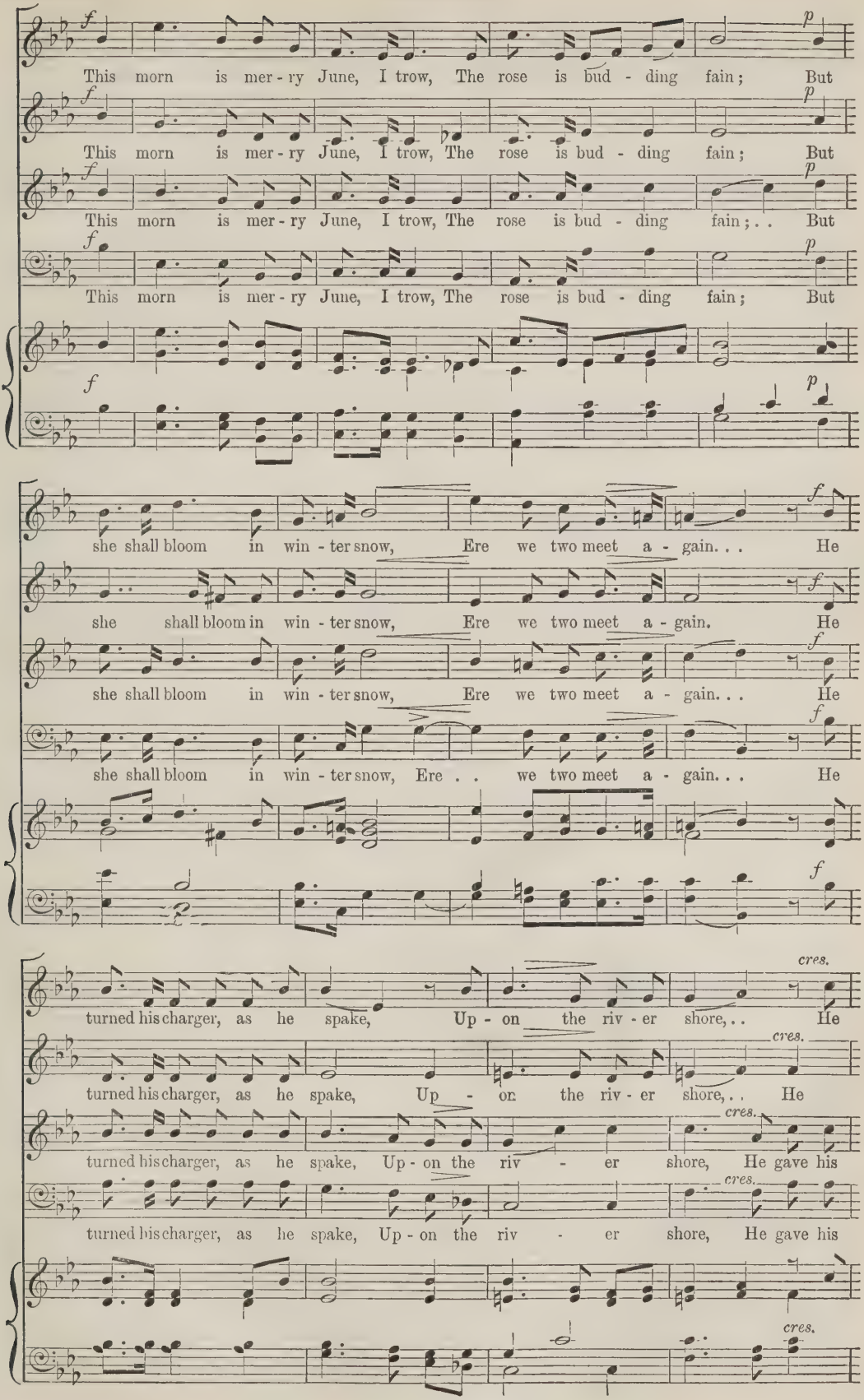
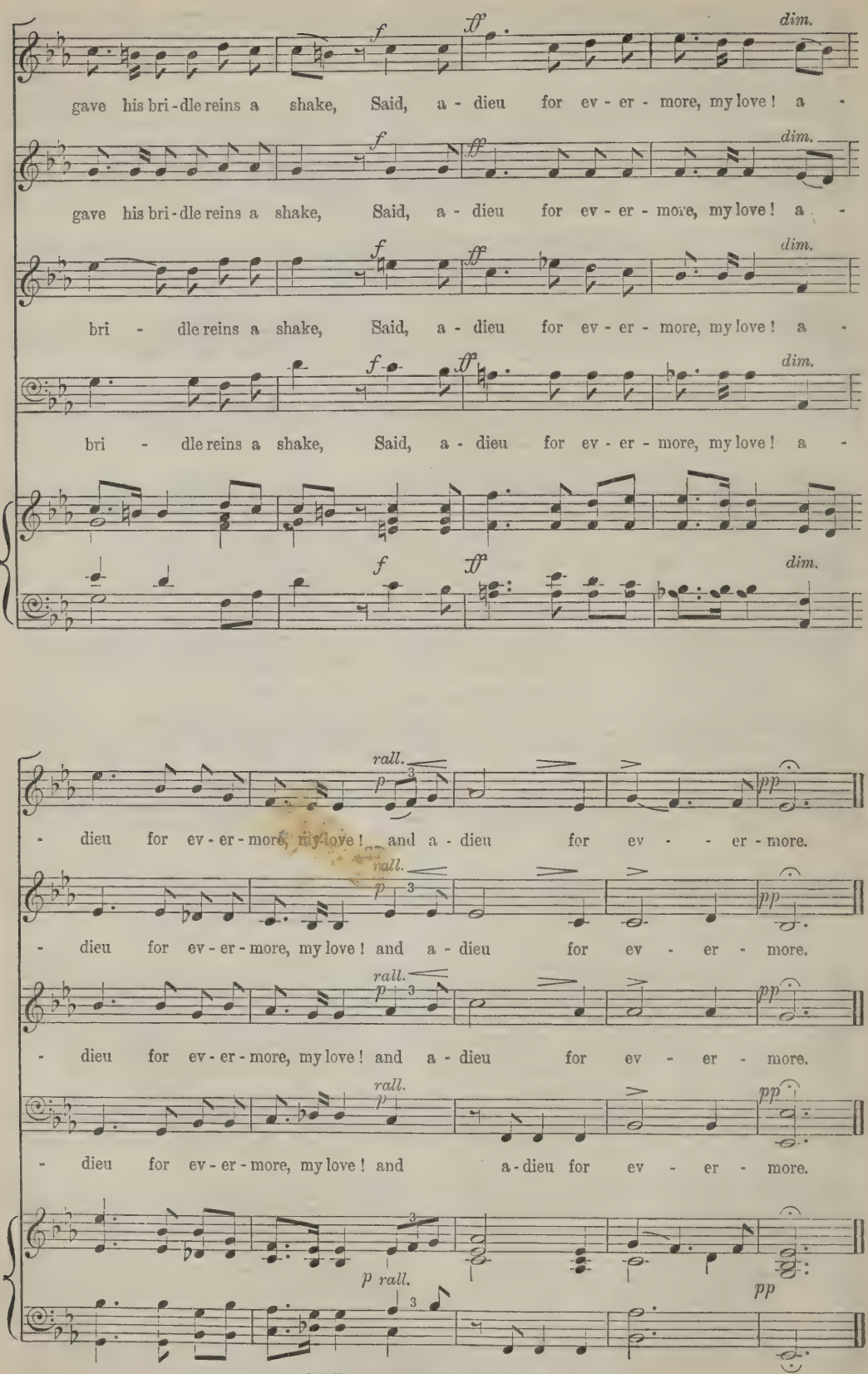

cres.
light-some eye, a soldier's mien, A fea - ther of the blue, . . A
eye, a soldier's mien, A fea - ther of the blue, . . A
eye, a soldier's mien, A fea - ther of the blue, . . A
light - some eye, a soldier's mien, A fea - ther of the blue, A
f
dim.
doub - let of the Lin-coln green, No more of me you knew, my love! no
doub - let of the Lin-coln green, No more of me, no more of me you knew, my love! no
doub - let of the Lin-coln green, No more of me, no more of me you knew, my love! no
doub - let of the Lin-coln green, No more of me, no more of me you knew, my love! no
poco rall.
p
pp
more of me you knew, my love! no . . more of me . . ye knew.
more of me you knew, my love! no more of me ye knew.
more of me you knew, my love! no . . more of me ye knew.
more of me you knew, my love! . . no more of me ye knew.


This morn is mer - ry June, I trow, The rose is bud - ding fain; But
This morn is mer - ry June, I trow, The rose is bud - ding fain; But
This morn is mer - ry June, I trow, The rose is bud - ding fain; . . But
This morn is mer - ry June, I trow, The rose is bud - ding fain; But
she shall bloom in win - ter snow, Ere we two meet a - gain. . . He
she shall bloom in win - ter snow, Ere we two meet a - gain. He
she shall bloom in win - ter snow, Ere we two meet a - gain. . . He
she shall bloom in win - ter snow, Ere . . we two meet a - gain. . . He
turned his charger, as he spake, Up - on the riv - er shore, . . He
turned his charger, as he spake, Up - on the riv - er shore, . . He
turned his charger, as he spake, Up - on the riv - er shore, He gave his
turned his charger, as he spake, Up - on the riv - er shore, He gave his


gave his bri-dle reins a shake, Said, a-dieu for ev-er-more, my love! a-
gave his bri-dle reins a shake, Said, a-dieu for ev-er-more, my love! a-
bri-dle reins a shake, Said, a-dieu for ev-er-more, my love! a-
bri-dle reins a shake, Said, a-dieu for ev-er-more, my love! a-
f ff dim.
rall. p pp
-dieu for ev-er-more, my love! and a-dieu for ev-er-more.
-dieu for ev-er-more, my love! and a-dieu for ev-er-more.
-dieu for ev-er-more, my love! and a-dieu for ev-er-more.
-dieu for ev-er-more, my love! and a-dieu for ev-er-more.

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Wessely, Griffiths, Borsdorf, and Wotton. Madame Valda contributed vocal pieces by Gounod and Meyerbeer with good effect.

The Stock Exchange Orchestral Society may be warmly congratulated on the success of its third and concluding Concert this season at St. James's Hall on the 25th ult. True, the strings in Haydn's Symphony in B flat (No. 9 of the Salomon set) were somewhat rough, but the spirited rendering of Grieg's effective Overture "Im Herbst" showed that Mr. George Kitchin had well drilled his forces; and Dr. Mackenzie's charming incidental music to "Ravenswood," conducted by the composer, could scarcely have been better rendered by a professional orchestra. The male-voice choir was heard to advantage in Wesley's fine glee "I wish to tune my quiv'ring lyre" and in Professor Bridge's clever and humorous part-song "An old rat's tale." Miss Luna Zagury was somewhat overweighted in Gounod's air "Plus grand dans son obscurité," but she sang Goring Thomas's pleasing song "A Summer Night" with a fair amount of expression.

The German Reed Entertainment re-opened on the 16th ult. with a new first part, entitled "The Barley Mow," libretto by Mr. Walter Frith and music by Mr. Corney Grain. Mr. Grain's music is of a pleasing and tuneful character, and special mention should be made of the opening Trio, which is cleverly harmonised. The chief part was played by Mr. Alfred Reed, who acted with unflagging energy, and who has rarely been seen to better advantage. Mr. Avalon Collard has proved a useful acquisition to the Company, and his scenes with *Rosie* (cleverly played by Miss Norah Maguire) were very successful, Mr. Collard scoring a special success with the ballad "The Mermaid." Mr. Wilkinson was excellent as a *Rural Postman*, and Miss Fanny Holland, always a favourite here, sang and acted with her usual success. The entertainment concluded with Mr. Grain's new musical sketch, "A Fancy Dress Ball."

Mr. Charles Fry gave a Recital of miscellaneous pieces at the Hampstead Conservatoire on the 4th ult., when he was assisted by Madame Clara Samuell and Mr. Henry R. Rose. The lady gave three old English songs with so much success that she was compelled to repeat one of them, and Mr. Rose played two brilliant organ solos by Widor and Henry Smart with admirable skill and taste. A novelty was the recital of Baring Gould's "Building of San Sofia," with an organ accompaniment, introducing part of a movement from Mackenzie's "Dream of Jubal." The experiment was perfectly successful, for Mr. Fry possesses the art of so modulating his voice that the gap between music and speech is barely perceptible. Indeed, in an exquisite little Sextain by H. Rose, his inflections might have been taken down in musical notation, if a system of shorthand had been available.

The *Leeds Express* says: "Mr. George Tetley's retirement from the post of Honorary Organist and Director of the Choir at St. John the Evangelist's, Leeds, will be a serious loss to the church he has served in these capacities for twenty-two years past. Mr. Tetley was an enthusiast in his work, as all well know who are acquainted with the musical services at St. John's and the high state of efficiency to which he has brought the choir. It was through Mr. Tetley that St. John's enjoyed the distinction of being the first church in the North of England to give a Lenten service of Bach's 'Passion Music,' the version according to St. John being given in 1876, with band and augmented choir, under the joint-direction of Mr. E. O. Dykes and Mr. Tetley. It will be no easy matter to replace the ripe judgment, wide experience, and musical enthusiasm and zeal of Mr. Tetley."

We are informed that arrangements are in progress for the early formation of a Joint-Stock Company, Limited, to acquire the British Patents in respect of Mr. Hope Jones's Electro-Pneumatic Action for Organs. There is a probability that Mr. Thomas Threlfall (Chairman of the Committee of Management of the Royal Academy of Music) will accept the office of Chairman of the Board of Directors, and that the proposed Company has no intention of becoming organ builders or entering into competition with the trade; their operations will be limited to the manufacture and sale of the "Hope Jones" Electro-Pneumatic Action, and the granting of licenses to manufacture or use the same on terms likely to secure the co-operation of representative firms. A small two-manual organ, showing the advantages of the invention, will be erected with the least possible delay in the London office of the Company.

Miss Nellie Harston gave a so-called "grand" evening Concert at the Princes' Hall on the 5th ult. The programme commenced with a Sonata in G minor by a Scandinavian composer named Sjögren, which proved to be a concise and agreeable if not remarkably original work, written apparently under the influence of Grieg. It was played by the Concert-giver and Mr. F. Weist Hill, the latter a very youthful violinist, eldest son of the late principal of the Guildhall School of Music. Mr. Hill displayed much promise as an executant and he is now having the advantage of tuition under Mr. Ysaÿe at Brussels. Miss Harston, who is a pianist of some ability, was heard to more or less advantage in pieces by Grieg, Chopin, Moszkowski, and Liszt, and songs were contributed with success by Miss Minnie Fischer and Miss Marian McKenzie.

Mr. J. T. Hutchinson's Concert at Princes' Hall, on March 29, comprised some pleasing solo contributions interspersed by part-songs—among them Barnby's "Sweet and low"—given with spirit and taste by the Holborn Choral Society. Miss Kate Cove specially distinguished herself by neat performances of the Jewel Song from "Faust" and "Should he upbraid," and Miss Alice Farren created a favourable impression in Gounod's "O that we two were maying" and in Goring Thomas's "A summer night." Mr. Hutchinson's pieces were Gounod's "The Valley" and Sullivan's "I would I were a king." Mr. Charles Fry recited with much judgment the scene between *Touchstone*, *Audrey*, and *William* from "As you like it," and subsequently evoked still heartier laughter by his delivery of "The Village Choir" and "Only a Pin."

Signor Tosti successfully exerted himself at Princes' Hall, on March 30, on behalf of St. Joseph's Schools attached to the Convent of Mercy at Cadogan Street, Chelsea. Mr. Santley, Mr. Ben Davies, and other popular vocalists appeared, and Señor Arbos and the Sisters Cerasoli gave violin and pianoforte pieces respectively. Augmented interest was imparted to Mr. Henry Irving's dramatic delivery of Hood's "Dream of Eugene Aram," by reason of the musical accompaniment composed by Dr. A. C. Mackenzie and played by him on the pianoforte. Thoroughly in keeping with the powerful poem, these expressive strains were never so prominent as to distract attention from the reciter. Dr. Mackenzie's music completely accomplished the end in view—namely, assistance to the imagination of the hearer.

The annual Concert of the Violin Classes at the Birkbeck Institution, given under the direction of Mr. T. E. Gatehouse on the 5th ult., again showed an advance on the previous efforts of the students, their attack being good, a particularly satisfactory specimen of playing being the popular *Intermezzo* from Mascagni's opera. The vocalists who assisted were Miss Mary Hay, who has an excellent voice and style, and Mr. R. E. Miles. It is needless to say that the popular director of the classes, Mr. T. E. Gatehouse, was heard in several violin solos with delight, and applauded enthusiastically, especially after Hauser's Hungarian Rhapsody. Humorous songs were contributed by Mr. James Kift and recitations by Mr. Charles Fry. Miss Cassie Biddell and Mrs. Fitzhenry accompanied.

The choir of the Bow and Bromley Institute gave a capital performance of Sterndale Bennett's "May Queen" on March 26, Beethoven's Choral Fantasia and a miscellaneous selection forming the second part of the programme. There was a full orchestra and Mrs. W. G. McNaught played the solo part in the Fantasia, whilst Mr. W. G. McNaught conducted with his usual skill. An interesting *début* was that of Miss Jessie Kennedy (youngest daughter of the late David Kennedy, the well-known Scottish singer), who showed herself imbued with the best traditions of that musical family. Mr. Arthur Barlow also made a successful appearance, while Miss Naomi Hardy and Mr. William White likewise contributed to a very successful Concert.

THE Marlborough College Orchestral Society brought a crowded audience to St. George's Hall for the cause of charity on March 31, when, with professional assistance in the wind department, the members gave a creditable performance of the "Egmont" Overture and the "Unfinished" Symphony of Schubert, among other pieces. Tact was also shown in the execution of the orchestral portion of Hiller's Pianoforte Concerto in F minor, the solo passages of which were played in a telling manner by Mr. W. T. Bambridge. Mr. Robert Berndt conducted with decision. Between the parts Mr. Henry Irving held attention by his masterly recitation of Sir Edwin Arnold's poem "The Feast of Belshazzar."

AT the Royal Academy of Music, on Monday, the 11th ult., Mrs. Curwen read a paper before the National Society of Professional Musicians' Branch, on "The Training of Music Teachers." She founded her remarks on the Blue Book lately issued, and urged that a music teacher, besides artistic power and theoretical knowledge, should understand the art of teaching, by which she meant strengthening the observing and acquiring faculties. Teachers in other subjects were now generally trained, and the same plan should be pursued in music. The chairman, Mr. Ridley Prentice, warmly supported Mrs. Curwen's view, and Mr. W. H. Cummings, Dr. Vincent, and Mr. W. G. McNaught also spoke.

A VERY interesting Concert was given, on the 9th ult., at the Grocers' Company School, Hackney Downs, by the boys of that Institution, forming a choir of some 150 voices, under the able and zealous direction of Mr. Ernest Newton. The work performed on this occasion by the youthful choristers, with the indispensable assistance of adult voices, was Sullivan's "The Prodigal Son," which was given, on the whole, in a very satisfactory manner, Messrs. Pierpoint and Beaumont taking part in the rendering of the solo numbers. Mr. Newton may be heartily congratulated upon the success of his efforts in a highly meritorious cause.

AT St. John-at-Hackney Grammar School, on the 12th ult., took place the first performance of a sacred Cantata, "The Good Samaritan," by W. M. Wait. A short selection of sacred songs and anthems, bearing particularly upon child life and the relief of suffering, was also given. The school choir was assisted by Mrs. Dudley Mainland, Miss Helen Saunders, Mr. G. Ward, and Mr. J. H. Curtis; and Mr. W. M. Wait (Choirmaster of the School) directed the Concert, the proceeds of which have been given to the North-Eastern Hospital for Children and the Invalid Children's Aid Society.

A SUCCESSFUL performance of Mendelssohn's "Hear my Prayer" was given at Christ Church, Beckenham, on Thursday evening, March 31. The solo was entrusted to Master Frank Brown (one of Mr. Dutton's boys), who gave satisfaction, and the choir well supported him by a duly expressive and intelligent rendering of the choral parts in the work. Mr. F. W. Partridge, Organist of the Church, conducted, while his pupil, Mr. H. Collingwood, played the accompaniments with skill and effect.

MOZART'S "Requiem Mass" and Handel's "Messiah" have been given during the past month at St. John's, Waterloo Road, on the 3rd and 13th ult. respectively; the solos being contributed by Miss Gertrude Izard, Madame Bella Monte, Miss Florence Green, Miss Mary Tunnicliffe, Mr. J. Gostick, and Mr. Fred. Winton; the chorus by the choir of the Church, Mr. B. Jackson at the organ, Mr. S. S. Martyn and Mr. Henry J. B. Dart conducting. The services were in each case largely attended.

ON Monday, the 11th ult., the Emmanuel Choral Society sang selections from "The Messiah" and Stainer's "Crucifixion" at Emmanuel Church, Kennington Road. The soloists were Miss E. Faull, Mr. Verney, Mr. G. Aylmer, and Messrs. A. and J. Mackay, W. Jones, and A. Rushworth. The chorus, under the direction of the Conductor, Mr. G. Aylmer, sang capitally, and Mr. Vaughan rendered efficient aid at the organ.

THE Arcadian Musical Society (Hammersmith) gave a performance of Stainer's "Crucifixion" on the 8th ult., in the Mission Hall of St. Clement's Church, City Road. The solos were excellently rendered by Messrs. C. E. Coates, W. L. Newcome, and H. P. Attwater, whilst the choruses showed the result of careful training by the Conductor, Mr. Berthold Tours, jun. Mrs. Attwater was an efficient accompanist.

PERFORMANCES of Mendelssohn's "St. Paul" were given on March 29 by the Kyrle Choir, at St. Gabriel's, Newington Butts, when the soloists were Miss Kate Cherry, Miss Ellen Cooper, Mr. Ager Grover, and Mr. Morgan Wilkinson; and on the 6th ult. at the Presbyterian Church, Hackney Downs; soloists: Mrs. Stanesby, Miss Edith Aldridge, Mr. Ager Grover, and Mr. James Blackney. Both performances were conducted by Mr. F. A. W. Docker.

GAUL'S "Holy City" was rendered by an augmented choir at Barry Road Congregational Church, Dulwich, on the 7th ult., under the direction of Mr. J. W. Lewis, Organist of the Church. The principal soloists were Miss Winifred Drake, Mrs. W. H. Hunnex, Mr. C. W. Link, and Mr. Frank Swinford. Mr. H. J. Reeves and Mr. F. W. A. Drake presided at the organ and pianoforte respectively.

THE Organ Recital at the Bow and Bromley Institute, on the 16th ult., was given by Mr. Edward d'Evry, who played a judicious selection of pieces which were favourably received. The Recital was interspersed with solos, glees, &c., by the Westminster Singers, an excellent quartet of vocalists from Westminster Abbey (under the direction of Mr. Harper Kearton), whose efforts were much appreciated by the audience.

A PERFORMANCE of Haydn's "Creation" was given at the Public Hall, Peckham, on March 21, by the Peckham Philharmonic Society, with a full band and chorus of 150. The solos were effectively rendered by Miss Winifred Drake, Mr. John Probert, and Mr. Egbert Roberts. Mr. S. J. Waud was leader of the band, Mr. F. W. A. Drake presided at the organ, and Mr. J. Haydn Waud conducted.

THE annual performance of "The Messiah" was given by a full band and chorus of 200 at Oakley Place Wesleyan Chapel on Good Friday. The solo parts were admirably sustained by Miss Winifred Drake, Miss Maude Hayter, Mr. Charles Strong, and Mr. Thomas Kempton. Mr. John England conducted, Mr. G. D. Blyth was leader of the band, and Mr. C. J. Lillywhite presided at the organ.

AN excellent performance of Stainer's "Crucifixion" was given at Chigwell Church on the 11th ult., under the able direction of Mr. H. Riding. The choir, assisted by ladies from neighbouring villages, numbered ninety-six voices. The soloists were Messrs. H. Clinch, T. Kempton, G. Simmons, and W. Lebbon. Mr. E. Cuthbert Nunn presided at the organ with skill and judgment.

A LARGE congregation attended All Saints' Church, South Lambeth, on the 19th ult., when Stainer's "Crucifixion" was performed by the choir, under the direction of Mr. Walter Attersoll, with Mr. G. A. Higgs at the organ. The tenor and bass solos were taken by Mr. Albon Nash and Mr. Charles Rolfe.

A TROMBONE and Organ Recital was given at St. George's Church, Perry Hill, on the 10th ult., by Mr. R. H. Booth and Mr. George Budd. Master Miller and Mr. Gould sang vocal solos by Gounod and Faure, and the instrumental pieces were drawn from Handel, Schubert, Sullivan, Stainer, &c.

THE first part of Gounod's "Redemption" was sung at St. Michael and All Angels', Paddington, on the 6th and 13th ult. The choir gave an excellent rendering of the work, under the direction of Mr. Edmund Rogers, Organist and Choirmaster of the Church. The soloists were Master Barrett and Messrs. Pollard, McBeath, Russell, and Kebble.

STAINER'S "Crucifixion" was again well rendered by the choir of St. Stephen's, Avenue Road, on the 8th ult. The solos were given with excellent effect by Messrs. Lawrence Fryer, of St. Paul's Cathedral, and Stanley Smith, of St. Andrew's, Wells Street. Mr. C. Healey was at the organ, and Mr. W. A. Philpott conducted.

ON the 6th ult. Stainer's "Crucifixion" was given at St. Michael and All Angels' Church, Stonebridge, under the direction of the Organist of the Church, Mr. J. L. Phillips.

At the Royal College of Music on Saturday, the 9th ult., the Competition took place for the "Challen" Pianoforte Prize (a Challen upright pianoforte), offered by Messrs. Challen and Son for the best pianoforte player of the year. The award was adjudged to Mr. William J. Spencer.

On the 21st ult., at St. Mary's Parish Hall, Lewisham, Mr. R. E. Miles was presented with a purse of £25 by the clergy, choir, church officials, and a few friends in the congregation of St. Mark's, Lewisham, he having completed ten years as Choirmaster of that Church.

REVIEWS.

Symphony (*No.* 4) in G major (Op. 88). By Antonín Dvorák. Full Score. The same, arranged as a Pianoforte Duet (four hands), by the Composer.

[Novello, Ewer and Co.]

This is the work which was brought to a first hearing in England at the Philharmonic Concert of April 24, 1890, its second performance (at a Richter Concert) taking place two months later. We trust that its publication in the two forms here indicated will lead to its repetition at no distant date, and its subsequent inclusion among the stock pieces at English orchestral concerts; the score will assuredly be welcomed by conductors and students of orchestration generally, and the pianoforte duet may be expected to win so many friends that appreciative audiences will be easily found whenever the work is given in its original form. The performances of Dvorák's four Symphonies in this country have not been numerous enough to permit a final judgment on their relative merits; but as far as present knowledge extends, the opinion that Dvorák's latest Symphony is also his best seems pretty general among competent judges. We are, however, in no hurry for an ultimate verdict upon this point, being quite content to feast on the beauties of Dvorák's No. 4 without instituting comparisons which, in addition to being odious, involve a lot of trouble. These beauties are so many and of such various kinds that we can make no attempt to describe them in detail here. It must suffice to say that the four movements of which the work consists absolutely teem with melody of the most captivating and haunting kind and that this is enhanced by harmonic treatment of the greatest possible richness and ingenuity. Thus much is evident from the pianoforte arrangement; the score reveals even more than the usual command of orchestral resource and knowledge of effect which we have learnt to expect from this composer. To students of Musical Form the first movement of this Symphony offers an interesting study, being based on four principal subjects instead of the usual two. These are presented in pairs—*i.e.*, two "first" and two "second" subjects. It may be mentioned that Dvorák has confessed he had a programme in his mind while composing this Symphony; but what that programme was he declines to divulge. This, however, does not matter in the least—the work is clear as noon-day.

The Inchcape Rock. Ballad. By Robert Southey. Set to music for chorus and orchestra by J. Frederick Bridge.

[Novello, Ewer and Co.]

In setting Southey's well-known ballad Professor Bridge has availed himself, with marked success, of the fine opportunities for writing dramatic, descriptive, and picturesque music which the subject offers, and has produced a little work which possesses every necessary qualification to rank as a great favourite with choral societies. It presents no difficulties which a fairly competent choir could not surmount. On the other hand, it is not without a passage here and there demanding the singers' best efforts for its realisation, and for that very reason should be all the more attractive. Professor Bridge has carefully avoided anything in the way of elaboration that would delay the "action," and has set the words in a straightforward, bold, and pointed manner, without a trace of diffuseness, and, generally, to melodic phrases at once vocal and dramatically appropriate. Altogether the music has a breezy freshness about it and may be said to "smell of the sea." Beginning *Allegretto tranquillo* in A minor, with a sombre and suggestive theme in the orchestra and quiet, sustained phrases for the chorus, the composer portrays in the first half-dozen pages the impressive monotony of the calm sea by simple yet withal very effective means. The "descriptive" passage in which the tenors and basses imitate the sound of the Bell (softly accentuated dotted minims on the second beat of the bar), and the suave phrase, slightly Scotch in character, which does duty for the *Abbot* motive, deserve mention. A change of *tempo* and key introduces a swinging, joyous subject eminently suggestive of "the cheering power of Spring." From here the music grows in interest. The lowering of the boat, the sinking of the bell, &c., are illustrated by graphic, even realistic, but always interesting and appropriate music and we quickly reach the climax where the ship strikes the rock. The agonised cry, "It is the Inchcape Rock," is uttered *ff* in close imitation by the different parts of the chorus to a short dire-sounding exclamatory phrase, afterwards used as the *Doom* motive, to which the interval of an augmented fourth gives poignancy. The sinking of the ship is described in a stormy, strident passage, full of dash and power, and thence the music continues its course to an impressive end, the orchestra, after the voices are silent, pointing the moral, as it were, by thrice giving out the *Doom* motive, the first and second time with its fullest power, and finally *pp*.

The Law of Musical and Dramatic Copyright. By E. Cutler, Q.C., T. E. Smith, and F. E. Weatherly. Revised Edition. [Cassell and Co.]

The additions which have been made to this work since its first appearance will undoubtedly add to its usefulness. Amongst these we note appendices setting forth the recent alterations in the law of Copyright in the United States, the text of the American Statute of 1891, the argument in support of the view that registration by a foreigner suing in our Courts is still necessary, and the various periods during which Copyright subsists in foreign countries. Nor have the recent decisions of the Courts upon several vexed questions been left out of account. Cases upon Registration under the English and International Copyright Acts, as well as upon the retrospective operation of the latest International Copyright Act, are assigned their proper places. In a work of such small dimensions as this it would obviously be impracticable to quote *in extenso* all the cases and all the statutes relating to the subject discussed. On the whole a wise selection appears to have been made, and the principles involved are generally stated with accuracy. It may be questioned, however, whether it be correct to say that "proprietors and assignees of musical compositions may sue for unlawful performance without previous registration" (p. 48). No doubt, under Section 24 of the Statute of William IV., the proprietor of a "dramatic piece" may sue without registration, and by the preamble of that Statute "dramatic piece" is to be taken to include "musical entertainment"; but as the Master of the Rolls pointed out in Wall *v.* Taylor (11 Q.B.D., 102), "musical entertainment" means the whole concert or performance and not detached portions of it—*i.e.*, not the separate musical compositions forming the programme of a concert. Indeed, the authors themselves seem to have subsequently placed this construction on the Statute, for at p. 162 we read: "According to the best opinion, the necessity for registration before suing applies to performance of a musical composition." We regret that we cannot join in the eulogium bestowed upon the Berne Convention. This is not the place to point out its many discrepancies. Suffice it to say that, far from hailing it with "admiration" and "welcome," we think it too lenient to describe it, in the words of the learned author of another work on Copyright, as framed in language of diplomatic vagueness rather than in that of legal precision.

Novello's Octavo Anthems, Nos. 375—383.

[Novello, Ewer and Co.]

The following numbers have recently been added to this useful series:—No. 375, "Let God arise," by T. Tallis Trimnell, is a very spirited composition, written with breadth and freedom, but church-like and not difficult. Solo voices are not essential. No. 376, "Hide not Thy face," by Kellow

J. Pye, is quiet, brief, and devotional, in every respect suitable for the coming Lenten season. No. 377, "Have mercy upon me," by the same composer, is an arrangement of Bach's Fugue in E, from the second set of "Das Wohltemperirte Clavier." The next of the series, "Bless the Lord," by Matthew Kingston, is a longer and more elaborate composition, but broad and dignified in character, and suitable for choir festivals or any occasion of public or local rejoicing. No. 379, "I was glad," by T. Tallis Trimnell, is described as a full Anthem, but a tenor soloist is required. It is written in a quiet church-like manner, and the *pianissimo* close is extremely effective. No. 380, "O perfect Love," by Joseph Barnby, is a beautiful though unpretentious and hymn-like Wedding Anthem (which was written for the marriage of the Duke and Duchess of Fife), the words, by Dora Blomfield, being equally impressive. No. 381, "Praise the Lord," by J. W. Elliott, is short, but bright and distinguished for its bold though musicianly harmonic progressions. No. 382, "Hallelujah," by Oliver King, is a Christmas Anthem for four voices, without soloists, the style being a happy combination of church-like dignity and modern feeling. No. 383, "Give unto the Lord," by Horatio W. Parker, is a remarkably effective though not difficult Anthem, full of rich harmonies, some of which suggest the idea that the composer must be familiar with modern French music.

Eton Songs. Written by Arthur Campbell Ainger. Set to music by Joseph Barnby. Illustrated by Herbert Marshall.
[The Leadenhall Press; Novello, Ewer and Co.; Simpkin, Marshall and Co.]

It is to be hoped that the publication of this handsome volume will stimulate further efforts in the same direction. The student-songs of the Germans occupy a prominent place in the rich store of that country's *Volkslieder*, while here, as yet, the song of the student is too often synonymous with the song of the music hall. It is only necessary to point to the magnificent "Academic" Overture of Brahms, the thematic material of which is entirely drawn from well-known German student-songs, in illustration of the difference in this respect between the two countries. Such a work would have been impossible to an English composer, for lack of material. Wherefore let all—whether Etonians or not—be grateful to those who, giving us these "Eton Songs," have contributed their mite towards the removal of so grave a reproach. There are two four-part secular songs, "Carmen Etonense" (already published by Messrs. Novello, Ewer and Co.) and "Victoria, our Queen," an Eton Jubilee Song; two hymns—one for "Founders' Day" and another "For Dedication of Lower Chapel"; and five songs for a single voice, with unison chorus, respectively entitled "The Silver Thames," "Cricket is King," "St. Andrew's Day," "A Song of Fives," and "Vale." The end in view being the production of songs easy to learn and difficult to forget, it is obvious that simplicity and directness were essential requirements. We venture to think that in both respects the work of Mr. Ainger and Mr. Barnby will meet approval. Of the illustrations, as of the book generally, regarded as a bait to the bibliophile, it is sufficient to say that nothing could be in better taste. No less than thirty-two of the most familiar views, besides a sketch of Edward Powell, "for more than forty years a faithful servant of Eton," are given. Among the most beautiful of these studies in "black and white" may be named the views of Boveney Lock, of Windsor Castle, and of the interior of the Chapel. The volume is, by special permission, dedicated to Her Majesty the Queen.

My soul truly waiteth (Psalm 62). For soli, chorus, and organ, or orchestra. *Magnificat and Nunc dimittis in F*. For men's voices. By Gerard Cobb.
[Novello, Ewer and Co.]

Mr. Cobb has selected the Prayer Book version of the Psalm, and his setting is in five numbers. It is composed for the Festival of the North-Eastern Choir Association, which is to be held at Ripon in July next. As the work is too long for ordinary purposes the author suggests that it may be divided into two separate anthems, the first ending with the seventh verse. It opens with a broad, dignified chorus in F, changing to an *Allegro* in A minor, 3-4 time, at the words "How long will ye imagine mischief." This section is declamatory and extremely effective. The return to the style of the opening chorus is well managed and with this the first part of the Psalm ends. No. 3, "O put your trust," is a soprano solo in B flat, brief, but flowing and tuneful, with a somewhat florid accompaniment. To this succeeds a choral duet for tenors and basses, "O trust not in wrong," in E flat, 6-4 measure. The final chorus, "God spake once," opens fugally in G minor, but after a while there is a transition to the original key and the Psalm comes to a very quiet close with a passage for tenor solo and a reprise of the initial phrase of the opening chorus. If not particularly festive in character, Mr. Cobb's work is exceedingly well written and, generally speaking, genial and unlaboured. In the setting of the evening Canticles the voices are divided into three parts, one tenor and two basses. The music presents no particular characteristics on which to dwell, but it is at once church-like and unpretentious.

Original Compositions for the Organ, Nos. 144-146.
[Novello, Ewer and Co.]

The first of these numbers consists of an Allegretto Pastorale in B flat, by Herbert Wareing, a piece in which the composer ignores the stereotyped 6-8 measure generally thought indispensable in music of a pastoral character, and writes in 4-4 measure. He further shows his indifference to conventionality by a more liberal employment of chromatic chords and extraneous modulations than is usual with English composers of organ music. The effect of his sketch would much depend upon the skill of the executant in matters of registration, &c., though it presents no difficulties of a technical nature. Mr. Alfred Alexander's Sonata in D minor (No. 145) is, of course, a work of a more elaborate and ambitious nature. The first movement, though not strictly symphonic in respect of form, is fairly symmetrical and wholly consistent in the use made of the subject-matter. The next section is an expressive *Adagio* in B flat, written with much freedom as regards modulations and the use of modern chords, but always musicianly and organ-like in tone. The *Finale* is a four-part fugue worked out at considerable length and with much ingenuity. The close in the major is extremely effective, and the Sonata generally may be highly commended for its musicianly and pleasing qualities. No. 146 is a March in C, by H. Elliot Button, bright and festive in character, but quite easy. The Trio, in A flat, is especially light and tuneful.

A Record of the Cambridge Centenary Commemoration on December 4 and 5, 1891, of Wolfgang Amadé Mozart. Edited by Sedley Taylor, M.A., Senior Vice-President of the Cambridge University Musical Society.
[Macmillan and Co.]

The contents of this elegant little volume are—firstly, a Lecture on the life of Mozart, delivered at the Alexandra Hall by Mr. Sedley Taylor, into the fifty pages of which he has skilfully managed to compress the 1,500 of Otto Jahn; secondly, the analytical programme of sacred music performed in the Chapel of Trinity College; thirdly, that of the secular music given in the Hall of Gonville and Caius College. There is also a Minuet composed by Mozart in his fifth year. Altogether a most interesting little volume.

A Violin Method. By Otto Peiniger. (Robert Cocks' Modern Methods, No. 2.) [Robert Cocks and Co.]

This is essentially an instruction book of to-day. Although, as the author himself says in his preface, it is hardly possible in compiling a guide for the study of the violin to insert anything new; nevertheless, in this book will be found many old friends with new faces, for the rudiments of this, the most difficult of all instruments, have been set down in a clear and comprehensive manner. The object of the author appears to be to supply a guide book for teachers as well as an instruction book for those who are attempting to teach themselves; a separate violin part is provided, and

there is a well-devised list of works for study given at the end of the book. The method does not offer any new theory to assist to remove the difficulties of the instrument, but the object of the author seems rather to endeavour to make the rules plain and easily comprehended. To effect this the various directions are couched in the form of phraseology known as colloquial, and by so doing the only fault possible to discover has been committed. As an adjunct to some other existing text-book the method will be found of the greatest value both to students and to teachers, and, moreover, those who are supposed to be sufficiently proficient to dispense with an instruction book will find many useful hints and interesting studies in Otto Peiniger's "Violin Method."

The Organ Works of J. S. Bach. Edited by J. F. Bridge and James Higgs. Book 10.
[Novello, Ewer and Co.]

This instalment of what may fairly be described as the most useful edition of Bach's organ works ever issued includes two rarely-played Preludes and Fugues in D minor (Dorian mode) and A minor, the renowned Passacaglia in C minor, and the majestic Fugue in the same key, the subject of which the composer took from Giovanni Legrenzi. As in the previous books, the prefatorial remarks of the editors are valuable, and the task of the performer will be considerably lightened by the clearness with which the work is indicated for either hand.

The Morning and Evening Service, together with the Holy Communion Office, in B flat. By Henry John King.
[Novello, Ewer and Co.]

Although this setting of the musical portion of the Liturgy is comparatively simple, being mostly in plain four-part harmony, it is varied in style, some portions being obviously founded on the Gregorian Tones, while others are modern alike in melody and harmony. The composer, however, justifies his eclecticism by writing equally well in the ancient and the late nineteenth century manner. His Service is throughout pleasing and musicianly and well within the means of ordinary choirs.

FOREIGN NOTES.

The Vienna Musical and Dramatic Exhibition will be opened on the 7th inst., and is to be closed, according to present arrangements, on October 9. The inauguration ceremony will be performed in the "Tonhalle" (the great hall specially constructed for concert performances) on the day in question, while in the evening a grand dramatic performance will be held in the Exhibition Theatre, in which all the principal Viennese actors will take part. During the present month the German Theatre at Berlin, the National Theatre of Pesth, and the Comédie Française will give performances at this theatre. In June the Czech Opera, Madame Rejane, of the Paris Variétés, and director Pollini, with the "Tragedy of Man," will be seen. In July ballets, operettas, and farces will be given by companies from different countries. In August a French operetta company will appear first, and the Brixlegg peasants will play "Andras Hofer." In September a grand operatic season will begin, with MM. Sonzogno and Mascagni as manager and conductor respectively.

Under the auspices of the committee of the forthcoming Vienna Exhibition, an "Album of living Viennese masters" is to be published, which is likely to prove not the least interesting souvenir of the event to musical visitors of the Austrian capital. Among the noted musicians who will contribute original compositions to the volume, we notice the names of Brahms, Bruckner, Brüll, Goldmark, Heuberger, Julius Zellner, as well as Johann Strauss, Suppé, and Millöcker.

It is stated upon trustworthy authority that Verdi's new opera "Falstaff" will be brought out in January or February next at La Scala of Milan, and will soon after also be produced at Rome. M. Maurel is to create the titular part, and the important *première* having been at length brought within measurable distance is looked forward to with intense interest in Italian musical circles. A correspondent of a London paper relates that the veteran Maëstro, in a recent conversation with some intimate friends, said he had written "Falstaff" because Boïto had succeeded in furnishing him with a libretto full of the spirit of real fun; a libretto which was "his ideal of the musical comedy as he himself understood it." Writing this opera, he declared, had been one of the most amusing things of his life. He is also reported to have remarked that he felt it in him to write yet one or two more serious works but for the material trouble of putting down so many thousand notes on paper!

The report of Signor Mascagni having completed the score of his new Opera, "I Rantzau," is being confirmed in Italian papers. The work is to be brought out at the Pagliano Theatre, Florence, and the principal parts are to be created by Signor Terrazini and Signor de Lucia.

Mascagni's opera "L'Amico Fritz" was brought out at the Berlin Royal Opera on March 19, with a German translation of the libretto, and was very cordially received. The performance was conducted by Herr Felix Weingartner, the leading parts being interpreted by Herren Sylva (*Fritz*) and Betz (*Rabbi*), Mesdames Pierson (*Suzel*) and Rothhauser (*Joseph*). Herr Otto Lessmann, the able editor of the Berlin *Allgemeine Musik-Zeitung*, in an interesting notice of the performance, considers the new work, while by no means free from certain crudities and anomalies, to be, nevertheless, a distinct advance upon the young Maëstro's "Cavalleria Rusticana." Among the most effective numbers of the opera, the critic signalises the song of *Suzel* presenting the violets, the violin solo and song of the gipsy *Joseph*, and the march of the children, in the first act; the duet between *Suzel* and *Fritz* under the cherry tree, and the scene between the former and the *Rabbi* in the second; and the song of the gipsy and the impassioned air of *Fritz*, in the third act. The *Intermezzo sinfonico* preceding the third act had to be repeated, Count Hochberg, the director of the Berlin Opera, himself giving, from his box, the initiative for thus breaking the rules of the house, according to which all calls for repetition are to be strictly disregarded.

Herr Wilhelm Kienzl, whose opera "Heilmar der Narr" met with a very favourable reception on its recent first performance at the Munich Hof-Theater, has been appointed to the post of third Capellmeister at that Royal institution.

At the Krollsche-Theater, Berlin, several new operatic works by composers belonging to the younger generation of German musicians are to be brought out in the course of the summer season, amongst their number being "Margaritta," by E. Meyer-Hellmund, and "Der Schmied von Gretna Green," by C. Doebber, both in three acts; and a four-act opera "Alienor," by Hubay. Angelo Neumann will also give a series of performances, with the *personnel* of the Prague Opera, during the months of June and July next in the German capital, his repertory including (for the first time here) the scenic representation of Liszt's oratorio "St. Elizabeth."

According to some interesting statistics concerning the musical activity of Vienna, the number of the more important concerts given in that capital during the past six months was 158, the chief performers being mostly foreigners, some of world-wide reputation. The performers represented every country, from America to Roumania. Many of the male and female artists came to Vienna, not so much to make money as to acquire fame by winning the approval of the critics and audiences of the capital.

The second Westphalian Music-festival is announced to take place on the 21st and 22nd inst., at Dortmund, the programme including the following numbers: Beethoven's Seventh Symphony, a symphonic poem by Liszt, Haydn's "Creation," Bach's Cantata "Lobet Gott in seinen Reichen," and Brahms's "Schicksalslied." Dr. Joachim will play Bruch's third Violin Concerto. The festival will be conducted by Herr Janssen.

The ceremony of unveiling the Mendelssohn monument, in front of the Neue Gewandhaus in Leipzig, is to take place on the 22nd of this month. The proceedings will include the performance, at the new Gewandhaus, of the master's "Athalie."

M. Massenet's new opera "Werther" is to be first performed, after its recent successful *première* at Vienna, at the Weimar Hof-Theater, where the work is in active

preparation. By a curious coincidence the representative here of the part of the hero will be Herr Gilssen, alias Buff, a grand-nephew of Charlotte Buff, the original of Goethe's *Lotte*, so that, as a waggish critic remarks, "the young fellow will be actually making love to his great-aunt on the stage before all the people."

The widow of Friedrich von Flotow, the composer of "Martha," has nearly completed a biography of her late husband, which will shortly be published. The lady, who some time since married a major in the Austrian Army, resides in Vienna.

A one-act mythological Idyl, "Aci e Galatea," by the Maëstro Redente Zardo, met with great success on its recent first performance at the Chiabrera Theatre of Savona.

An opera, "The Child of the Taborites," by the Czech composer, Karel Bendl, met with an enthusiastic reception on its first performance last month at the Bohemian National Theatre, of Prague. The work is also spoken of in terms of high praise in the ably conducted Bohemian music journal *Dalibor*.

The Vienna Philharmonic Society (Gesellschaft der Musik-Freunde) has opened the competition for the Beethoven Prize of that institution (a sum of 1,000 florins) to be awarded next year, for the composition of either an opera, oratorio, cantata, symphony, concerto, or sonata. Competitors of every nationality are admitted, but have to confine themselves to one work only, to be sent in not later than March 1, 1893.

At a pupils' Concert of the Leipzig Conservatorium, held on the 5th ult., the programme included an Overture entitled "Enoch Arden," written by a young American student of the institution, Mr. N. Svoing Hyatt, which attracted the attention of a critical audience and is spoken of in the *Neue Zeitschrift für Musik* as being a work full of the very highest promise.

The new opera "Hertha," by the young Swiss composer Franz Curti, recently brought out with conspicuous success at Riga, has been accepted for performance at the Royal Opera at Cassel.

A project has been set on foot in Frankfort-on-Main for the erection there of a monument to Arthur Schopenhauer, whose ethical and æsthetical tenets have exercised so marked an influence upon Richard Wagner and modern German musicians generally. Dr. Hans von Bülow will, it is stated, shortly give a special Concert at Frankfort in aid of the project in question.

An interesting relic has just been added to the collection of the Mozarteum, at Salzburg—viz., the watch presented to the master, when in his fifteenth year, by the Empress Maria Theresa, of Austria. This timepiece, which, apart from the historical and personal interest attaching to it, is of considerable intrinsic value, being studded with diamonds, was formerly in the possession of Herr Pfeffer, of Buda-Pesth, lately deceased, who bequeathed it to the Salzburg Institution.

The Stradivarius violin known as the "Jupiter," which has been successively in the possession of Viotti and of Rode, has just been purchased by the well-known violin virtuoso, Herr Hugo Heermann.

The "St. Matthew" Passion, by Heinrich Schütz, the forerunner of the great Bach as regards this form of musical art, was performed recently at the University Church of St. Paul's, Leipzig, with the co-operation of the Gewandhaus orchestra, under the direction of Herr Bruno Röthig.

The fiftieth performance of Wagner's "Lohengrin" was recorded last month at the Paris Grand Opéra.

Mr. Algernon Ashton's "Fandango" (No. 3 of "Spanish Dances") was played with much success at a recent Subscription Concert in Reichenberg (Bohemia) by Fräulein Marie Teimer, an able local pianist.

A correspondent informs us of an excellent performance, on the 2nd ult., of Bach's stupendous Mass in B minor, by the Gesangverein, of Barmen, in commemoration of the seventy-fifth anniversary of that Institution. The performance was conducted by Herr Anton Krause, the highly meritorious Barmen musik-director, and for many years past the esteemed Conductor of the Gesangverein.

An opera, entitled "Isora di Provenza," by Signor Mancinelli, was brought out on the 22nd ult., at the Hamburg Stadt-Theater, and met with a highly favourable reception, the composer, who was present, being called before the curtain several times. The work had already been performed some years since, both at Bologna and at Naples, but has been considerably retouched by its composer. The libretto, from the pen of Signor Zanardini, is founded upon Victor Hugo's "Légende des Siècles."

Anton Rubinstein has completed the score of his new Biblical drama "Moses," the libretto of which is from the pen of Hermann Mosenthal, the well-known German dramatic author. The work is divided into eight parts or tableaux, illustrative of the career, from the cradle to the grave, of the great leader of the Israelites, and will occupy two evenings in performance. The pianist-composer took part both as conductor and performer in the Leipzig Gewandhaus Concert of March 24, which was entirely devoted to compositions from his pen. He was received with unbounded enthusiasm by a crowded audience.

The establishment of an Academy of Music for the Blind is projected at Königsberg, a committee having been formed for the purpose of promoting this most laudable scheme.

The annual meeting of the Allgemeine Deutsche Musik-verein is announced to take place from September 16 to 18 next, at Vienna.

A new sacred Oratorio, "Christus der Auferstandene," composed by Herr Gustav Schreck, the book compiled from Scriptural and other sources by the composer's wife, created a highly favourable impression upon its recent first performance at the Leipzig Gewandhaus.

Hans Sommer's opera "Loreley," successfully brought out recently at Brunswick, is to be performed also at the Weimar Hof-Theater, under the direction of Herr Richard Strauss, during the present month.

Mr. Eduard Zeldenrust, the gifted young pianist, residing in London, has recently met with a most flattering reception in Concert performances both at Berlin and at Amsterdam. The artist will return to the German capital in November next, in order to take part, by special request, in a Concert to be given by the Singakademie, under the direction of Herr Siegfried Ochs.

The centenary of the composition, by Rouget de l'Isle, of the "Marseillaise" was celebrated on the 24th ult. in Choisy-le-Roi, the composer's native town, by a grand performance of the stirring national hymn on the part of a combination of military bands, the members of several choral societies, and a number of school children, under the direction of M. Wettge.

A committee of experts, including a number of eminent French authors, composers, and executive artists, presided over by M. Bourgeois, has been appointed by the French government to enquire into the working of the existing regulations at the Paris Conservatoire, and to suggest such alterations or modifications as may be deemed advisable.

It is stated that Count Hochberg, the director of the Berlin Opera, has acquired the right of first production in Germany of Bizet's opera "Djamileh," a one-act opera, performed in Paris in 1872, but soon overshadowed by the immense success of "Carmen."

A new operetta, "La Femme de Narcisse," by M. Varney, was brought out on the 18th ult. at the Renaissance Theatre, of Paris, with brilliant success. The subject of the libretto is a lively one, and the music wedded thereto is described as full of melody, sprightliness, and grace.

M. Alphonse Duvernoy's opera "Sardanapale," some fragments of which only had been produced some ten years ago in Paris, at one of M. Lamoureux's Concerts, was brought out last month, at the Grand Théâtre of Liège, with marked success. A number of professional musicians and amateurs had journeyed over from Paris to witness the interesting *première*.

Miss Florence Menk-Meyer, an Australian pianist and composer, who appeared in London a few years ago, has given Concerts in Paris during the past month with considerable success.

At the Théâtre de la Monnaie, of Brussels, Verdi's early opera "Jerusalem" (first produced in 1847, at Paris) was revived last month with, however, but moderate success. At the same house M. Noël Desjoyeaux's lyrical drama "Gyptis," already performed on the provincial stages of Rouen and Marseilles, was announced to be brought out during the past month.

M. Alexandre Guilmant, the eminent French organist, gave the first of his annual Organ Concerts of the season at the Paris Trocadéro on the 13th ult., before a numerous audience. The artist played, amongst other solo pieces, a Toccata and Fugue by Sebastian Bach and a Concerto by Handel, composers whose instrumental works would, but for him, be comparatively unknown to French audiences. M. Guilmant had the co-operation of a small but efficient orchestra, conducted by M. Gabriel Marie.

Tschaikowski is reported to be busily engaged upon a new operatic work, "King René's Daughter," founded upon Henrik Hertz's drama of the same title.

The prize for the best string quartet offered last year by the St. Petersburg Society for the Cultivation of Chamber Music has been awarded to Herr M. Weber, of Wiesbaden, and the second to M. Sokolow, of St. Petersburg. The jury consisted of MM. Tschaikowski, Rymski-Korsakow, Napravnik, and La Roche.

A somewhat tardy celebration of the Rossini Centenary took place on the 8th ult., at the La Scala Theatre of Milan, the occasion being, however, rendered doubly memorable by the presence of Giuseppe Verdi, who, moreover, conducted a portion of the performance. The latter included the Overtures to "La Cambiale di Matrimonio" (Rossini's first operatic work) and "Guillaume Tell," the "Stabat Mater," and the prayer from "Mosè," the latter conducted by Verdi. On account partly of the presence of the idolized living one, the homage paid to the dead master took the form of enthusiastic demonstrations altogether beyond description on the part of the numerous audience. There was a choir of some 450 voices and an orchestra numbering 150 performers.

At the Teatro Pagliano, of Florence, a new opera, "Tilda," the libretto by Signor Zanardini, the music by the young Maëstro Cilea, was first produced last month and met with a highly successful reception.

A new four-act opera, entitled "Cimbelino," the libretto founded upon Shakespeare's play and written by Signor Golisciani, the music by M. Van Westerhout, a Naples musician with Wagnerian leanings, was brought out last month at the Teatro Argentina, of Rome, and was well received, although the press organs are greatly divided in their estimate of the merits of the new work.

Fifty-five national bands of Italy are to take part in a contest to be held at Genoa in connection with the forthcoming celebration of the Christopher Columbus Centenary.

Signor Arrigo Boïto, the composer of "Mefistofele," has been appointed, by the Italian Government, Inspector-General of the Conservatorios and other recognised music-teaching institutions of the kingdom, with a view to his reporting periodically upon the status of the technical instruction carried on at these establishments.

A commemorative tablet is to be attached, by order of the Municipal Council of Venice, to the old Theatre of San Mose in that town, where, at the age of eighteen, Rossini made his *début* as an operatic composer with "La Cambiale di Matrimonio."

A most successful first performance took place last month, at Turin, of a new operetta entitled "Studenti Parigini," by the Maëstro Settimo Sarroto.

CORRESPONDENCE.

THE "VICAR OF BRAY."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—My letters in your December and January numbers seem to have elicited an amount of information that may be said to have solved the question raised in them. Mr. Kidson's learned letter in your February issue definitely settles these statements:—

(1.) That the air to the "Vicar of Bray" that I quoted from my MS. book in December was copied in all likelihood from a broadside, *circa* 1735-1740, and was printed before this by Walsh in his "Musical Miscellany" (1734) to the words of the "Vicar of Bray."

(2.) That this air is an old Scotch air known as "Bessy Bell," to be found at least as early as Thomson's "Orpheus Caledonius" (1725).

The present tune to the "Vicar of Bray" does not, so far as I know, appear in combination with the words before the *Vocal Magazine* (1778). Unless someone can find an earlier instance, it seems to me that my original conjecture that the tune given in your December Number was the original tune to the "Vicar of Bray" has been established.—

Your obedient Servant,
John H. Mee.

Kettel Hall, Oxford.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I lately came across the following entry in Pepys's Diary, which I think may probably refer to an early version of the "Vicar of Bray":—

"June 16 [1668]. . . . Come to Newbury, and there dined; and musick; a song of the old courtier of Queene Elizabeth's, and how he was changed upon the coming in of the King, did please me mightily, and I did cause W. Hewer to write it out." It is perhaps extravagant to suggest that Hewer's transcription may be amongst the MSS. in the Pepysian Library (musical department?), but I think the possibility warrants a search therein.—Yours truly,

Arthur E. Grimshaw.

Leeds.

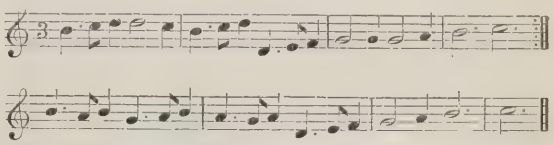
"BESSY BELL" AND A WELSH AIR.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The air which "F. R. C." has sent, copied from the modern Collection of Welsh Songs, has perhaps some slight degree of resemblance to the air "Bessy Bell," but it bears a still greater to the popular tune now well known by its adaptation to Burns's song "The Deil's awa' wi' the Exciseman." In its original form this melody is first seen in Playford's "Dancing Master" in all the many editions from 1650-1 to 1716. In this it is called "The Hemp Dresser," with the additional titles, "The London Gentlewoman," or "The London Maid." The air is the same in all the editions, this following being copied from the third edition, 1665, and being nearly note for note as in the sixteenth, 1716—

"The London Gentlewoman; or, The Hemp Dresser." From the "Dancing Master," 1665.

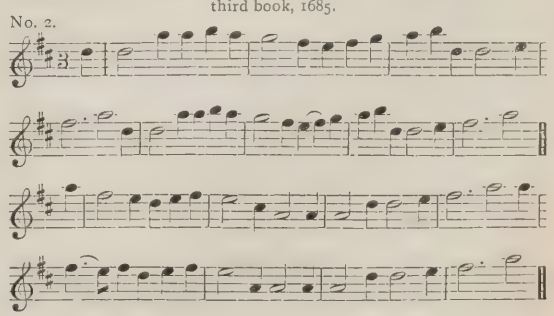
No. 1.



After the first editions of the "Dancing Master," Tom D'Urfey wrote a song to a better version of the air, and published it in "A Third Collection of New Songs, never printed before. The words by Mr. D'Urfey." London, folio, 1685. The song he wrote is at page 7, and is called "The Winchester Christening, the Sequel to the Winchester Wedding, a new Song set to the tune of a pretty country dance called The Hemp Dresser."

"The Winchester Christening" &c., from D'Urfey's third book, 1685.

No. 2.



The song is a poor parody of the delightful original by Sir John Suckling, "I'll tell thee, Dick, where I have been." D'Urfey's song commences—

> The sun had loosed his weary team
> And turned his steeds a-grazing, &c.

When "Wit and Mirth" was published in 1698, D'Urfey included in it the song and air; it is also found upon contemporary musical broadsides, and is in other early collections. It was used, as "Bessy Bell" was, in the "Beggar's Opera" (1728), set to the song "The first time at the looking glass," and after this time in many ballad operas and collections innumerable. Under the title "When Sol had loosed" it was published in Oswald's "Caledonian Pocket Companion," 8vo, *cir.* 1750-60. This, no doubt, led to its being considered a Scotch tune, and when Burns's song was put to it in the fourth volume of Johnson's "Scots Museum" (1792) its Scottish claim got a firmer hold.

Chappell gives a rather meagre account of the air, and strangely enough does not point out the poorness and the imperfect character of the tune as it appears in his "Dancing Master" both early and late, and the improvement in D'Urfey's setting, which is the one he himself mostly adheres to.

The Welsh setting published in the Songs of Wales has most probably been copied from one of Edward Jones's Welsh collections, published at the end of the last century and beginning of this. Both Jones and Parry included in their Gatherings airs which had been published years before as English or other airs, and this without any mention of the circumstance and evidence of their Welsh nationality. Such, among others, are "Of noble race was Shenkin" and "The dawning of the day," the latter being originally "Windsor Terrace."—Yours truly,

128, Burley Road, Leeds. Frank Kidson.

Correction.—In the February Number of The Musical Times, by a slip of the pen, I said that the song "Vicar of Bray" was in Vol. II. of the "Merry Musician." I should have written Vol. IV.

BROKEN MUSIC.

To the Editor of "The Musical Times."

Sir,—Bacon's "Sylva Sylvarum" (page 72, 1628 Edition) says:—

"All *Concords* and *Discords* of *Musicke*, are, (no doubt) *Sympathies*, and *Antipathies* of *Sounds*. And so (likewise) in that *Musicke*, which wee call *Broken Musicke*, or *Consorte Musicke;* Some *Consorts* of *Instruments* are sweeter than others; (A Thing not sufficiently yet observed:) As the *Irish Harpe*, and *Base Viall* agree well: The *Recorder* and *Stringed Musicke* agree well: *Organs* and the *Voice* agree well: &c. But the *Virginalls* and the *Lute;* Or the *Welsh-Harpe*, and the *Irish Harpe;* Or the *Voice* and *Pipes* alone, agree not so well; But for the *Melioration* of *Musicke*, there is yet much left (in this Point of Exquisite Consort,) to try and enquire."

It is probable that this (rather than the passage in the "Essay of Masques and Triumphs," quoted in the article by "W. H. C." in The Musical Times for April) is what Sir G. A. Macfarren referred to. Any way, the "Sylva Sylvarum" paragraph brings additional evidence as to the meaning of "broken music" as the phrase was used in Shakespeare's time. It is furthermore worthy of consideration whether Matthew Locke's "broken *Consort*" gives a perfect explanation of the phrase "broken *music*." The discourse of *Henry* and *Katharine* ("King Henry V.") loses nothing from the supposition that *Katharine's* speech was "broken" because it was partly English, partly French. This is quite in accordance with Sir G. A. Macfarren's explanation; but not so strictly in accordance with the Matthew Locke statement that music was broken when the number of parts was lessened.—Yours obediently,

Andrew Deakin.

Soho Park, Birmingham, April 12, 1892.

[The quotation from "Sylva Sylvarum" proves that the author regarded "broken music" as synonymous with "consort music"—that is to say, concerted music for voices or instruments. Sir G. Macfarren could not have referred to this passage when he suggested that "broken music" meant the intermixture of strings and wind. Here several of the examples cited are for concerted strings alone.—W. H. C.]

ANCIENT AND MODERN FORMS OF HYMN-TUNES.

To the Editor of "The Musical Times."

Sir,—In reviewing Mr. Julian's "Dictionary of Hymnology" J. S. writes: "*Musical purists* also turn up from time to time who call aloud for the old English tunes to be restored *to their original shape*." Does not a previous paragraph suggest a very practical argument in favour of such restoration, at least in some cases? The paragraph I refer to is this: "All practical musicians have had some unpleasant experience of the difficulty of setting to music words . . . in such irregular rhythm," &c.

One of the commonest irregularities of rhythm is the frequent substitution of a trochee for an iambus at the beginning of an Iambic line. Unless the musical rhythm in such cases is changed from verse to verse there results a false accentuation of words, very painful to the ears of a *verbal purist*. In the old English tunes in Iambic metres each line begins and ends with a note of double length, with the result (whether intentional or not) that a false metre is hardly perceived by the ear. Not only does the obviously conventional form of the music fail to impress the idea of recurring accent upon the mind, but the extra length given to the first syllable of the trochee does really compensate for the loss of its proper position in the musical bar. Take, for instance, "St. Michael's," as printed in "Hymns Ancient and Modern" to Hymn 446, where we get such accents as "Bright shall the crown" and, much worse, "Bittér the cup," "Boundléss their joy." Sing the tune as originally written, with a semibreve instead of a minim at the beginning of each line, and the words regain almost entirely their proper form.—Yours faithfully,

Christ. Thompson.

Pensax Vicarage, Tenbury, April 21, 1892.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Andrew Armour.—(1). *There are two Masses by Ambroise Thomas, a "Requiem" and a "Messe Solennelle," the latter of which is published at 20 francs net. We know of none entitled "St. Cecilia."* (2). *The "St. Cecilia" Mass by Ad. Adam is not published in complete vocal score, but four of the movements may be had separately.* (3). *The vocal score of Schumann's Mass in C minor costs 4s. 6d.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Airdrie.—An excellent performance of J. More Smieton's dramatic Cantata *King Arthur* was given by the Choral Union on March 30, under the direction of Mr. David Johnston. The soloists were Madame Isabel George, Mr. Bantock Pierpoint, and Mr. Charles Chilley. Mr. Harvey accompanied with customary skill. The chorus was in capital form and the audience very appreciative.

Andover.—An excellent rendering of Stainer's *Crucifixion* was given by a choir of about 100 voices at the Parish Church here in

Passion Week, which attracted a very large congregation. The Rev. H. W. Carpenter, Minor Canon of Salisbury Cathedral, and the Rev. J. P. May, of Andover, sang the solos in excellent style; and the Quartet, "God so loved the world," sung unaccompanied, was well rendered. Mr. Chuter conducted and Mr. George H. Westbury, who had trained the chorus, played the organ accompaniments.

BARNSTAPLE.—On the 19th ult. the Easter Musical Festival Society gave excellent performances of Dr. Edwards's Motet *Praise to the Holiest*, Stanford's *Battle of the Baltic*, and a miscellaneous selection. The soloists were Miss Jessie Hotine, Mr. R. Groome, and Mr. C. J. Bath. Dr. Edwards conducted with his usual tact. The Motet, which, it will be remembered, was produced at the Hereford Festival last year, was much appreciated by the audience, whose hearty applause will no doubt stimulate the gifted composer to further efforts.

BISHOP AUCKLAND.—The last Concert of the season was given by the Auckland Musical Society on March 28, when Barnett's *Ancient Mariner* and Bridge's *Inchcape Rock* were given, with chorus and orchestra. The latter work was performed for the first time in the North of England, and made a marked impression, and it is but a reasonable expectation to indulge that so meritorious a composition will speedily be found in the *répertoire* of every choral society in the land. The composer has caught the spirit of Southey's poem, bringing vividly before our mind's eye the dare-devil pirate and his ill-fated vessel. The work, which is for chorus and orchestra (no solos), is by no means easy; yet the difficulties are just those which render the music interesting, and this has been largely increased by a judicious use of the *Leitmotif*. The artists engaged in Barnett's work were Miss Emily Davies, Miss Mary Reeve, Mr. Iver McKay, and Mr. M. Tufnail. Among the miscellaneous pieces was Schubert's "Death and the Maiden" string quartet, ably performed by Mr. J. H. Beers, Mr. Verdi Fawcett, Mr. J. H. Hill, and Mr. Sam Beers. The choir was augmented to twenty voices from the Rev. Canon Firth's Durham Choir. Mr. J. H. Beers was leader, Mr. Hornung and Mr. W. Wilkinson, accompanists, and Mr. Kilburn, Conductor.

BOURNEMOUTH.—The Boscombe Choral Society gave an evening Concert in aid of the National Sanatorium for Consumption, on the 19th ult. Part I., *May Queen;* Part II., Miscellaneous. The soloists were Miss Hodge, Mrs. Turton, Mr. Walter Howgate, and Mr. Myerscough. Accompanist, Madame Steiner. Conductor, Mr. F. J. Dugard.

CATERHAM.—A successful Concert was given by the Choral Society on the 6th ult., when Haydn's *Creation* was performed. The soloists were Miss Ada Loaring, Mr. Kenningham, and Mr. Kempton. Miss Loaring was heard to great advantage in "With verdure clad." Mr. Kempton exhibited great declamatory power. Mr. Kenningham rendered "In native worth" with great effect. The choruses were executed with a precision and accuracy that did credit to the Conductor, Mr. Charles Hunt, and an efficient orchestra of thirty-three performers was led by Mr. Arthur A. Hunt.

CHEPSTOW.—A performance of *Elijah* was given by the Choral Society in the Parish Church on the 20th ult. Miss Beatrice Gough (pupil of Miss Hilda Wilson) greatly distinguished herself in the soprano solos, and Miss Hilda Wilson's singing created a deep impression. Mr. Ineson was entrusted with the part of the Prophet and Mr. Fredericks was excellent in the tenor music. The chorus, under their Conductor, Mr. Fred. Whishaw, acquitted themselves in a manner which did them infinite credit, especially in "Thanks be to God" and "Be not afraid." The organ, played by Mr. Kingsford, was supplemented by a small orchestra, consisting of instrumentalists from Newport and Chepstow, led by Mr. Richards.

CHESTER.—On Good Friday Sir John Stainer's Oratorio *The Crucifixion* was performed at Eaton Chapel, the soloists being Mr. E. S. Giles and Mr. W. E. Snelson. The choruses were sung by the chapel choir. Mr. H. J. Timothy presided at the organ.

CHESTERFIELD.—Haydn's *Creation* was performed, on March 29, by the Harmonic Society, in the Stephenson Memorial Hall, under the patronage of most persons of influence in the town. There was a very large audience and the performance was of great merit. Miss Ada Loaring (soprano) was highly successful in all her selections. "With verdure clad" was beautifully sung. Mr. Charles Blagbro was the tenor and sang with his accustomed finish. Mr. F. G. Hewson was the bass. The band and chorus did their work well. Mr. G. A. Seed was the Conductor.

CHICHESTER.—A selection from *The Messiah* and Mendelssohn's Motet *Hear my Prayer* was given here on the 5th ult. The chorus numbered about seventy voices and was conducted by Mr. Seymour Kelly. The solo vocalists were Miss Edith Lake, Messrs. Koblich Pillow, Clifford Hunnybun, George Fielder, and Seymour Kelly, the latter giving a magnificent rendering of "Why do the nations?" A special feature of the Concert was an instrumental Trio by Dr. F. J Read (pianoforte), Mr. H. P. Allen (harmonium), and Mr. A. G. Whitehead (violin). Mrs. Dean presided at the pianoforte and Mr. Allen at the harmonium.

CHURCH STRETTON (SALOP).—An amateur Musical Society, lately formed here to replace an older one, gave its first Concert on the 20th ult., under Mr. J. H. Chester, Organist of the Parish Church The first part consisted of Stanford's *Revenge*, very creditably performed, the pianoforte and harmonium accompaniment being taken by Mrs. Barnett and Mr. C. Woolley. The second part of the programme consisted of part-songs, trios, and solos, all of which were well received by a large and appreciative audience.

COCKERMOUTH.—On the 21st ult., in the spacious Drill Hall of this town, a most successful performance of Handel's *Samson* was given by the united Choral Societies of Cockermouth and Keswick, with orchestra chiefly composed from Hallé's orchestra, under the leadership of Mr. F. W. Schofield. The performers numbered 230. The principals were Miss Annie Coclcroft, Madame Ashcroft Clarke, Mr. Tom Child, and Mr. W. Thornton. The Conductor was Mr. P. T. Freeman, of Keswick.

DINGWALL, N.B.—The Choral Union gave its final Concert for the season here, in the Masonic Hall, on Tuesday evening, the 12th ult. Sir Arthur G. R. Mackenzie, Bart., of Coul, presided, and there was a large and appreciative audience. An excellent miscellaneous programme of part-songs, glees, &c., was presented, one of the most successful being Bishop's "Now tramp," the soprano solo being sung by Miss Bruce with much effect. The feature of the Concert was the brilliant pianoforte playing of Mr. Whitehead, in a charming Minuet and Gavotte from his own pen; he also sang Sullivan's "Sweethearts" most delightfully, and was associated with Miss Ross in a pianoforte and organ duet, a selection from *Faust*. Miss Bruce was most successful in "My Lady's Bower," and in a vocal duet with Mr. Whitehead, Offenbach's "I'm an Alsatian." The other soloists were Misses Munro, Mackenzie, and Macalister, Messrs. Ross and Macpherson. The evening before Mr. Whitehead, the able and popular Conductor of the Society, was presented with a handsome ivory *bâton* as a mark of the members' sincere esteem.

EASTBOURNE.—An excellent Lecture, entitled "Music in its practical aspect as it enters into our every-day life," was given at the Town Hall on March 30, by Mr. George Langley, a local professor of repute. The audience was large and very appreciative.

EVESHAM.—The Town Hall was filled to repletion on the 20th ult., when the local Choral Society, which was inaugurated three years ago by Miss Myra Taylor and Miss Gill Smith, gave its annual Concert. On the previous evening, at the final rehearsal, Mr H. St. John Wilding, head master of the Grammar School, on behalf of the Society, presented to Miss Myra Taylor a silver-mounted ebony *bâton*, and to Miss Gill Smith a silver-backed hair brush. Wednesday's programme comprised, in the first part, Barnett's popular Cantata *The Ancient Mariner*, and in the second part miscellaneous selections, vocal and instrumental. Miss Gill Smith took the soprano solos in the Cantata, Miss Annie Holmes the contralto, Mr. Lloyd James the tenor, and Mr. William Evans the bass. The chorus, eighty strong, under the able conductorship of Miss Myra Taylor, did remarkably well. The accompaniments were skilfully played by Mrs. Leslie Sherwood and Mr. A. W. Smith.

EYDON, NORTHANTS.—The newly-formed Choral Society in this village gave its first Concert on the 20th ult. The first part of the programme consisted of Henry Lahee's Cantata *The Building of the Ship*, which was well rendered throughout. The accompanists were Mrs. G. Thompson (pianoforte), Mr. A. Walker (American organ), Mr. A. Fletcher (violin). Mr. J. T. Andrews, Organist and Choirmaster of the Parish Church, conducted. The solos were taken by members of the Society. The second part of the programme was miscellaneous, concluding with Dr. A. C. Mackenzie's part-song "The stars are with the voyager."

GREAT BERKHAMPSTEAD.—On Good Friday evening a fine and impressive rendering of Sir John Stainer's *Crucifixion* was given by the choir at the Parish Church, under the direction of Mr. F. Gatward (Organist and Choirmaster), who presided at the organ. The soloists were Messrs. Braggins, Acford, Wilson, and Ward, members of the choir. There was a large congregation.

HENLEY-ON-THAMES.—On the 14th ult. a very creditable rendering of Stainer's sacred meditation *The Crucifixion* was given by the choir of Holy Trinity Church, under the direction of Mr. J. Herbert Chalmers, Organist and Choirmaster. The soloists were Mr. James Wright (tenor), Oxford Cathedral, and Mr. Hudson (bass), Reading, both of whom sang admirably. The quartet was taken by Mrs. Marsh, Mrs. Wilsdon, and Messrs. Wright and Hudson.

HYTHE, KENT.—Mr. Ashworth, Organist and Precentor of the Parish Church, brought the winter season of music to a close with a performance of *The Messiah* on Sunday afternoon, the 3rd ult. The large church was filled with an immense congregation from all parts of the district, and the service was a decided success. The soloists were Madame Florence Ashworth, Miss Marion Howard, Mr. John Probert, and Mr. H. L. Pringle. The accompaniments consisted of organ, Mr. H. N. Norton; first pianoforte, Mrs. Hardy; second pianoforte, Mr. J. A. de Monti; kettledrums, Mr. E. Palmer; and double-bass, Mr. Clark; Conductor, Mr. John H. E. Ashworth. During the last few months renderings have also been given of Mendelssohn's *42nd Psalm*, Mozart's *Twelfth Mass*, Weber's *Jubilee Cantata*, and Spohr's *Last Judgment*. Chorus of seventy voices. All these performances have been on Sunday afternoons.

KESWICK.—A very fine performance of Handel's *Samson* was given in St. John's Church, by the combined Choral Societies of Keswick and Cockermouth (band and chorus numbering 230), on the evening of the 20th ult. The principal vocalists were Miss Annie Cockcroft, Madame Ashcroft Clarke, Mr. Tom Child, and Mr. W. Thornton. The orchestra was composed of local performers and thirteen instrumentalists from Sir Charles Hallé's orchestra, under the leadership of Mr. F. W. Schofield. The Conductor was Mr. P. T. Freeman.

LEAMINGTON SPA.—A fine performance of *Elijah* was given on the 5th ult. to a crowded audience, in the Winter Hall, by the representative Society of the town, the Musical Union, with Miss Anna Williams, Miss Morgan, Mr. Stubbs (Chapel Royal, Windsor), and Mr. Bantock Pierpoint as principal soloists. The band, consisting of forty performers, principally drawn from the Birmingham Town Hall Orchestra, was well under the control of the Conductor, especially in the refined and delicate accompaniments to the solos. The chorus, comprising about 110 members, was remarkable throughout for the even balance of its component parts no less than for the vigour and accuracy that marked the rendering of the choral numbers, reflecting infinite credit both on the members and their honorary Conductor, Mr. Heden.

MAIDSTONE.—On Good Friday evening a Special Service was held at Holy Trinity Church, when Mendelssohn's *Christus* was performed by the choir and orchestra of eighty performers. Dr. Henniker conducted; Mr. Vincent Henniker presided at the organ. The church was crowded.

Maldon.—A special Service was held at the Congregational Chapel on the 10th ult., when selections from *The Two Advents*, by Dr. Garrett, and from the *Last Night of Bethany*, by C. L. Williams, were well given by the choir. A large congregation heard the music with evident appreciation and interest.

Merthyr Tydfil.—Dr. E. H. Turpin gave an Organ Recital in St. David's Church, on the 19th ult. The programme included Mendelssohn's First Sonata, Bach's A minor Prelude and Fugue, Mendelssohn's "Harmonic Music," and works by Molique, Handel, Hubert Parry, Spohr, Gounod, Merkel, Beethoven, Gladstone, and Turpin. Mr. Illtyd J. David was the vocalist, and Mr. T. Westlake-Morgan accompanied.

Middlesbrough.—Gounod's *Redemption* was performed by the Musical Union, under Mr. Kilburn's direction, on the 6th ult., the soloists being Miss Medora Henson, Miss Sarah Berry, Mr. Gordon Fletcher, and Mr. A. Foxton Ferguson, Mrs. Nancarrow taking the second soprano part in the Trios. The chorus of about 200 voices was supplemented by a celestial choir of thirty boys, trained by Mr. Tarrant of the Industrial School. The effect of this celestial choir and the accompanying trumpets, placed apart above the usual orchestra, was satisfactory, although greater distance is no doubt what the composer's intention requires. Miss Henson and the choir were accorded a hearty recall for "For Thy love as a Father," and Miss Berry's fine contralto voice was heard to good effect in the few short solos which fall to this part. The orchestra, numbering about sixty performers, was ably led by Mr. J. H. Beers. In response to an appeal from the Mayor the committee decided to give the proceeds of the Concert to the relief of the distress which unfortunately prevails in the town, and a collection of about £50 was, in addition, taken at the doors for this Fund. The management of these matters and the general arrangements reflect much credit on Mr. Hornung and Mr. Hood, the Hon. Secretaries, and on the other members of the executive.

Nantwich.—The Musical Society gave a successful performance of Handel's *Samson* on Monday, the 4th ult. The band and chorus numbered 120, the principal soloists were Miss Florence Armriding, Miss Bowmont, Mr. J. Leyland, and Mr. Gordon Heller. Mr. Bell, of De Jong's Concerts, played the trumpet obbligato in "Let the bright seraphim" in his usual brilliant manner; Mr. Fred. Brown, of Sir Charles Hallé's Orchestra, led a most efficient band; and Mr. Arthur J. Smith conducted.

Newcastle-on-Tyne. — Mr. George Dodds has just concluded a second series of ten Lectures on "Harmony," delivered to elementary teachers in the Young Men's Christian Association, Blackett Street, on Saturday mornings. The Lectures have proved exceedingly popular.—— The second Concert of the Amateur Vocal Society was given in the Town Hall on the 5th ult. The programme included Stanford's *Battle of the Baltic* and Jensen's *Feast of Adonis*. The solos were taken by Miss Florence Monk, who proved that she was not only the possessor of a beautiful soprano voice, but that this organ had been carefully trained. Madame Marie Bellas, our popular contralto, was accorded a most decided encore for her singing of Knight's "She wore a wreath of roses." The programme included a part-song by Cowen, "The bee and the dove," and Benet's Madrigal "All creatures now are merry." Dr. Rea, as usual, conducted, and to him the success of the Concert is in a great measure due. Miss Kate Liddle officiated as accompanist and also contributed a pianoforte solo with much success.

Newport.—On the 7th ult. a Sacred Concert took place at the Town Hall, in aid of the funds of Newport Infirmary, every part of the room being crowded. The music was supplied by a choir of ladies, under the leadership of Mrs. Alfred Morris, assisted by an orchestra, conducted by Mr. E. G. R. Richards. The first portion of the programme consisted of Pergolesi's *Stabat Mater*, the solos, &c., being rendered by Miss Andrews, Miss A. Morgan, and Miss Bowen. Mrs. Morris conducted her choir with great skill; its intonation was good and the blending of the voices excellent. The second part of the programme consisted of miscellaneous pieces. Miss Rogers and Miss Maud Masters proved themselves efficient accompanists.

North Walsham.—The usual Easter Concert given by the North Walsham Amateur Musical Society came off on the 20th ult., under the direction of Dr. Horace Hill The vocal quartet comprised Miss Luckett, Mr. John Wilkinson, Mr. E. A. Bracey, and Mr. James B. Smith (Peterborough Cathedral); the three first mentioned being local amateurs. The first part was devoted to a selection from *Maritana*, and the second half included various ballads, and solos for violin and violoncello played by Miss Celia Woods and Mr. N. Price.

Oxford.—In the Parish Church on the 5th ult. the St. Peter-le-Bailey Musical Society sang the sacred Cantata *The Daughter of Jairus*, by Sir John Stainer, who with great kindness superintended one of the rehearsals. The solos were rendered with great expression and accuracy by Miss Edith Pierce, Mr. Rowlands, and Mr. Beuthin. The chorus of fifty voices was of especially good quality in the contralto and tenor parts. Mr. Ernest Madge kindly played the organ accompaniment, and Mr. W. L. Biggs, Organist of the Church, conducted.

Philadelphia, U.S.—On the 1st ult. Gaul's Passion Service was given at the Church of the Saviour, under the direction of Mr. Lacey Baker, Organist. The soloists were Mrs. Darly, Mrs. Vernon, Mr. Bristowe, and Mr. Fred. Dairs (formerly of London). The choruses were well sung.

Pontefract.—Gaul's Passion Music was sung by the Choir of All Saints' Church on the Thursday before Easter. The soloists were Miss M. Moxon and Mrs. Hore, and Messrs. Earp, Mason, Marshall, Smithir, and Purcell, all of whom acquitted themselves excellently. The choruses were sung with great precision, which was all the more creditable in the absence of a conductor's *bâton*. Mr. Richard Moxon, jun., the Organist and Choirmaster, accompanied the work on the organ.

Reading.—At the afternoon Evensong at Christ Church, on Palm Sunday, Stainer's *Crucifixion* was sung by the choir, the soloists being Messrs. Owen, Woolford, Martin, Wise, and Walker. The accompaniments were played on the organ by Mr. A. W. Moss, Organist and Choirmaster. A large congregation joined heartily in the hymns.——On Good Friday a sacred Concert was given in the Assembly Rooms by the members of St. Andrew's Choir and friends. Part I. consisted of Farmer's *Christ and His Soldiers;* Part II. of a miscellaneous selection. The accompaniments were supplied by a small orchestra led by Mr. H. Holloway. In Part II. Miss Ora Box played a pianoforte solo, and songs were given by Mrs. E. H. Moss, Mrs. Caudwell, and Messrs. Millar and Bowshed; the latter sang Rodney's "A Dream of Bethlehem," with violin obbligato (Mr. F. A. Walker). Miss Ora Box presided at the pianoforte, Mr. P. R. Scrivener at the organ, and Mr. F. H. Roberts conducted.

Salisbury.—The Vocal Union gave its thirty-ninth Concert to a crowded audience in the Assembly Rooms on Easter Tuesday evening, when Edmund Rogers's Cantata *From Cross to Crown* was very successfully given by a full band and chorus of 100 performers. The composer, who presided at the pianoforte, was most heartily received at the conclusion. The second part was a miscellaneous selection. The soloists were Miss Eva Yates, Miss M. Forder, Mr. G. Mountford, Mr. Hayden, Mr. M. Parker, and Mr. A. Crick. Mr. Frank Bartlett was leader and solo violinist, Miss Lever and Mr. Bowey presided at the pianoforte and organ respectively, and Mr. J. M. Hayden conducted.

Shifnal.—On the 21st ult. the Choral Society gave a most successful performance of Gaul's *Joan of Arc*, under Mr. C. H. Payne, the composer himself presiding at the organ. The choir sang capitally throughout, and the band, of which Signor Mancini was the leader, included amongst others Misses Perrott, Osborne, and Grace Phillips; Messrs. Brigden, Grice, R. A. E. Payne, Rowler, &c., and acquitted itself admirably. The soloists were Miss Rose Long, Mr. W. Molineaux, and Mr. R. Percy Taunton. A notable feature in the second part was a new song by W. E. Allen, "Return and Stay," sung by Mr. Molineaux and accompanied by the composer. Mr. Owen presided at the organ.

Shrewsbury.—A Concert was given by Miss Rachel Gray at the Music Hall, on the 18th ult., at which the Cantata entitled *The Victory of Song*, written for Miss Gray's class by Miss Emma Mundella, received an excellent interpretation. Miss Gray conducted with admirable tact, and Miss Mundella played pianoforte solos with much success.

Southsea.—Miss Isabel Valdez-Obbard made her *début* as a professional singer at a Concert given by her at the Portland Hall on the 21st ult., when she was assisted by several artists of note. Miss Obbard is a pupil of Mr. J. T. Hutchinson (a well-known professor at the Royal Academy and other institutions), and has evidently been trained with care. She was recalled for her rendering of "Softly sighs," but was, perhaps, more successful in songs of a lighter kind, "The Banks of Allan Water" (for which, being encored, she sang "Comin' through the Rye") and a new song, "Love's Language," by Victor Newman. Madame Belle Cole, who is a favourite here as elsewhere, sang with her accustomed success. Mr. Wareham successfully replaced Mr. Herbert Reeves (who was indisposed), and Mr. Hutchinson (although also suffering from indisposition) sang in his usual artistic style. Mr. Charles Fry gave several recitations with success, being twice recalled for his humorous rendering of "The Charity Dinner," and special mention should be made of Mr. Leo Stern, whose violoncello playing was received with enthusiastic applause, and who introduced for the first time an Andante by J. Hollman with much success. Mr. Harvey Löhr accompanied and also played some solos.

Tonbridge.—On the 5th ult. the Musical Society gave a performance of *The Messiah* in the Public Hall, before a crowded audience. Band and chorus numbered about 100, and the soloists were Miss Ada Loaring, Miss Dora Barnard, Mr. Herbert Clinch, and Mr. Arthur Wills. Mr. B. St. John Waghorne conducted.

Tredegar. — On Good Friday last Sir John Stainer's Lenten Oratorio *The Crucifixion* was performed by an augmented choir at St. James's Church. The Organist of the Church, Mr. I. J. David, conducted, and Mr. T. Westlake-Morgan, of Merthyr Tydfil, presided at the organ, playing as a concluding voluntary Rheinberger's A minor Sonata.

Tunbridge Wells.—On Palm Sunday Gounod's *Messe Solennelle* and Rossini's *Stabat Mater* were given respectively at High Mass and Vespers at St. Augustine's Roman Catholic Church. The soloists were Madame Lonsdale Barrett, Miss Croft, Mr. J. W. Blanchard, Mr. Conrad Formes, and Miss Elliott. The Organist of the Church accompanied with great skill. The choir deserve great praise for their share in these excellent performances.——Stainer's *Crucifixion* was given at Christ Church before a large congregation on Good Friday evening, under the direction of Mr. R. K. Simons, Organist and Director of the Choir, the solos being taken by Mr. Hodges and Mr. Medhurst, both of whom sang with taste and expression. The choruses were well sung, the unaccompanied chorus "God so loved the world" being especially worthy of notice, while the hymns were most heartily taken up by the congregation. Mr. Simons presided at the organ with his usual ability.

Wolverhampton.—The fourteenth and last of a series of Sunday Evening Concerts, organised by Messrs. Owen H. Powell and H. Mills, was given in the Agricultural Hall on the 10th ult. Among the artists who have appeared are Miss Mabel Grove, Miss Nellie Gosnell, Miss Falkner, Madame Du Maurier, Miss Emily Lloyd, Mr. T. W. Page, &c.; also Miss Lettie Collier, Mr. John Ridding, Mr. Sidney Clifford, and Mr Otley Cranston, of Turner's Opera Company. Mr. Owen H. Powell was the solo organist and played the accompaniments.

York.—At a Military Service in York Minster, on Sunday, the 24th ult., an Anthem was rendered which had been composed by Dr. Naylor, the Organist and Choirmaster, in memory of the late Duke of Clarence

and Avondale, the words being selected from the Bible by the Dean of York. The Anthem comprises six divisions, the second consisting of a solemn dirge for pipers, which was played by the pipers of the Royal Scots.

Organ Appointments.—Mr. Samuel S. Martyn, Organist and Choirmaster to the Church of St. Andrew's, Stockwell Green.—Mr. H. J. Timothy, Organist and Choirmaster to Holy Trinity Church, Twickenham.—Mr. Sydney Townshend, Organist and Choirmaster to St. Machar's Cathedral, Aberdeen.—Mr. James H. Worsley, to St. Mary's Roman Catholic Chapel, Wigan, Lancashire.—Mr. John Cuviau, Organist and Choirmaster to All Saints', Norfolk Square, Hyde Park.

Choir Appointment.—Mr. W. J. Westwood (Bass), to St. Stephen's, Wandsworth.

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STUDENTS of music, and others, desirous of ascertaining at what period any particular musician lived, have frequently to make a somewhat lengthened search before they can obtain the required information. In the following pages the dates, and places of birth and death, together with the details of the special branch of music cultivated by each individual, are given in a condensed form, so that important facts may be read at a glance. As a primer of rudimentary musical biography, it is believed that the present publication will prove of great service, and it is proposed to supplement what is detailed here with a larger work, giving fuller narrations of the stories of the lives of those whose names are included in the roll of musicians. The work now published is the result of much laborious time and trouble, and has been accomplished by reference, in many cases, to documents and registers not readily accessible, in cathedrals and churches, and private libraries. Every endeavour has been made to secure accuracy, but of course it would be vain to hope that no error has crept in; it is human to err. I shall, however, be obliged by any notice of apparent inaccuracy, and glad to receive well authenticated corrections. W. H. C.

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DUNDEE ADVERTISER, March 30, 1892.

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THE EVENING TELEGRAPH, March 30, 1892.

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The LECTURES in MUSIC will be delivered as under by Professor BRIDGE, Mus. Doc.

TUESDAY, May 31.—The Triumphs of Oriana.

WEDNESDAY, June 1.—Its Origin.—Editor and Contributors.—Illustrations by Members of Westminster Abbey Choir.

THURSDAY, June 2.—Musical Notes in Pepys' Diary.—The Illustrations will consist of Musical Compositions by Mr. Pepys and his Contemporaries.

FRIDAY, June 3.—A Talk about the Orchestra (No. 3). The French Horn.—Illustrations will be given upon a Quartet of French Horns under the direction of Mr. J. E. Borland.

The Lectures are free to the Public and commence at 6 p.m.

COLLEGE OF ORGANISTS.

The Examinations for F.C.O. and A.C.O. will take place on July 12, 13, 14, and 19, 20, 21. The F.C.O. Solo-playing Test Pieces will be Passacaglia in C minor (J. S. Bach); Postlude in E flat (H. Smart); and Prelude and Fugue in D minor, No. 3 (Mendelssohn). Candidates' names should be sent in on or before June 30.

June 7, at 8, A. Trickett, Esq., F.C.O., will read a paper on "Music for Harpsichord (Clavecin, Clavicembalo, or Clavier)," with Illustrations from the works of Purcell, F. Couperin, D. Scarlatti, and C. P. E. Bach.

Annual General Meeting on July 26.

E. H. TURPIN, Hon. Secretary.

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July 12 and 13.—Diploma Examination for A.C.C.G. and F.C.C.G.

The Church Choir Guild Festival will take place in Bristol Cathedral, Wednesday, July 6, at which the Members of the C.C.G. are invited to take part.

For further particulars, see *The Church Musician;* or, apply to The Warden, "Silvermead," Twickenham, S.W.

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Lecture by F. Corder, Esq., R.A.M., June 1, 8, at 3.

Fortnightly Concerts, June 4, 18, at 8.

Half-Term begins Thursday, June 16. Entrance Examination for same, Monday, June 13, at 2 o'clock. Entrance Forms can be obtained on application to the Secretary,

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The MIDSUMMER HALF-TERM will begin June 9.

Orchestral Concert at the College, Friday, June 3, at 8 p.m.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1892.

THE MUSICAL AND DRAMATIC EXHIBITION OF VIENNA.

EVEN in these days of rapid communication, it is a long way to the Austrian capital, and the "through" traveller deems himself fortunate who is taken there in something under forty hours. Supposing an English railway company had charge of the entire route, space would be devoured at a quicker rate; but the controllers of French, Belgian, German, and Austrian lines have a way of their own, and it is a leisurely one—so carried out, however, as that the unfortunate persons committed to their charge shall have little time for that support of the inner man which, amid such circumstances, is specially needed. Perhaps I ought not to censure them for this. Anybody who has taken a meal at the station of Darmstadt or Passau may reasonably suspect that, after all, the directors act in a spirit of consideration. At Passau, the waiter poured coffee for self and friend into cups just used by other persons, and seemed quite surprised when my companion resented this with a short, emphatic British word—a group of four letters—which revealed our nationality and, therefore, accounted for our fastidiousness. But, Darmstadt edibles and Passau indifference to other people's coffee "grounds" notwithstanding, musical amateurs should betake themselves to Vienna this summer; having, as a very needful preliminary, followed the advice of *Iago*, and put money in their purse. The Viennese equivalent for an English shilling, or a German mark, is a piece of paper (dirty, as a rule), eleven examples and a fraction of which are worth a sovereign when the Viennese pay out, and something very much less when they receive. But enough of travellers' grievances, though if an Englishman cannot grumble when he has come back from the Continent to his beloved island home, what return does he get for having "fought with beasts at Ephesus"?

I reached Vienna in the early morning of May 6 and found precisely what I had left in London—that is to say, chilliness, cloud, rain, wind, and mud. My companion, who had never before looked upon the Kaiserstadt, and is a man of sanguine fancy, was heard to sniff contemptuously as a furious Jehu "Rattled our bones Over the stones" (apologies to Thomas Hood) on the way to an hotel. I, who love Vienna, forgave him. There was much to be said in excuse. Anything less suggestive of the eve of festivity could hardly be imagined, nor, when we crossed the arm of the Danube, did the appearance of that famous stream brighten matters. "Beautiful blue Danube, eh!" exclaimed my friend with a snort. Then he threw himself back in the cab and "gave it up."

Next morning: more chilliness, more cloud, more rain, more wind, more mud, and—no cabs. Not one, and why not one? Because the collective Jehu of Vienna, with accurate perception of an opportunity for securing the greatest unhappiness of the greatest number, chose the opening day of the Musical and Dramatic Exhibition as the time for an intimation that he was not quite content with his wages. Of course, in doing this he punished the wrong persons. Strikers—by the way, the English word has entered into the vernacular of Vienna—generally do punish the wrong persons. The Emperor does not go about in a cab; neither do his ministers, nor the chief policeman, nor the Viennese Lord Mayor. These high and mighty ones drove in state behind horses with "Park action," but the smaller officialdom of Court and Municipality (whose salaries must not be estimated by the splendour of their uniforms), the long-haired composers and capellmeisters (some of whom, judging by the faded look of their *festkleid*, have hardly any salaries at all), and the strangers within the gates of the city—these crushed for seats in trams and 'busses, or walked through miry ways to the distant Prater, the scene of the ceremony. They were not happy, but cabby and his sympathisers evidently enjoyed themselves at the street corners *en route*. It is pleasant to see the aggregate of human satisfaction sustained, though the measure of it may vary locally. Apart from the application of the cab strike thereto, the opening of the show did not receive much popular notice, and I, for my part, am not going to waste time and space upon the details of a Court ceremony. These things are pretty much the same all over Europe, and what has often been done in England on such occasions was repeated in Vienna, with, however, less of mechanical precision. The etiquette of the Austrian Court is said to be most rigid; nevertheless, in the working of the ceremony there was a marked indecision as to what should be done next, and eyes familiar with the beneficent despotism of a British Lord Chamberlain saw danger of a breakdown. The Emperor—poor man!—seemed rather amused with the proceedings of the amiably fussy persons around him. He was very gracious, and expressed his good wishes for the success of the enterprise in a tone of sincerity. Music? yes, there was music. A bevy of young ladies, drawn from the Conservatoriums, sang the National Hymn prettily, and an orchestra and chorus, under Hellmesberger, performed the Hallelujah from Handel's "Messiah." I at once allay a natural anxiety by stating that Hellmesberger had not previously "transcribed" the mighty strain.

For the purpose of the following remarks upon the character of the Exhibition, I shall make of it three divisions: first, performances; second, the personal and historical department; third, the department of manufacture. There is, truly, a fourth division—the gastronomical; the arrangements for eating and drinking being on a colossal scale, and made in anticipation of tremendous appetites. The grounds, which are not large, contain nine restaurants and beer-halls—some of them very big, while in the building there are two others, also extensive. Even the concert hall is used for refreshment purposes. I am bound to add that this liberal provision seems made upon a pretty accurate calculation of public requirements, and I will venture to declare that at any given time of the day more people are engaged in restoring their bodies than in storing their minds. Our Austrian friends are, however, not singular.

Performances.—The musical and dramatic demonstrations were, during my stay in Vienna, regular as to the drama, infrequent as to music. With what was done in the specially erected theatre I am not now concerned. Enough to say that a company from Berlin held possession during the first week of the Exhibition, playing works by Goethe and other classical writers. Within the same space of time two Concerts were given in the commodious music hall—one (on the 8th ult.) having the character of a solemnity, the other (on the 12th ult.) being a popular Symphony Concert by the orchestra permanently engaged. The second calls for no particular remark, the first was a formal display of the best that Vienna can do, and, therefore, demands attention. Hans Richter acted as Conductor, the orchestra was that of the Philharmonic Society, and the chorus

represented not only the same Society, but other associations which more expressly devote themselves to choral singing. As for the programme, it contained only the Overture to "Die Zauberflöte" and the Choral Symphony. English amateurs would, probably, think this a meagre allowance, and a "high and dry" one to boot. But they are Concert-goers, the Viennese are not. Dr. Richter expressed to me his regret that Concerts are not more popular in Austria, and that such associations as the Philharmonic and the Male Voice Choirs depend for support upon a comparatively small circle. The Viennese delight in music, but, if they have to pay for it, they go to the opera. However, the Exhibition Concert-room, which contains over 2,000 persons, filled to the doors on the special occasion of which I speak, and no performance could have been followed with closer attention, or more cordially applauded. My own feeling was a little mixed. Richter had under him a capital orchestra, in number and balance as nearly as possible on an equality with that of the Birmingham Festival, but lacking the fine instruments which give an English orchestra so great an advantage. Thus the quality of the string tone could not compare with that produced at, say, a Concert of the London Philharmonic. But the players were capable, and the entire band worked with the precision of a machine *plus* the feeling and intelligence of Hans Richter, whose mind and spirit pervaded the whole. A better rendering of the "Zauberflöte" Overture I never expect to hear. It was exquisitely delicate in shading and perfect in simultaneity. It seemed to proceed not from a hundred men, but from one man, and the music flowed on without apparent effort—flowed as though it could not help flowing, as though it moved in the very order of nature and with the perfection of a natural process. This is strong praise, but not beyond desert. Terms less emphatic would fall short of justice. The reading of the Ninth Symphony was that to which the Richter Concerts have accustomed us, and, therefore, need not here be described; while the performance, though not so immaculate as that of the Overture, deserved almost equal commendation, having regard to the nature of the task. The vocalists came much short of the excellence displayed by their instrumental colleagues. Neither the solo singers—who were all drawn from the Imperial Opera—nor the chorus could possibly give entire satisfaction to an English ear. They sang, it is true, with heart and soul—with an almost overflowing enthusiasm; but defects of tone, method, and manner were obvious, and the *ensemble* could not compare with that to which, on special occasions, we are accustomed in this country. The Viennese audience, however, seemed highly delighted, and, at the close, applauded everybody with heartiness, giving a special call for Richter, to whom the chief honour and glory belonged.

The personal and historical division of the show is by far the most interesting to a purely musical visitor—that is to say, a visitor not concerned with the commerce of the art. Here it may be well to state that the ground plan of the Exhibition represents a circle within a square. The circle encloses a garden over which is a domed roof, and round its circumference runs a broad gallery, which connects, at four equi-distant points, with a similar gallery enclosing the square. These connections are called transepts, and in these, as well as in the circular gallery, the "Fach-Ausstellung" is located; the space being divided amongst Germany, Austria, Russia, Spain, Belgium, Bulgaria, England, France, and Italy, the first two countries, as may be supposed, taking the lion's share. German and Austrian exhibits are treated as those of one people, and placed together without distinction; half the space being devoted to music and the remainder to drama. Here lies the chief interest; for though some other countries make a show similar in character, the completeness with which German art is represented and the personal distinction of German composers, put serious rivalry out of the question. The Italian section is, perhaps, next in value to the German, being especially rich in memorials and relics of composers, in historical illustrations of opera, and in examples of ancient liturgical books. The last-named are a unique feature, for it may be doubted whether such a collection of ponderous and gorgeous tomes has ever before been brought under one roof. The books are shown in glass cases, each open at some choice page where the art of the illuminator, or the skill of the caligraphist, has done its best. Looking over them the eye rests upon marvels of beauty, and the mind is impressed by a sense of the patient labour which produced such results. Almost every stage in the development of musical notation, as applied to church purposes, is here illustrated, and one does not need to be a member of the Mediæval Music and Plain-Song Society in order to grow enthusiastic about a display of ancient art so rich and beautiful. The Italian section is strong also in autograph letters and scores, including examples of many masters from Palestrina to Mascagni, whose "L'Amico Fritz" occupies a conspicuous place. Rossini, Bellini, Donizetti, and the Italian operatic composers generally are well represented, nor are executive musicians forgotten. There are hundreds of printed libretti, dating from the seventeenth century to our own time—but, in point of fact, Italy makes a good show all round and sustains her character as a musical nation.

Bulgaria offers an excellent opportunity for the study of her national music and dances. The instruments in use among the people are numerously represented, as are collections of folk-tunes, while the dances are illustrated by means of photographs. There are a few modern MSS. of musical works in this section, but the little State has chiefly sought to make known the condition and character of music as it exists among the people. In this she has completely succeeded. The French section was not quite finished when I left Vienna, but our artistic neighbours had already made a fine display, set forth with the taste that never fails them. Though not a large exhibition, the objects have been carefully selected and are intrinsically valuable. Autographs abound here, and the scores of many a famous work by past and present masters lie temptingly open in the glass cases, among them that of Massenet's latest production, "Werther," not far from which is shown a MS. of Lulli. The French section, moreover, contains a fine display of tapestries illustrating what may be termed mythological art; a few historical instruments, first editions of well-known operas, &c. I cannot describe the contents of a classic pavilion which occupies the centre of the section, admission having been denied owing to incompleteness. But, judging by the beauty and elegance of the casket, the gems within should be "rich and rare."

The show made by Russia, Spain, and Belgium is comparatively small, but not without features of interest for a student of national music. It will at once be assumed that the fine old Netherland school is illustrated by some of its choicest productions. Poland has filled a limited space with examples of that nationality in art which no combination of eagles, single or double-headed, can suppress. I would gladly speak of an English show, but an English show was invisible. Several times my peregrinations took

me through the space it is to occupy when it comes, and I looked round simply upon empty cases. It is much to be regretted, for the sake of our country, that, of all the European nations, England is the last to enter an appearance, though I am bound to add that the foreigner did not seem a bit surprised. He surveyed the emptiness of "England" with perfect composure and passed on. An Englishman, on the other hand, could hardly avoid some feeling, not of a pleasant kind. He naturally wondered why two Committees, each made up of well-known and influential men, could accomplish nothing better, ten days after the opening of the Exhibition, than a barren waste. It may be that, in our slow way, we shall eventually do wonders. Let us, at any rate, hope so.

It is wholly out of the question that the space available for this notice can be made to contain more than a few facts connected with the great display of Germany and Austria—a display all-embracing, and not to be exhausted in half-a-dozen articles such as the present. The musical section is arranged in order of time, the unit of time measurement being the century, and the interest, to the average visitor, increasing with the years till it reaches a climax at the age of the great modern masters. Beginning with examples and illustrations of music as known to the peoples of antiquity, every phase in the development of the art is more or less adequately represented. As our own day is approached personal interest deepens. We find ourselves in close contact with illustrious masters. Everywhere around are evidences of their work and personality—manuscripts they have written, pens they have used, spectacles they have worn, presents they have received, instruments they have touched. In some cases these memorials are very numerous. Schubert, Mozart, and Beethoven, for example, have each a section to themselves, while another Vienna master—good old Father Haydn—is illustrated with almost equal copiousness. Here are in abundance the autograph scores of immortal works. Symphonies, masses, oratorios, quartets, sonatas crowd upon each other in the glass cases. One may see how Beethoven erased the name Bonaparte from the first page of the "Eroica," and how, with hasty pen, he dashed down the opening notes of the bass solo in the Choral. Hard by, Schubert's neat scores arrest attention. There is the beginning of the "Unfinished" Symphony, and yonder the first page of the *Allegro* in its big successor, disfigured by hurried strokes from the master's amending pen. Mozart manuscripts are shown in profusion, and his admirers can follow him as he writes the first page of the "Requiem" or pens the "Ave, verum corpus." The Symphony in G minor is here, and many another masterpiece for mere mention of which there is no space. But, indeed, no amount of space would serve to convey an idea of the absorbing interest called forth by this great relic show. Of portraits there is no end, but, sooth to say, they puzzle rather than edify the spectator. Did Beethoven look like that, and also like that? Were there several Mozart bodies for one spirit? Did Haydn out-do the chameleon by changing not only colour but form? The artists have been fairly consistent only with Schubert, whose big iron-rimmed spectacles (they are on view with his MSS.) at any rate do not vary. It may be that one should receive the historical evidence of some of these pictures as the Bereans received the Scriptures. Did Schubert, for example, play the pianoforte in gilded saloons, surrounded by distinguished personages in various attitudes expressive of rapture? He may have done so, but the picture is none the less unreal. That is not the poor schoolmaster's son whom we know. But it is ungenerous to cavil at any of the evidences here brought together. What the eye sees the mind will never forget, nor the heart cease to be grateful for. The North German masters are less fully represented than those of Vienna, but lovers of Mendelssohn and Schumann may find much to linger over. There are, also, many memorials of Chopin and Liszt. Wagner has no place among his illustrious predecessors and contemporaries. Workmen are erecting for him a special building in the grounds. It is a reproduction of a Scandinavian fire-hall, and will be known as the "Hall of the Gibichungs." In it, I understand, are to be shown a large number of objects interesting to admirers of the master.

The third, or commercial, department of the Exhibition contains much that is connected but remotely with music or the drama. It would seem that the directors admitted not only everything required for the purposes of the combined arts, but many things which an audience might conceivably wear or consume at concert and opera. "Theatre biscuits," boots, fans, jewellery, and what not beside—space has been found for all, and the effect of the display is that of a Soho bazaar. There is, however, a legitimate element in the miscellaneous array of goods, including a mass of musical instruments of every description and for every kind of use. The reader would scarcely thank me were I to take him for a stroll round these mixed galleries. In point of fact, he would not go, and I, for my own part, decline to proceed alone.

An important *annexe* to the Exhibition is called Old Vienna. It represents a market-place of the sixteenth century, surrounded by houses which are "practicable" as to the ground floor, where traders of various descriptions expose goods for sale. This enclosure appears to be very popular, especially the beer garden in it. Pilsener and Dreher are there served by damsels in the picturesque costume of the time chosen for illustration.

As to the show as a whole, it must be pronounced a success. The managers have brought together an immense mass of material and secured its orderly arrangement in the manner best adapted to convey information. This is their justification, and this their claim to public support. Whether the enterprise will pay its way time alone can show. During my sojourn in Vienna the admissions were about 10,000 per day, which was regarded as a promising start. But one thing is certain: the holiday maker or tourist who has an opportunity of visiting the Austrian capital this summer and does not avail himself of it will, supposing him interested in music or drama, forego a great gratification. J. B.

BEETHOVEN'S SKETCH BOOKS.

By J. S. Shedlock, B.A.

The Sketch Books of Beethoven stand alone in the history of musical art. We are permitted, as it were, to enter the art-work studio of the great master, to see him moulding and shaping musical figures, and often with the smallest means achieving the grandest ends. Page after page of these precious volumes is at times covered with notes jotted down in the heat of inspiration, and often, apparently, in inextricable confusion; at other times a certain order prevails, and one can follow, *longo intervallo*, the composer's train of thought. But even where some plan can be traced, or an intention discovered, there are in most cases sudden breakings off, incomplete bars, or an embarrassing choice offered by *oder*, *besser*, &c. Yes, everywhere the pages tell but an imperfect tale, but one, nevertheless, of deep interest, and often of great importance.

Among the Additional Manuscripts of the British Museum are some of these Sketch Books, and of these, one (31,766), purchased of Julian Marshall, contains important sketches of the Pastoral Symphony, the Sonata in A for pianoforte and violoncello (Op. 69), the two Pianoforte Trios in D and E flat (Op. 70, Nos. 1 and 2); a second (29,997), among other things, includes sketches of the Quartets in C sharp and A minor (Op. 131 and 132); while a third consists of sketches of the Scotch Songs. That our national library possesses such treasures ought to be better known. A description of their contents, so far as we are able to decipher them, will therefore be attempted; and apart from the natural and legitimate curiosity to trace the workings of genius, to see sonatas and symphonies attempted but left undone, to decipher rough and, at times, unintelligible memoranda, a study of these books may kindle in minds of musicians fresh interest in music which has long been familiar, and, besides, may throw here and there on it some fresh light.

Besides the above-named there is a volume among the Additional Manuscripts numbered 29,801, containing, first, a collection of forty consecutive sheets entitled—

No. 16
Beethoven
Skizzenbuch
B
Skizzen zu den "Ruinen von Athen."
zu "König Stephan," u.a.m.
40 Blätter zusammen.

This is followed by a larger collection of sheets of various shapes and sizes (163 in number). On an outside paper cover is written—

In ink { Notirungsbuch. I 43
In pencil { Aus der 2ten Messe. Aus der C mol Sonate Op. 111.

All this (not in the composer's hand-writing) is, however, scratched through, and so far as we have been able to decipher these sheets, they contain nothing whatever referring to the late period at which the Mass and Sonata were sketched or completed. How these sheets were collected, or how this cover came to be placed before them, appears unknown. On the blank sheet at the commencement of the volume and before the above-mentioned Skizzenbuch, is written—

Purchased of J. Kafka,
12 June, 1875.

The following notice of the former possessor of this volume is taken from Pougin's Supplement to Fétis's "Biographie Universelle des Musiciens"—

"Kafka (Johann-Népomucène), musicien allemand contemporain, a obtenu une certaine popularité dans sa patrie par la publication d'une énorme quantité de petits morceaux de musique légère pour le piano, nocturnes, idylles, mélodies, improvisations, rhapsodies, etc. Le nombre de ses compositions en ce genre s'élève a deux-cents environ. M. Kafka est né a Neustadt (Bohême), le 17 Mai, 1819."*

In the British Museum (Add. MSS. 29,803) there is a published Nocturne of his with his autograph and date, Vienna, December 10, 1872. The volume contains likewise an autograph of Beethoven's Cadenza to Mozart's D minor Concerto and one of a Canzonetta by Rossini.

Beyond the fact that the two collections (the Skizzenbuch and what we may call the Notirungsbuch) were purchased by the British Museum authorities of J. Kafka, we know, as yet, nothing more of their history. It may, however, be mentioned here that Kafka had another Beethoven treasure in his possession, which he offered to the Museum in the following year (1876). In a letter to the Museum authorities, dated March 19, 1876, he says he has "found out lately" a sketch-book of Beethoven; and in a second letter, dated March 30, he gives the further information that this sketch-book contains sketches of the "Choral Symphony, Missa Solemnis, the Symphonies 5 and 8, Egmont, &c." This treasure, we regret to say, was not secured for the Museum, although special interest attached to it, seeing that Beethoven wrote his Ninth Symphony for the London Philharmonic Society. Nottebohm, in his "Beethoveniana," gives sketches of the Pianoforte Sonata (Op. 49, No. 2) which are in this volume. Now "Beethoveniana" was published long before the Notirungsbuch came into the British Museum, but Nottebohm merely refers to the sketches as on a sheet of music paper. In Gustav Nottebohm's posthumous "Zweite Beethoveniana," published in 1887, the editor, E. Mandyczewski, merely describes this Notirungsbuch, which is often quoted, as a "aus vielen einzelnen Bogen und Blättern zuzammengeheftetes Skizzenheft" (a sketch-book consisting of many detached sheets and leaves stitched together). Attention is here called to the fact that with one or two exceptions all the musical illustrations which will be given in the series of articles now commenced appear in print, so far as we are aware, for the first time. Our readers must, therefore, clearly understand that these articles form, as it were, not extracts from, but rather a supplement to Nottebohm's "Beethoveniana" and "Zweite Beethoveniana."

In this so-called Notirungsbuch—to which, for chronological reasons, we shall first draw the attention of our readers—there are sketches dating from the earliest Bonn period, and towards the close there are sketches of a Symphony in C, which was never completed, and at which Beethoven worked shortly before he wrote the Symphony in C (Op. 21). There are also sketches for the *Allegro* and the *Finale* of the Pianoforte Concerto in C minor (Op. 37). Both the Symphony (Op. 21) and the Concerto were completed by the year 1800, and thus the contents of this Notirungsbuch may be said to extend from about 1784 to 1800. Now before examining in detail any of its pages, it will be as well to remind our readers of the works on which the composer was engaged during those sixteen years. The Pianoforte Sonatas (Op. 14, Nos. 1 and 2) appeared in December, 1799, and thus, of the published works, we are concerned with Op. 1 to Op. 14. But, in addition, there are the works with a later opus number than Op. 14, but which were sketched or partially completed before the year 1800.

For convenience of reference the list of published works is given:—

Op. 1. Pianoforte Trios in E flat, G and C minor.
2. Three Pianoforte Sonatas.
3. Trio for strings in E flat.
4. Quintet for strings in E flat.
5. Two Sonatas for violoncello and pianoforte (F and G minor).
6. Pianoforte Sonata for four hands.
7. Pianoforte Sonata in E flat.
8. Serenade for strings.
9. Three Trios for strings.
10. Three Pianoforte Sonatas (C minor, F, D).
11. Pianoforte Trio for pianoforte, clarinet, and violoncello.
12. Three Sonatas for pianoforte and violin.
13. Pianoforte Sonata ("Pathétique").
14. Two Pianoforte Sonatas (E and G).

The great interest attaching to this Notirungsbuch will at once become evident when it is mentioned

* Kafka (Johann-Népomucène), contemporary German musician, obtained a certain popularity in his country by the publication of an enormous quantity of pieces of light music for the pianoforte, nocturnes, idylls, melodies, improvisations, rhapsodies, &c. The number of such compositions exceeds 200. M. Kafka was born at Neustadt (Bohemia), May 17, 1819.

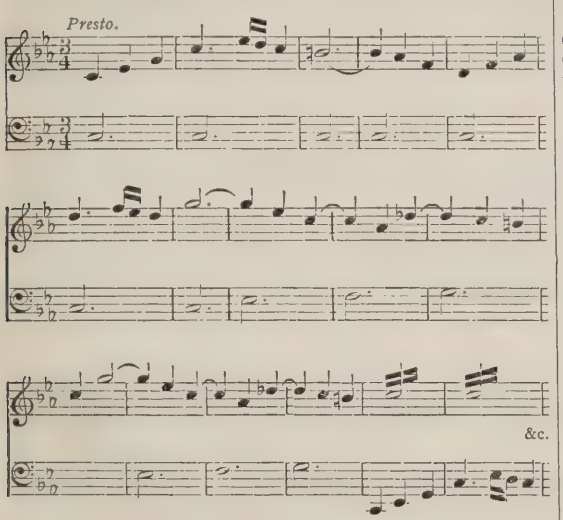
that of the above-mentioned works there are sketches of more or less importance of at least eight out of the fourteen.

But of the later published works, there are sketches of the Pianoforte Concertos in—

C (Op. 15),
B flat (Op 19),
C minor (Op. 37),
the—Quartet in A (Op. 18, No. 5),
the—Quintet for pianoforte and wind (Op. 16),
the—Sextet for wind instruments (Op. 71),
the—Pianoforte Sonatas (Op 49, Nos. 1 and 2);
of— various sets of Variations for Pianoforte,
"Adelaide" (Op. 46),
some numbers of Op. 52,
"Ah! perfido" (Op. 65),
the—"Opferlied" (Op. 121b), &c.

The Bonn sketches, if viewed in the right light, will not be found lacking in interest. In later sketch-books we see the master creating, developing, and completing works which now rank amongst his highest achievements. But here, for the most part, we have to deal with sketches of works of comparatively slight musical interest, and, as is frequently the case, unfinished. These early efforts of the composer have, nevertheless, an attraction of their own.

On sheet seventy we have probably one of the earliest of Beethoven's sketches. It is a movement entitled "Sinfonia," and commences thus:—



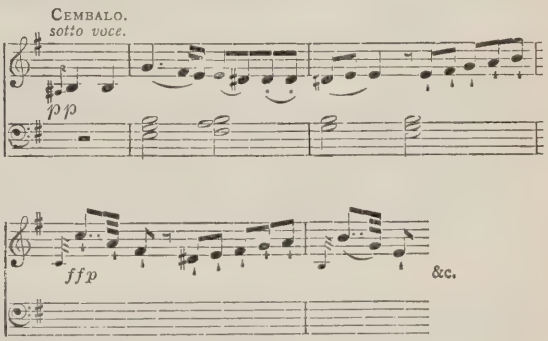
Now in the year 1785 Beethoven wrote three Pianoforte Quartets, the autograph of which bears the title:—

Trois Quatuors pour Clavecin, Violino, Viola e basso, 1785, Composé [de L / par Louis] van Beethoven, âgé 13 ann."

The theme of the *Allegro con spirito* (the second movement of No. 1 in E flat) commences as follows:—

The Symphony has become a Pianoforte Quartet: the key has changed, and beyond these opening bars no further use was made of the sketch. We, of course, presume that this "Sinfonia" sketch was written out before the Quartet, for it is scarcely likely that Beethoven, having completed the latter, would commence sketching out a Symphony on the same theme. His habit of sketching was then adopted from childhood. The boldness of the theme will not escape notice, nor the fact that it recalls the opening phrase of the *Allegro* of the Sonata in F minor (Op. 2, No. 1) (especially as it appeared in its original form)—

Another old sketch is the *Romance cantabile* for cembalo, flute, and bassoon concertante, with accompaniment of two violins, two violas, basso, and two oboes. The first section in E minor, written out in score, commences thus—



Of this there are over fifty bars, and then follows a "Maggiore" section, of which, however, only four bars are written out. Some empty lines below this score contain opening bars of a posthumous Rondo in B flat, for pianoforte and orchestra, and other sketches. This Romance was sold by auction after Beethoven's death. It was No. 179 in the catalogue, and marked thus:—

Unbekannt es Trio für Pianoforte, Flöte, und Fagott frühere Arbeit noch in Bonn.

Beethoven is known to have written a Pianoforte Concerto at Bonn in 1784, and from a letter of his he appears to have made several attempts before the first one published in Vienna. On the following page is given an interesting sketch, or rather epitome of a slow movement of a Concerto, which, if not actually Bonn, is very early Vienna. It is written on a sheet of paper with names of instruments and signatures showing that it was apparently originally intended for some score. These names and signatures, not being in any way connected with the sketch, are now omitted. The writing of the names of the instruments corresponds closely with that of the "Romance" (which was certainly written at Bonn) names of instruments mentioned above; the music and other writing would, however, seem to have been added a little later. We have not thought it necessary to put in bars and treble clefs where Beethoven has omitted them, as in second line; a careful reader can easily supply them. In some bars the notes are not clear, and Beethoven has written the letter names over them. The page contains two more staves below, across which the remarks respecting the Clavier solos are written. The "so langsam als möglich," in the note at bottom of page, recalls Schumann's "so rasch wie möglich." The last words over music marked No. 30 point to a continuation or alteration on other side of page. There are, in fact, some bars, having something to do with the *Coda*, but the sketch itself is practically complete without them.

in diesem *Adagio* muss alles durchaus piano gespielt werden nur ein einziges forte darf vorkommen. Die Klavier Solos so kurz und ausdrucksvoll als möglich.

das Tempo muss so langsam als möglich seyn—

(Statt oben N. 14 könnte auch diese Stelle gemacht werden.)

(To be continued.)

FROM MY STUDY.

I AM greatly indebted to Mr. Robin H. Legge for complying with a request made "at large" in last month's MUSICAL TIMES, and examining for me the British Museum copy of "Lyra Davidica." Mr. Legge's observations upon the book I now give in full, assured that my readers will peruse them with interest:—

The copy of the "Lyra Davidica" in the British Museum is a curious little volume, and the following extracts about it from my note books may be of interest to both "X" and his readers. The book has a written note on the title-page—"From Mr. Skillim (?) to Dr. Callcott, 8 July, 1800"—in Dr. Callcott's autograph. There is also a pen-note: "Purchased at the sale of Dr. Callcott's library.—W. Ayrton"; and on the inside of the cover, in pencil, a price—£1 11s. 6d.; but whether this refers to the price paid by Ayrton or the British Museum authorities I cannot tell. Another note on the fly-leaf is as follows: "This work is no less rare than curious. Many of the hymns betray the lewdest wishes, which are attempted to be concealed under the flimsy veil of religious aspirations, particularly those at pp. 14, 26, 40.—W. A." The book was published by J. Walsh in 1708, at the "Harp and Hoboy," in Katherine Street, and is dedicated to William Petersen, "as approved by skill in the Great or *Political* Harmony," &c. It contains in all thirty-one hymns, and is seventy-nine pages in length. The music is beautifully engraved and printed, but the hymns (words), though distinct enough, are not so good. The first number is signed at the end of the tune: "Francis Hoffman; sculpsit." "W. A." was certainly not entirely unjustified in his strictures on certain hymns, as the following quotations will show. The hymn on page 14, entitled "S. Bernard's Jubile (*sic*) on the name Iesus (Jesu dulcis memoria)," consists of thirty verses, of which I quote three:—

Verse 14. Tho' worthily I cannot name Thee
I cannot chose yet but proclaim Thee,
For *boyling* love oft makes us bold,
Breaks way and runs like molten Gold.

Verse 18. My soul each Moment Thee requires
To ease my languors, quench my fires;
And still what transport when I find
And Thee in warm embraces bind.

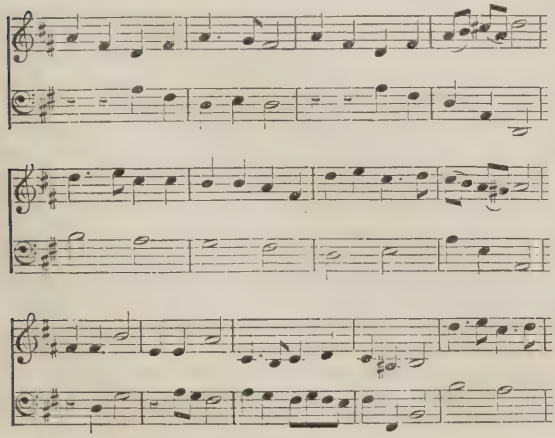
Verse 22. Fair Virgin Flower, of Virgin Bed
With Lilly White and Rosie Red,
Grow in my heart; then praise shall rise
Heav'n's best Perfume and Sacrifice.

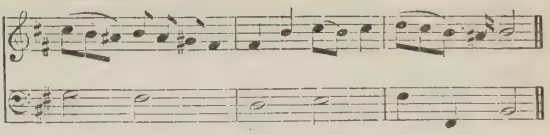
On page 26 is a hymn, "Martyrdom Revers'd; or, the Love Flames," the last (eighth) verse of which runs thus:—

O, we cry, we cannot bear
Love's hot flames which domineer
In our souls, and yet had we
Doom'd to death far rather be
Than to lose those flames that come
To crown us with Love's martyrdom.
O thrice happy soul that dies
Love's eternal sacrifice.

The tune to which this is set runs thus:

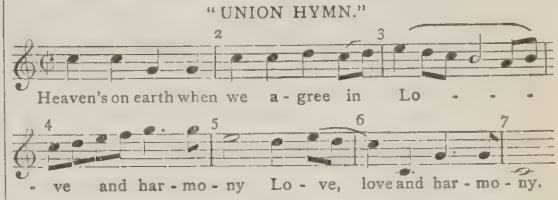
Page 26. "MARTYRDOM REVERS'D."





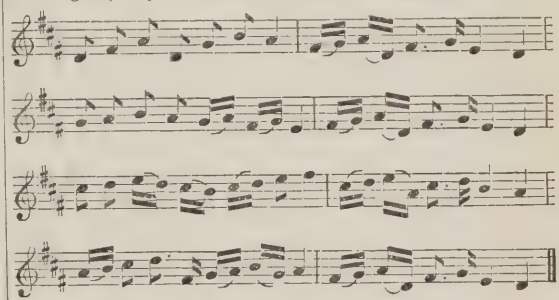
The last number in the book is "A Canon of Seven parts," which some of your readers may like to puzzle for themselves. It is given thus in the book, its name being "The Union Hymn":—

"UNION HYMN."



By the way, the "Lyra Davidica" version of the Easter Hymn is this:—

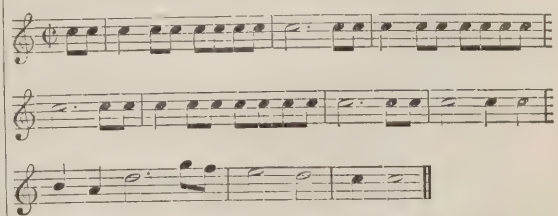
Page 11, "Lyra Davidica." "THE RESURRECTION."



The Editor of this journal has forwarded to me, as coming within the scope of the present article, a communication from Mr. Frank Kidson, of Leeds. Mr. Kidson refers therein to the mention, by Mr. Arthur Grimshaw, of a song entitled "Of an old Courtier of Queen Elizabeth, and how He changed upon the Coming of the King." After stating that this song is well known, and is not a version of the "Vicar of Bray," Mr. Kidson continues:—

Chappell in "Popular Music of the Olden Time" gives a full account of the song. The following in addition may be of interest: No earlier reference than that of Pepys has been discovered, and it was probably just then a new ballad but a few weeks old. Afterwards it is found mentioned by other writers. The song itself became immensely popular, lasting (in a modern version) down to our own time. It was sung to a monotone or chant-like air, and is with the music to be found in "Pills to purge Melancholy," 1719, Vol. III.; "The Convivial Songster," 1782; "Ritson's English Songs," 1783, and in other collections. The song, without music, was printed on broadsides in black letter at the period of its composition, and one or more of these contemporary issues can be consulted in the British Museum Library. There are an immense number of verses, the first (copied from "Pills") is as follows:—

"THE OLD AND NEW COURTIER."



With an old song made by an old ancient pate
Of an old worshipful gentleman who had a great estate,
Who kept an old house at a bountiful rate,
And an old porter to relieve the poor at his gate,
Like an old Courtier of the Queen's.

The verses give us a good picture of an English squire in Elizabeth's days, but the second part of the ballad shows how great an alteration occurs when his son has the management of affairs—

With a new honour bought with his father's old gold,
That many of his father's old manors hath sold,
And this is the occasion that most men do hold
That good housekeeping is now-a-days grown cold.

There are other songs somewhat in this strain to be found in "Pills" to the same air. About the end of the century a song founded upon the above was sung. It was called "Moderation and Alteration." A copy of this is to be seen in "Dale's English Songs," folio, *circa* 1800, and in the "English Minstrel," &c. In our own time "The Queen's old Courtier" was turned into the song "A fine old English Gentleman, one of the olden time." This, sung to the old tune, will be remembered by many of your readers.

I am indebted to a lady correspondent (who writes from Dallington Vicarage, Sussex) for a communication having reference to Mysteries and Miracle Plays. The request which she so kindly seeks to satisfy was, however, for instances of the performance of such works apart from the well-known celebrations at Chester, Coventry, Dunstable, &c. It is fair to conclude from the representations given at Basingborne in 1511 (cited by me last month) that sacred dramas were a recognised parochial agency tending to edification, and it is just possible that records of their performance in rural parishes may be discovered. I trust that my readers will not overlook this matter should an opportunity for research come in their way.

The Percys of Northumberland once owned a great manor house at Leckenfield near Beverley, Yorkshire, and caused to be inscribed on the walls and ceilings of various rooms a number of so-called "proverbs"—philosophical and moral meditations, aphorisms, &c., upon the conduct of life. One set of these proverbs ornamented a "garret at the New Lodge in the Parke," where, probably the minstrels were housed, since music is exclusively the subject dealt with. A MS. copy of all the inscriptions may be consulted in the British Museum, or they may be found in Grose and Astle's "Antiquarian Repertory," Vol. IV. (London, 1809).

The musical proverbs, like all the others, take the form of rhymed verse. They begin with a reference to the serious purpose of "Patagoras and Tuball," and a warning against over-elaboration in music—in this and subsequent quotations I have modernised the somewhat difficult orthography:—

Out of the true plain-song they judged the melody,
Curious conveying hideth much harmony,
Therefore of the plain notes to set a sure ground
Maketh a modulation of most fit sound.
In curiosity oft-time truth slippeth by,
And in the plain, true notes all the sweetness doth lie.

The teacher continues with counsel to vocalists, and then turns his attention to instruments and their players:

The harp is an instrument of sweet melody,
Rude intelligence of the sound conceiveth no harmony,
But whoso in that instrument hath no speculation,
What resteth within the sound board hath but small relation.

If a man cannot play well the instrument must not be blamed:

He that fingereth well the keys of the Claricordis maketh a good song,
For in the mean is the melody with a rest long,
If the tunes be not pleasant to him that hath no skill,
Yet no lack to the Claricorde for he (it) doeth his (its) good will.

The teacher is emphatically on the side of moderation in performance, and would be a terror now-a-days to sensation pianists:

Immoderate wind in a clarion causeth it for to rage,
Soft wind and moderate maketh the sound to assuage,
Therefore he which in that instrument would have sweet modulation
Blustrous winds must leave and use moderation.

Again to the same purport:

A shawm maketh a sweet sound, for he tuneth bass,
It mounteth not too high but keepeth rule and space,
Yet if it be blown with a too vehement wind,
It maketh it to misgovern out of its kind.

Once more, to a like end:

He that coveteth in Clarysymballis to make good concordance
Ought to finger the keys with discreet temperance,
Too much winding of the pipes is not the best,
Which may cause them to sypher where harmony should rest.

A man should be careful to set down his music correctly:

A perfect modulator maketh his song true,
He measureth in the mean with proportion due,
But whose pen is too swift in pricking of a song
He maketh so his minims from the square that it shall sound wrong.

Our poet next indulges in some "pretty conceits" after the manner of his day. Here is one:

All these musicals well handled and ordered in their kind,
Giveth sounds of sweetness to every good mind:
Yet *racionalis lingua expellit* instruments all,
Well timed and tuned, for it is master of all.

Here is another:

Music hath her colours of diversities,
Black void, black full, alterations of curiosity,
But the white is more comely, and to cleanness doth accord,
For pureness in the margent maketh a true monochord.

Presently he begins to moralise:

The notes pretending sables of sound most melodious
Must make a mean in our music that we be not oblivious,
But to remember the end of our final *cantare*,
When for right we shall have right, and pain for *sinistre indicare*.

If thou a musician a judge shall be,
Prick not thy notes in the line of perversity,
For that shall cause thy notes to have a wrong sound,
And as thou makest thy sound so to thee it will rebound.

The application of the foregoing is obvious, and, no doubt, the minstrels who lodged in the garret at Leckenfield made it. Our teacher now waxes comminatory:

And if thy melody be marred and the sweet sound,
By thy perverse pricking, which concords doth confound,
For perversity of thy pricking and missounding of thy song,
And for thy sophistical sol-faing (solphynge) *ite maladicte* take it forth.

In the next verse he is more emphatic:

Music is a science and one of the seven,
With sweet sounds to praise the Plasmator of Heaven,
They that of perversity will not tune well,
Ve, ve, ve, their song shall be in hell.

Finally:

The modulation of music is sweet and celestial,
In the spheres of the planets making sound harmonical,
If we modulate our music as the true tune is,
In Heaven we shall sing Osanna in excelsis.

According to the editors of the "Antiquarian Repertory," these curious verses were written about the reign of Henry VII., and internal evidence shows that they could hardly have been earlier. The Manor House at Leckenfield was long ago demolished, the inscriptions being, of course, destroyed. With regard to the British Museum MS. (Bibl. Reg. 18, D. 11), no particulars are given by Grose and Astle. Perhaps one of my readers will look it up.

Information is wanted concerning "A Collection of Songs. Edinburgh. Printed by A. Donaldson and J. Reid. 1762." Save as to the poetic contents, it is a most unsatisfactory volume. I have quoted the entire title-page, with the exception of a motto from Manilius; and there is no indication of the compiler's name. Neither are the authors of the songs mentioned, and even headings to the lyrics are omitted. I am surprised to find that an "Index of First Lines" was not also regarded as superfluous. But the collection itself is one of the very best within my acquaintance, and must be due not only to a man of research, but a true connoisseur of lyric poetry. There is scarcely a piece one could wish away—

allowance being made, of course, for a certain freedom of speech; and the sweet music of the genuine old English lyric sounds from every page. Let us hear one pretty strain, addressed to the harbinger of Spring:

Foolish prater, what dost thou
So early at my window do?
Why thy tuneless serenade?
Well't had been had Tereus made
Thee dumb as Philomel;
There his knife had done but well.

In thy undiscovered nest
Thou dost all the winter rest,
And dreamest on thy summer joys,
Free from the stormy season's noise
Free from the ill thou'st done to me
Who disturbs or seeks out thee?

Had'st thou all the charming notes
Of the wood's poetic throats,
All thy art could never pay
What thou'st ta'en from me away.

Cruel bird, thou'st ta'en away
A dream out of my arms to-day;
A dream that ne'er must equalled be
By all that naked eyes can see.

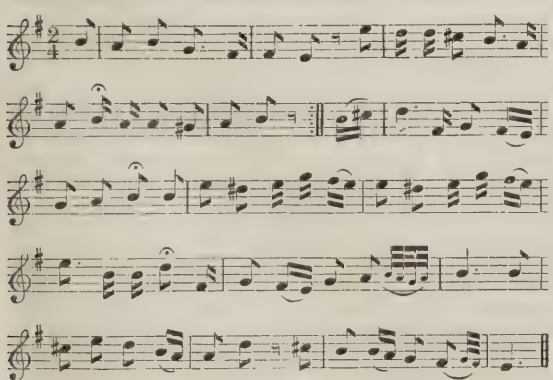
Thou, this damage to repair,
Nothing half so sweet or fair,
Nothing half so good canst bring,
Though men say thou bring'st the Spring.

The book is full of such "native wood-notes," and I should like to know more about its origin than it chooses to tell.

My Birmingham correspondent, Mr. Andrew Deakin, will be interested in the following communication from Miss Kate James, R.A.M., with reference to the tune called "The Flatteries of Fate":—

The air entitled "The Flatteries of Fate" is an old Welsh air. You will find it in the late Mr. Brinley Richards' collection, "The Songs of Wales," p. 64. It is entitled "The Hall of my Chieftain," and the Welsh name of the air is "Y stwffwl" ("The Door-clapper"). It is in the key of G, and the few differences are unimportant ones.

Miss James draws my attention, also, to a remarkable hymn-tune, which, she says, "was a great favourite in the prayer meetings of the chapels of South Wales about twenty years ago." "The words sung to it," continues my correspondent, "were descriptive of the struggles of the Christian in going through the stormy and tempestuous sea of life, and I never heard it sung to any other words than those." An air with more strongly marked characteristics I have seldom met with, and, as it is quite new to me, some information concerning its origin and use would be welcome. Appended is a copy of Miss James's transcription:—



The lady correspondent who is so good as to enquire after the health of my friend W. and to say that she hopes my other friend, Y., has not dropped out of the circle, may be re-assured on both counts. The worst symptoms in W.'s case have abated (the "Catnach" is still in my possession), and I hear from Evalina that he has occupied himself for some time past in the preparation of sarcastic verses levelled at the foibles and vanities of musical people. Evalina hints that the publication of the best of them would please her uncle immensely. Probably it would, but he is only one, while my readers are many, and the health of the majority is the supreme law. However, we shall see in good time what this Juvenal of doggerel can do. As for Y., he has lapsed into silence and mystery. Nevertheless, there is strong reason to suspect him of inditing a book on "The Universality of Error." As it is certain that no one will publish it, I may eventually have the pick of its musical examples. X.

"SEX AND MUSIC."

SIR JAMES CRICHTON-BROWNE'S much-discussed oration, before the Medical Society, on the difference between the sexes in cerebral structure and function has been taken as the text for a short and remarkably dogmatic article in the *Lancet* of May 14 under the above heading. "There is no room here," remarks the writer, "for the contention that, as compared with the boy, the girl has not had fair play—that opportunities for cultivating the art have in her case been few, in his many. The reverse is the truth. If there is a branch of education in which girls have been schooled to the neglect of every other, it is precisely that of music. It is among the primary subjects to which she is put and among the very last she is allowed to leave off. Not one hour a day, but many hours out of the twenty-four are consumed by her at the pianoforte, to say nothing of other instruments, while singing lessons are usually given in supplement to these. It might have been thought that if practice gives perfection woman would have excelled her male counterpart not only as an executant, but as a composer. But what are the facts? In instrumental performance she cannot for a moment compare with him, while as to composition she is nowhere. Considering the time she has spent over it, her failure to evolve new harmonies or even new melodies is one of the most extraordinary enigmas in the history of the fine arts. It has been remarked, but never explained, by such accomplished æsthetic writers as Lady Eastlake in her celebrated 'Essay on Music,' and by such keen psychological analysts as Mr. G. H. Lewes in his 'Life of Goethe'; it is, indeed, a problem still awaiting solution, unless we can solve it by an appeal to such facts as Sir J. Crichton-Browne adduced in his recent oration on the inferiority of woman to man in the cerebral stratum of ideo-motor energy."

So far the *Lancet*, in whose energetic pronouncement may be found an admirable example of a good case spoiled by exaggeration on the one hand and under-statement on the other. It is perfectly true that women have had fairer play, so far as educational advantages are concerned, in music than in any other sphere of accomplishment. But it is nothing short of a *suppressio veri* to limit execution to instrumental performance and to burke all mention of singers and operatic artists. Speaking roughly, the *prima donna* hardly had a fair chance before the end of the last century. The reign of that unpleasant monstrosity, the male soprano, lasted well on into this century, and much as we may regret the abuse of their powers of which some of the great queens of song have been guilty, no one can assert that music has suffered from exchanging the *primo uomo* for the *prima donna*. And what a galaxy of talent has flourished within the compass of that hundred years: Mara, Banti, Catalani, Pasta, Malibran,

Viardot-Garcia, Grisi, Sontag, Jenny Lind, Titiens, Clara Novello, Alboni, Patti, Nilsson, Trebelli, Albani—to mention the names which recur most readily to one's recollection. Who shall say that as interpreters they fall short of their brethren? The statement that woman "cannot for a moment compare" with man in instrumental performance is worded in far too peremptory a fashion. It is true enough of the essentially orchestral instruments, but here women do not compete; and very sensibly too. As for the stringed instruments, the greater physical force of men gives them an unquestioned advantage. But it should be borne in mind that in no professional orchestra are women admitted as performers, no matter how gifted they may be, with the sole exception of harpists. In our amateur orchestras ladies are generally to be found amongst the most efficient members. There are many of these mixed combinations, but for purity of tone and precision no amateur orchestra that we have ever heard has surpassed Mr. Moberly's Ladies' String Orchestra. Lastly there remains the pianoforte; and here, if we except a few giants such as Rubinstein, Von Bülow, D'Albert, and Paderewski, there is very little to choose between the men and the women. For a great many years Madame Schumann was generally admitted on all hands to be in the very foremost rank amid the exponents of the best traditions of pianoforte playing. Set aside two or three of the greatest solo violinists, and how many can be ranked as superior to Lady Hallé and Fräulein Wietrowetz? Certainly not enough to warrant the statement of the *Lancet* that in instrumental performances women "cannot for a moment compare with" man. As regards composition, there certainly the discrepancy in the matter of achievement is immense. At the same time, the number of women who challenge serious attention as composers is probably greater at the present moment than at any previous period in the history of music, and in view of the success achieved in this department by Mdlles. Chaminade and Augusta Holmès in France, Madame Ingeborg von Bronsart in Germany, and by Mrs. Meadows White (Alice Mary Smith), Miss M. V. White, and Miss Ethel Smyth amongst us, it is rather severe to speak of them as "nowhere." Compared with the great composers they may be of little or no account, but alongside of the average male composer of the day they are decidedly in the running.

The French musical Protectionists have not yet learnt wisdom by experience. By this time the Société des Auteurs dramatiques should be in a position to compute the pecuniary results of their agent's proceedings during the last two years. We should be much surprised if those results amounted to a sum sufficient to pay the said agent's salary. The fundamental error made by the Society is this—while in France little else but French music is played and sung (which may or may not be a good thing for native art), here in England it is but one of many claimants for public favour. In fact, if French music were wholly, instead of partially, prohibited here, it would make very little difference. French music labours under the disadvantages of being very expensive, and usually very badly printed. If to these is added the fear of incurring penalties by performing some of it, and the absolute ignorance in which we are kept as to what works are so "protected," French publishers are not likely to grow rich on the money they earn in this country. But if any further step were wanting to bring disaster on the French tax-gatherer's campaign in England, it would be afforded by the methods pursued by its agent. The first skirmishes in the great battle of Moul and Grœnings occurred because the agent refused to show his hand and play fair. This policy he has pursued even up to the present time, a recent instance being afforded by his raid on the Bauers concerning some piece of Godard's. We might point out also, as another specimen of what used to be called in our school days "French fighting," the way in which certain Paris firms print upon the title-page of their publications an announcement that all rights of reproduction *and performance* are reserved, this warning being in absolutely microscopic type, smaller than what our printers call "diamond." But, after all, it is an ill wind that blows nobody any good. The disfavour into which all French music must necessarily fall should prove the opportunity for some of our native composers. Only—bless the babies!—these lads obstinately refuse to make any use of openings. They prefer to run like a bull at a hedge. France has supplied us with much organ and pianoforte music of a bright, if superficial, character. Why cannot we grow some of this at home? She has also supplied us with much comic opera, but latterly we have shown ourselves able to dispense with this import. Her orchestral music will indeed be a loss hard to supply, but, after all, there is enough non-copyright music to fill all the orchestral concert-programmes that we are ever likely to want. So let us take leave of the French performing-rights question, and await with perfect resignation the day when French composers, like English, will thankfully pay to have their works performed.

Writing upwards of sixty years ago on the state of music in England, Fétis declared that he was above all things struck with the contrast presented by the low estate of opera in this country, when compared with the imposing grandeur of our musical festivals. It is to be feared that this contrast has not yet entirely disappeared, for whilst opera is with us even now an exotic requiring the most tender treatment, the musical festival flourishes and expands. During the past eighteen years the Leeds Festival has taken a very prominent position among these music-meetings, and it has occurred to Mr. F. R. Spark, the Hon. Secretary of the Festival since 1877, to compile, with the assistance of Mr. Joseph Bennett, a history of the institution with which he has been closely connected from the very beginning. The result of their labours, a handsome volume of over 400 pages, is now on the eve of publication, and cannot fail to be of interest to all musical folk; while to the historian it should prove a mine of wealth, full as it is of authentic records of events in which all the chief English musicians of the latter half of the nineteenth century have been more or less intimately concerned. A glimpse "behind the scenes" always has its attractions, and the opportunity afforded by this "History" of becoming acquainted with some of the difficulties which beset the path of festival committees, and of which the public know little or nothing, will be not only welcome to the casual reader, but of service to any who aspire to distinction in the same thorny paths. A perusal of the long list of works performed at the seven Festivals that have already taken place is interesting and not without encouragement, for although its contents are certainly "mixed"—witness the juxtaposition of a Bach Cantata and a Balfe Ballad, of the "Leonora" Overture and an Aria by Bellini—it is satisfactory to find that, as a rule, the more flimsy the piece, the earlier the date of its performance. Excellent

portraits of the three Conductors, Bennett, Costa, and Sullivan, and numerous *fac-similes* of letters from musicians, add to the value and attractiveness of the volume.

THE current number of *The Meister* contains an interesting article by the Editor, entitled "From Fitzball to Wagner." It is well known, and has been frankly acknowledged more than once by the poet-composer himself, that Wagner adopted the general outlines of his Opera "Der Fliegende Holländer" from H. Heine's version of the old legend. The late Dr. Hueffer, however, carried matters a stage farther back by attributing Heine's inspiration to the witnessing of an Adelphi play on the same subject, by "the immortal Fitzball." It is to this theory, which has already found its way into many sketches of Wagner's life, that Mr. Ashton Ellis devotes his attention in the article above-named, the purpose of which will be evident from its sub-title, "A Flying Dutchman Fallacy" (alliteration was to be expected in a Wagnerian organ). How far the essayist has succeeded in demolishing the hypothesis he attacks we must leave his readers to judge. At any rate, he has reduced the issue to a question whether Heine would have been likely to devote his second evening in London to a performance at "a minor in preference to a major theatre"; for, by laborious research and careful reasoning, he has proved that the play in question was performed for the *last* time on the day after Heine reached this capital. Mr. Ellis does not seem to have let any obstacle daunt him in his exhaustive enquiry, as will be seen from his calling the Bank of England and the house of Rothschild into the editorial witness-box. The essay is longer than we have hitherto been accustomed to see published in one number of *The Meister*, but the adoption for the nonce of the first person singular enables the writer to throw a little dramatic interest into the exposition of his argument, and this would necessarily have suffered if bisected.

IN his remarkably interesting and valuable book on Fugue, recently published, Mr. Ebenezer Prout states that "every fugue, however much variety there may be in the details, is in its main outlines constructed in the same general form. That is the form which is commonly known by the name of *Ternary*, or three-part form." For this idea he acknowledges his indebtedness to Dr. H. Riemann. It is interesting to note that in an article entitled "On the way to study Fugue," which appeared in the *Monthly Musical Record* in 1882, fugue-form is likened to sonata-form. The writer points out that both have exposition and development, and that the final stretto of the fugue is, in a way, a recapitulation, the principal theme in the primary key being made specially prominent. Both forms, again, have two subjects: in the Sonata called "first" and "second"; in the fugue, "subject" and "counter-subject." This writer's comparison may not be altogether satisfactory as regards the third section, but the middle portion of a fugue—especially a "strict" one—would seem to have more affinity with the "development" section of sonata-form than with the "episode" of ternary form. Anyhow, it is curious and interesting to find two writers attempting to trace connecting links between apparently different forms.

NOTHING has been more remarkable or gratifying in the musical history of the last decade than the attempts made in many quarters to assist the progress of musical education in schools. But there is a great deal to be done yet before music takes its proper place in the curriculum of our public and private educational institutions; and all teachers, therefore, as well as those interested less directly in musical education, will welcome with unanimity the news that a monthly magazine devoted exclusively to the interests of music in schools is issued to-day. The scheme of the new journal, which is called *The School Music Review*, includes articles on musical subjects of general interest to teachers, reports of school concerts and competitions, school songs in both notations and of varying degrees of difficulty, and solutions to the questions set in a large number of musical examinations in connection with various bodies. All this promises to be of the highest utility, and there is no room for doubt that the attempt to supply such a "long felt want" will meet with general support. *The School Music Review* will be published on the first of every month by Messrs. Novello, Ewer and Co., at the price originally charged for THE MUSICAL TIMES, the success of which it is hoped the new journal will inherit.

THE present year is the 160th anniversary of the foundation of the great house of Broadwood, and it is not unfit that the musical world should, in contemplating the completion of such a record as that of the famous firm, remember how large a debt it owes to the five generations who, from father to son, have handed on such honourable traditions. There is, indeed, no fear that the debt will be forgotten; but the memory of every amateur will at least be quickened by the handsome illustrated and descriptive catalogue of new instruments which the Messrs. Broadwood have just issued. It contains a lucid—and even accurate—description of every kind of pianoforte made by them, and each description is accompanied by a drawing. The whole is beautifully printed, and should be possessed alike by those who are in want of actual information as to the productions of the house in Great Pulteney Street and those who desire to possess a really artistic memento of this interesting anniversary.

FACTS, RUMOURS, AND REMARKS.

AN obliging correspondent sends us the following extract from a *brochure* entitled "Leaves from the Diary and Journal of the late Charles J. Palmer, F.S.A.," recently published at Great Yarmouth:—"August 3, 1831.—Last night Paganini, who has astonished all Europe by his performances on the violin, appeared at our Theatre (Theatre Royal, Great Yarmouth). I was unable to understand or appreciate all his merit from not possessing the necessary knowledge of music, but, notwithstanding, I was both delighted and astonished. He produced such melody from the instrument as I never before deemed it capable of affording, together with tones the most harmonious and beautiful. The hearer can scarcely believe that it is on a violin that this gifted person is performing, so unusual and melodious are the sounds produced. He apparently lets the bow fall smartly on the violin and sparks of music are struck out. The house was well filled, notwithstanding the prices, which were high—viz., boxes, 9s.; upper boxes, 7s.; pit, 6s.; gallery, 3s. 6d. I understand he received £120 for the evening. At Norwich he had £600 for three Concerts, at each of which he played two pieces which lasted about twenty minutes each, so that, comparing his remuneration with the time actually occupied in playing, he received exactly £5 a minute. Paganini is not a handsome man. I

saw him no nearer than the stage, and had, therefore, little opportunity of criticising his head, but his forehead appeared large and his eyes remarkably quick and animated, especially whilst playing. His face and hands are pale, thin, and ghastly; his hair, combed off his forehead, falls in large curls over his shoulders. He came on the stage stealthily like a cat, screwed up his instrument, but never tuned it so as to produce any sound, and immediately commenced his performance. When applauded by the audience—which he was most enthusiastically—he bowed repeatedly, seemed much pleased, and grinned a smile which certainly appeared to me, perhaps erroneously, a mixture of satire and malice."

HANSLICK's criticism, in the *Neue Freie Presse*, upon "L'Amico Fritz" has been translated for the Boston *Musical Herald* by Mr. B. Cutter. The writer's summing up may be interesting to English readers just now: "Strong points of the new opera are: that it is free from all trivialities, such as occur frequently in 'Cavalleria'; that its style is more unified, refined; that the German, French, and Italian elements are not placed in such evident juxtaposition, but are amalgamated as far as is possible. The orchestra, aside from some few crudities, of which we have spoken, sounds finer, more interesting, than in 'Cavalleria,' and the orchestral part seems to us to show more originality and intellect than the vocal part, although these elements are not lacking here. In spite of its greater outlines, the melodic invention does not flow more luxuriantly in 'Fritz' than in 'Cavalleria.' That which we deplore in this new opera is the immoderate exaltation of dramatic expression, the over-subtle refinement of harmony and rhythm, and, finally, that nervous unrest which never allows the music to collect itself for a minute of beneficent effect. But, despite all this, there is blood, fine blood, in this music, a rare thing with operas written nowadays. Mascagni's strong dramatic talent is undeniable; it seems to have become musically more refined since 'Cavalleria.' 'Friend Fritz' shows us, in reality, the fermentative process of this talent, and suggests to one the clear, strong wine which Mascagni may pour out for us in days to come."

WHEN Mr. Samuel Weller saw his beloved master in the grasp of the law, he knocked down the constable out of hand, having first "floored" a chairman for him to lie on. Musical critics sometimes act upon the same considerate principle, and administer praise in general before censuring in particular. An amusing example of such procedure recently appeared in the columns of a Scottish contemporary. Dealing with the chorus of the Dunoon Choral Union, the critic began by saying that "the choir showed careful study and training," and that he had "seldom heard a choir of the same standing sing with such precision." Having thus floored the chairman he went on to state that the soprano voices were rather young and lacked mellowness; that the tenors were somewhat coarse and, at times, individuals were too prominent; and that if the basses were augmented it would relieve the strain upon some of the voices. "All the soloists acquitted themselves well," *but* the singing of the soprano was rather throaty; the voice of the contralto sounded very thin; and the bass could not reach some of the high notes. The chief fault all round was lack of proper expression. It is added that, in a certain part-song, the chorus were not quite at home. Nevertheless the Concert was "successful," and the Conductor had gathered round him a "splendid body of singers." Thus the prostrate performers were amply provided with something soft to lie on.

THE following paragraph appeared in the *Musical Herald* of the 1st ult.: "The *Musical Times* devotes a leader to a 'rare' pamphlet on Psalmody, by Nahum Tate, of which it possesses the 'only copy.' This pamphlet is fully summarised in Mr. J. S. Curwen's 'Studies in Worship Music,' published twelve years ago. The *Musical Times* will have to try again." Our contemporary, in its desire effectually to advertise Mr. J. S. Curwen's book, has made two gross misstatements, which can hardly be looked upon as accidental. In the first place, THE MUSICAL TIMES did not devote a leader to Nahum Tate's pamphlet. That work was referred to, and quoted from, in the course of a general article, which touched upon a large number of other subjects. In the next place, THE MUSICAL TIMES did not say that it possesses the "only copy" of the *brochure* in question. This is what THE MUSICAL TIMES said: "I fancy the pamphlet is now rare. The only copy I know is the one now before me." In turn, we invite our contemporary to "try again"—and try to speak the truth.

STAGE fright is not uncommon, but fright before "going on" rarely attracts attention. We now read, however, of a conspicuous case in San Francisco. A pianist, Mr. Fleischmann, had announced a Recital, but, when the time came and the audience had assembled, there was no performer, nor could he anywhere be found. The story continues: "The family and friends returned to Fleischmann's residence, and it was eleven o'clock before anyone thought of searching the premises for the missing man. He was found in the cellar lying on the floor in a dazed state, with a flute in his hand. When resuscitated he declared that he felt dizzy as he was about to enter the hall and knew nothing more. He evidently walked home, went to an old trunk, got out a flute, which was his favourite instrument when a boy, and attempted to play it. The doctor said it was an attack of vertigo induced by excitement. Fleischmann has not recovered to-day and is confined to the house." The Recital is re-announced, and the incident is likely to have the effect of a first-class advertisement.

IN connection with a recent performance of "The Messiah" in New York the following note was issued by the Conductor, Mr. Damrosch:—"At this performance the experiment will be tried of restoring as far as possible the original Handelian instrumentation. The Mozart wood-wind parts and horns have been eliminated, and the original trumpet and drum parts restored. The strings will be reinforced according to the custom of the period by a choir of oboes and bassoons, the organ filling out the harmonies wherever necessary. The few places where Mozart has carried on the harmonies in the violins and violas to the Handelian bass have been retained. While the Mozart wind parts may be missed in a few of the numbers, notably the trumpets in the Chorus 'For unto us a child is born,' and in the Air 'Why do the nations,' in many other numbers the simpler instrumentation, with the curious effect produced by the addition of the oboes to the violin parts, seems more in keeping with the character of Handel's music.—W. D."

REPORTING a Concert at Ross, the critic of the local *Gazette* remarked that the "orchestral arrangements

were well carried out and some greenhouse plants . . . added a pleasing effect." A facetious correspondent remarks upon this: "In future let us have Handel's original score with greenhouse plant pleasing effects. By so doing we retain our reputation as purists, and, at the same time, encourage horticulture. . . . It would be economical too, as, by a small outlay in plants, the cost of a band might be greatly reduced." For ourselves we would indicate the following passage as an example of delightful naïveté quite befitting the Arcadia through which flows the winding Wye: "Mrs. Randell is such a well-known favourite in Ross that it would be superfluous to praise her. She did two of the parts allotted to her with such good taste that it was a matter of regret that her anxiety to get back to Hereford prevented her singing 'I know that my Redeemer liveth.'"

THE well-known American critic, W. J. Henderson, ends an article on the New York opera season in these terms: "Taken as a whole, the season of opera in French and Italian under Messrs. Abbey and Grau was of beneficent influence. Much as I dislike the undramatic traditions of the so-called Italian stage, much as I despise the inartistic insincerity with which most of its personages approach the lyric drama, treating it as a mere costumed concert, I am bound to say that in the conservation of the art of pure singing it will retain its full measure of influence as long as it can boast of artists like the De Reszke brothers and Lassalle. That these singers have done something toward forcing the New York public to re-fashion its ideas as to what constitutes good singing is not to be doubted, and it is a boon for which we should be appropriately grateful."

A CORRESPONDENT writes us: "New organs have recently been erected in the Parish Churches of Wincanton and Castle Cary, two small towns in Somersetshire. In both cases the blowing apparatus has been so arranged that the blower can be seen doing his duties from most parts of the church. The latter is certainly the worst case of the two, as the blower is by the side of the organ, close to the organist, and during the prayers, whilst the 'Amens' are being sung, he jumps up, fills the bellows with wind, and then sits down again. This can be seen by most of the congregation. Surely, now that organs are brought to such a state of perfection, the blowing apparatus could be arranged so as the blower should be out of sight."

THE *Crystal Palace Times* was represented at a recent performance of "St. Paul" (Catford Choral Society) by a gentleman who has discovered that many passages in Mendelssohn's earlier Oratorio are "identical with his 'Elijah,'" and found out also that "the Overture has a striking similarity to the well-known chorale 'Sleepers, wake.'" The first achievement is remarkable; the second involves, perhaps, a superfluous statement. But the critic's intention was good. He might say, with the Prologue in the mirthful tragedy of "Pyramus and Thisbe": "My true intent is all for your delight," and he has certainly succeeded in being amusing.

"JOB" is the name and subject of the work which Dr. Hubert Parry has in hand for the Gloucester Festival. Dr. Chipp composed a "Job" some twenty-five years ago, and a story is told of a newspaper proprietor thereanent. The musical critic of this gentleman's weekly sheet devoted an article to the then new work, heading it "Dr. Chipp's 'Job.'" This caught the eye of the great man on opening his early copy. Starting up, he exclaimed: "What's this? What's this? Dr. Chipp's job! I can't have any person accused of jobbery in my paper!" He had failed to see the quotation marks.

HERE are some suggestive remarks by an American writer, Theodore F. Seward: "It is because Handel appreciated the soul of music that in writing a melody to the words 'I know that my Redeemer liveth!' he expressed the strength of confidence and trust by placing the word 'know' on the fundamental tone of the scale, *Doh*, which has pre-eminently the quality of firmness and strength. It is because Mendelssohn appreciated the soul of music that in writing the words 'O rest in the Lord' he expressed the spirit of restfulness by placing the word 'rest' upon the quiet and tranquil third, or *Mi*."

FROM the Boston *Musical Herald*: "Speaking of music critics, they sometimes say worse things in conversation than they do in print. A certain ecclesiastical *prima donna* soprano, who labours under the twin delusions that she possesses a rare voice and a pretty wit, recently addressed a somewhat mild-looking critic thus: 'Mr. Pedal Point, you are becoming quite too seraphic; you haven't said anything nasty for a month.' Whereupon the scribe smiled with heavenly benignity and answered and said unto her: 'Why don't you give a Concert?'"

WE have received the first number of a monthly journal called *The Organ*. It is published in Boston and devoted, as hardly need be said, to the service of the "King of instruments" and all its relations and connections. Its contents are biographical (with portraits), historical, descriptive, critical—covering, in fact, the whole available ground. In addition, there are several pieces of organ music. There is, no doubt, a field for such a serial, and, judging by the specimen number, our new contemporary has come permanently to occupy it.

ORGAN music, thanks mainly to Mr. J. K. Strachan, an eminent pupil of Mons. Guilmant, seems to be taking root in Glasgow. Mr. Strachan, we learn, has just arranged a series of twenty Recitals, to be given next season on the fine Lewis organ in St. Andrew's Halls, on Saturday afternoons. The series is financially supported by seven well-known and influential lovers of organ music, who have each become security for a certain sum. Two vocalists will assist at each Concert.

WE quote the following from an American paper, with all reserve: "At a recent performance of 'Die Walküre,' in Halle-on-the-Saale, the magic fire scene in act third was made realistic by the introduction of genuine fireworks, including sky rockets, roman candles, bengal lights, and the discharge of cannon. In fact, the performance was a repetition, on a small scale, of the Gilmorean features originally introduced at the Boston Peace Jubilee."

IT appears that the season of French and Italian Opera in New York was so far a success that, for the first time since the Metropolitan was built, the stockholders were not required to make good a deficit. Upon this the Boston *Musical Record* pertinently comments: "The person who would not believe in anything except German Opera has had an unpleasant winter. If he revises his mind during the summer he may possibly enjoy himself next season."

We hear, on what should be good authority, that "Elaine" will be produced at Covent Garden on or about the 20th inst., with the following cast: *Sir Lancelot*, Jean de Reszke; the *Hermit*, E. de Reszke; *Guinevere*, Madame Deschamps; *Elaine*, Madame Melba. M. Jéhin will conduct, and the Opera will be produced under the personal superintendence of the composer. Messrs. Chappell are the publishers.

Scene: Plymouth. Old Lady (looking at Prize Pianoforte exhibited in shop window): "What's all this about 'Sight-reading competition?' How do 'em do it at all?" Mrs. Wiseacres: "Why, don't 'ee see? They keeps a puttin' the moosic furder and furder away, and the one as can read it the furdest off gets the prize!"

Mr. Edward Lloyd has had brilliant success at Boston. On the occasion of a performance of the "Creation," the ladies of the Symphony Orchestral Society presented him with a laurel wreath suitably inscribed. Was the inscription this: "In native worth and honour clad?" Mr. Lloyd sails for home on the 11th inst.

Canadian musical journals received an addition, on the 2nd ult., by the appearance of *Arcadia*—a semi-monthly, "devoted exclusively to music, art, and literature." The first number is an excellent one, and, should its merit be sustained by subsequent issues, our young contemporary will deserve to live long and prosper.

It has been decided that Dunblane Cathedral is to have an organ when the restoration is completed. Mr. E. Ingram is to build the instrument to the specification of Dr. A. L. Peace. The cost will be about £1,500, and the organ is intended to be ready by September.

Mr. George Grossmith intends to try the effect of his peculiar humour upon the Americans, and sails for New York on October 9. Our cousins being an intensely serious people, we shall watch the experiment with curiosity.

After all there is a probability of hearing Mons. Pachmann at two or three Recitals this season, he having decided to return to London this month.

Messrs. Albeniz and Arbos are co-operating on a comic opera, the "Magic Opal," which they hope to produce in October next. The libretto is by Mr. Arthur Law, and, presumably, the story is Spanish.

Congratulations to Madame Nordica upon her escape from what might easily have been a serious carriage accident.

Forcible! An American musical journal calls comic opera "sickening rot."

ROYAL ITALIAN OPERA.

Sir Augustus Harris's campaign opened brilliantly on the evening of the 16th ult. with a most attractive double bill, "Philémon et Baucis" and "Cavalleria Rusticana," and a cast which, in addition to such accomplished and popular artists as Madame Sigrid Arnoldson (who made her *rentrée* after a few years' absence), Mdlle. Giulia Ravogli, and M. Plançon, included a new-comer, Madame Calvé, concerning whose talents the highest expectations had been formed. In this case rumour was happily borne out by results. Mascagni's interesting and forcible music was interpreted by the orchestra with a great deal of vigour—though little *finesse*—under Signor Mancinelli's direction. The piece was mounted in sumptuous, we had almost said over-sumptuous style. But the splendour of the accessories, which would have thrown mediocrity into glaring relief, were quite eclipsed by the wonderful impersonation of *Santuzza* by Madame Calvé, in whom the *habitués* of Covent Garden were not slow to recognise the most notable acquisition to the ranks of dramatic sopranos since the *début* of Emma Albani in 1872. The *Santuzza* of Mdlle. Musiani, who first introduced the part in England last autumn, was an excellent piece of acting, but did not rise above mediocrity vocally. Madame Calvé, though more notable for her dramatic than her vocal endowment, has an organ of considerable power and charm, which she uses with consummate art and enviable ease, while her enunciation is faultless. Her success was complete, as it deserved to be, for anything more picturesque, more impassioned, or more pathetic has not been witnessed on the boards for many a long year. Madame Calvé was excellently supported by Signor de Lucia in the *rôle* of *Turiddu*. He is an accomplished and spirited actor, and when he forgets his *tremolo* an excellent singer. Of Mdlle. Giulia Ravogli's *Lola* we cannot speak in terms of commendation. Her exceedingly faulty intonation was to be accounted for by indisposition, but her conception of the part is wanting in judgment and refinement. M. Dufriche acted well as *Alfio*, but his *vibrato* seems incurable. Mdlle. Bauermeister was the *Lucia*. The performance of "Philémon et Baucis," which preceded "Cavalleria Rusticana," lacked the perfect *ensemble* attained by the artists from the Opéra Comique who introduced it last autumn. Madame Arnoldson sings with grace and agility, but her voice is smaller than ever. M. Plançon sang superbly as *Jupiter*, and his fine presence was most imposing; but the gallantry and humour of M. Bouvet's delightful impersonation were greatly missed. MM. Castelmary and Montariol were creditable representatives of *Vulcain* and *Philémon* respectively. The Opera was conducted with much ability by M. Jéhin, the *Entr'acte* being encored.

Madame Eames and M. Van Dyck made their *rentrée* on Friday, the 20th ult. Madame Eames, who was in excellent voice, sang charmingly throughout, but her stereotyped gestures and studied simplicity were more noticeable than ever in contrast to the spontaneity and sincerity of the new *Santuzza*. M. Van Dyck, as before, was interesting rather than convincing as *Faust*. His declamation was brilliant and fiery; wherever force was required he was admirable; but as the languorous lover he seemed out of his element. M. Plançon's *Mephistopheles* was a magnificent performance and only at two points—the invocation at the end of the Garden scene and the Serenade—suffered from comparison with M. Edouard de Reszke. Mdlle. Passama as *Siebel*, M. Ceste as *Valentine*, and Mdlle. Bauermeister as *Marthe* were all efficient.

"L'Amico Fritz" was announced for Saturday, the 21st ult., but owing to the sudden indisposition of Madame Calvé, who but recently has recovered from a long and serious illness, was postponed to the following Monday and "Orfeo" substituted, with Mdlle. Giulia Ravogli in the title *rôle*. Her conception of the part remains as poetic and beautiful as ever, and her singing of the elaborate Aria at the close of Act I., her pathetic appeals to the Furies, her wonderfully expressive pantomime in the Elysian Fields, and her delivery of "Che farò" created their usual profound impression. She was adequately supported, from a dramatic point of view, by her sister, Mdlle. Sofia Ravogli, in the part of *Euridice*, and Mdlle. Bauermeister made a sprightly *Amore*. Signor Bevignani conducted with ability and the mounting of the piece, though still erring on the side of garishness, was improved by the toning down of some of the details introduced in last year's production. A novel feature in the entertainment was the *début* of Miss Mabel Love as *première danseuse;* but her performance, though less exasperating than the antics of Mdlle. Palladino, was hardly less unclassical in its conception.

The *première* of "L'Amico Fritz" took place on Monday, the 23rd ult., and, so far as the performance and the temper of the audience were concerned, must be pronounced a complete success. More than that, the music in itself marks in some respects a decided advance on the level of "Cavalleria Rusticana." The remark which the late Signor Lamperti is said to have applied to the score of Mascagni's first opera, "Chè bruta musica," is a good criticism of the obstreperously sentimental character of much of "Cavalleria Rusticana"; but the second act of "L'Amico Fritz" is characterised by a delicacy and refinement which renders such a criticism wholly inapplicable. The most obvious defect in the new opera is the disproportion between the music and the story. Signor Mascagni has clothed the ingenuous idyll of MM. Erckmann-Chatrian in a giant's robe of sound. The piece is described as a Lyric Comedy, but there is little in the music to justify the title. With the exception of the opening scenes of Act II., its essential character is melodramatic, and its fantastic and often affected dissonances, its barbaric cadences and harsh modulations, are entirely out of keeping with the genial simplicity of the libretto.

The interpretation of the opera left little to be desired. Madame Calvé, though her voice showed slight traces of her recent indisposition, sang like a consummate artist and acted with delightful simplicity. Both the duets between her and *Fritz* in Act II. were encored. In the latter Madame Calvé performed a remarkable *tour de force* by ascending in the final cadence to C sharp in *alt*, and sustaining it *pianissimo* with beautiful effect. Altogether her impersonation of the part, though necessarily less striking than that of *Santuzza*, was of the rarest excellence and fully merited the triple recall with which she was greeted both at the end of the second and third Acts. Mdlle. Giulia Ravogli sang the two songs which fall to the lot of *Beppe* with great spirit and bore herself picturesquely in the attire of the gipsy minstrel. Signor de Lucia hardly realized one's conception of *Fritz* as regards the outer man, but sang cleverly and acted with animation. M. Dufriche was dramatically adequate to the demands of the *rôle* of the *Rabbi David*, and the minor parts of *Caterina* and *Fritz's* two boon companions were efficiently filled by Mdlle. Bauermeister and Signori De Vaschetti and Corsi. Signor Bevignani's excellent exertions as conductor were recognised by his being summoned before the curtain along with Sir Augustus Harris at the close of the performance. We may conclude these remarks by mentioning that the *Intermezzo*, written in the gipsy fashion, which precedes the last Act shows Signor Mascagni in his coarsest and most sentimental vein, and was rapturously encored.

ROYAL CHORAL SOCIETY.

The season of the Society so ably presided over by Mr. Barnby was brought to a termination on the 4th ult., at the Royal Albert Hall, with a performance of "Elijah," in which the various contributory elements were of singularly even excellence. No work in the *répertoire* is a greater favourite with the members or (saving, perhaps, "The Messiah") with the general public, so that the one body is as anxious to give as the other is to recognise an interpretation that affords no excuse for cavil. Madame Albani made her first appearance on returning from her American tour, and, notwithstanding the intimation that she was suffering from severe cold, sang with wonted energy and dramatic intention. Madame Belle Cole, as chief contralto soloist, fulfilled expectations, and Mr. Ben Davies again displayed his capacity as an exponent of oratorio. Mr. Watkin Mills repeated his striking impersonation of the *Prophet*, and Miss Jeanie Rankin distinguished herself by a smooth delivery of "Woe unto them." The many delicate details of their task, no less than the passages demanding robust treatment, were dealt with by the choir in a manner that could not but command admiration. They not only entered into the spirit of the impressive and beautiful choruses, but succeeded in making the same clear to every listener. Finer renderings of the "Baal" scene and of "Thanks be to God" are not within our remembrance. The band also did well. The performance was a worthy climax to operations that since last autumn have redounded to the credit of all concerned.

PHILHARMONIC SOCIETY.

The burden of the fifth Concert, on the 11th ult., was chiefly borne by ladies—lionesses, in fact, had the lion's share not only of work but of honour. A new Fantasia for pianoforte and orchestra, composed and played by Miss Dora Bright, served if not to increase at least to sustain the reputation of that clever lady as one of the most promising among women composers; Miss Wietrowetz repeated her extremely fine performance of Mendelssohn's Violin Concerto, the work by which her fame in this country was first established little more than a month ago; and the Sisters Ravogli sang, in their artistic and sympathetic way, excerpts from the works of Rossini, Mozart, and Gluck. It may be mentioned that the Concert included Beethoven's Overture to "Fidelio," that the Symphony was Brahms in F, and that two members of the sterner sex, Mr. Clinton and Mr. F. H. Cowen, were permitted to figure somewhat prominently—the one as performer of the clarinet obbligato in Mozart's "Non piu di fiori," sung by Miss Giulia Ravogli, the other as Conductor. The audience was large and its enthusiasm quite exceptional, even when compared with other gala nights on which the traditional dignity of the Old Philharmonic has been thrown to the winds.

CARDIFF MUSICAL FESTIVAL.

This year, for the first time in her history, Wales will have experience of a Musical Festival on the lines adopted at Leeds and Birmingham. As is only natural, the wealthy town of Cardiff is responsible for this enterprising step, and in September next the first of what its founders trust will be a long and successful series will be held in the Park Hall. It is barely seven months since the Executive Council was appointed, and it is evidence at least of zeal and hard work that the Festival will take place within twelve months from the inception of the design. The difficulties in the way have been of a character peculiar to a town in which sacred music has never proved altogether a popular form of art. Choral societies there have been, but all have "had their day and ceased to be," and the number of oratorios performed for the past ten years has been lamentably small. The undertaking is all the more courageous because there is no such educated public to fall back upon as exist in towns where classical music has obtained a firm hold on the popular mind. Cardiff is, however, both ambitious and wealthy, and the guarantee fund—which has already reached £2,500—shows evidence of public spirit and a widely spread enthusiasm, which, it is to be trusted, will be maintained with particular vigour during the critical Festival week. The Council has done its utmost to attain as high a standard as was possible with the material to hand and the shortness of the time at its disposal, and a glance at the programme will show that if there be a lack of novelty, there is also evidence of a very judicious spirit of selection. The only absolutely new work is the "Saul of Tarsus," an Oratorio by a Cardiff composer, Dr. Joseph Parry, known in musical circles mainly for his "Nebuchadnezzar"; but although most of the other works are familiar enough to old Festival-goers, they are at least new to the audience which the Council will get from the neighbourhood of Cardiff. Mr. Joseph Barnby has been appointed Conductor, and has already made a visit to the town to meet his coadjutors in the work he has undertaken. Some little clouds which appeared in the otherwise serene sky are by this time quite dissipated. The Council has been severely taken to task by critics, both locally and in the metropolis, on account of the condition they imposed upon Mr. Ben Davies, that he should not sing in a comic opera which was announced to be produced at Cardiff only a month before the Festival week. Ignoble motives have been recklessly assigned for this action of theirs, one of the most freely expressed being that the Council was anxious to "boycott Welsh opera." It is enough to point out, however, that the Council was actuated only by prudential motives, being anxious that, in their hazardous and important undertaking, they should not be handicapped by the appearance of one of their chief vocalists in the same town, for six nights in one week, at popular prices, at so short an interval before their own

Concerts. Mr. Ben Davies had his choice between the Opera and the Festival, and he chose the latter. One action of the Council has met with the approval of Mr. Barnby, and this should be a sufficient guarantee of the good intent of those responsible for it. The vocalists are Madame Nordica, Miss Hilda Wilson, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Watkin Mills, and Mr. Ludwig. It is a noticeable feature of the Cardiff Festival—one new hitherto in such undertakings—that all second parts are taken by principals. Thus the double Quartet in the "Elijah" will be sung by the eight artists mentioned, Mr. Mills will sing *Brander's* song in Berlioz's "Faust," and Mr. Ludwig has consented to take the *Forester's* part in the "Golden Legend." This is a novelty of which the Council feel naturally a little proud. The orchestra has been selected from well-known English instrumentalists, and will be led by Mr. Alfred Burnett, the Council having determined, on patriotic grounds, to engage none but Englishmen. Sir Arthur Sullivan has promised, should circumstances permit, to conduct his "Legend" in person. The following is the programme:—

Tuesday evening, September 20—"God save the Queen" and "Elijah." Wednesday morning (21st)—Overture, "In Memoriam" (Sullivan), "Stabat Mater" (Dvorák), Symphony No. 5 (Beethoven), and "The Revenge" (Stanford). Wednesday evening—"The Golden Legend" (Sullivan), Symphony No. 1 (Schumann), and Overture "Mock Doctor" (Gounod). Thursday morning (22nd)—Overture "Zauberflöte" (Mozart), "Dream of Jubal" (Mackenzie), Overture "Die Meistersinger" (Wagner), Chorus "Blest Pair of Sirens" (Hubert Parry), and "Hymn of Praise" (Mendelssohn). Thursday evening—"Saul of Tarsus" (Joseph Parry). Friday morning (23rd)—"Faust" (Berlioz). Friday evening—"The Messiah." Conductor, Mr. Joseph Barnby.

The chorus, it should be added, is practically a local one, although a few come from Newport and one or two places quite adjacent to Cardiff. It is being trained by three local gentlemen, Dr. Joseph Parry, Mr. T. E. Aylward, and Mr. Walter Scott.

CHAMBER CONCERTS.

IT is not many years since classical concerts were chiefly confined to the winter, but during the present year they bid fair to be numerous until the autumnal recess. In the present notice entertainments which may fairly come under this heading will be mentioned, although their promoters may have described them otherwise. Thus, on Thursday, April 28, Madame Frickenhaus, in St. James's Hall, gave a so-called *Matinée*, a title which may cover a multitude of sins or merits. She was rewarded by a large audience, who listened with evident appreciation to an excellent programme. Madame Frickenhaus commenced with Beethoven's Sonata in E flat, "Les adieux," &c., of which she gave a generally intelligent reading, though an unfortunate slip of memory in the *Finale* showed the danger of playing without the printed notes. Madame Frickenhaus was joined by Mrs. Norman Salmond in Saint-Saëns's effective Variations on a Theme from Beethoven's Sonata in E flat (Op. 31, No. 3), and a movement of Scharwenka, both for two pianofortes; and Mr. Norman Salmond, whose wife appears to be an excellent pianist, contributed several songs. Signor Simonetti's violin solos, all carefully and artistically rendered, included some tastefully written trifles from his own pen.

Not for many years has a new chamber work aroused so much interest as Brahms's Clarinet Quintet, and its performance at Mr. Clinton's third Concert, on the 3rd ult., was followed by a crowded and enthusiastic audience. Without making comparisons, which are odious, it may be said that the principal part was beautifully played by our admirable English clarinetist, and that the others received a large amount of justice. The opening piece in the programme was a pleasing and musicianly Allegro and Andante Varié for wind instruments, by Mr. Charles E. Stephens; and the last was a Sextet in B flat for pianoforte and wind, by Ludwig Thuillé, a melodious, if not very original work. Mr. Oscar Beringer gave an extremely vigorous and well-considered performance of Chopin's Ballade in G minor, Mr. Ludwig contributed some violin solos in masterly style, and Madame Clara Samuell was heard to much advantage in Dr. Mackenzie's charming song "In our Boat," with an excellent violoncello obbligato by Mr. W. H. Squire, who appeared at very short notice in place of Mr. E. Howell.

Those talented and steadily progressive young artists, Mr. Harold Bauer and Miss Edith Bauer, gave an interesting Concert at the Princes' Hall on the 10th ult., a prominent piece in their programme being a Sonata in A minor for pianoforte and violin, dating, apparently, from the seventeenth century, though there is no clue to the composer. The manuscript is in the library of the King of Saxony, and the work proved itself well worthy of rescue from the oblivion into which it had fallen for very many years. Miss Bauer was heard to advantage in Beethoven's Thirty-two Variations in C minor for pianoforte and Mr. Bauer in a showy piece by Vieuxtemps. Miss Winifred Bauer's co-operation was serviceable in Schumann's "Stücke" (Op. 132), and Miss Alice Walker contributed some songs.

Mr. E. H. Thorne, a highly esteemed musician, gave his annual Concert on the 14th ult. and secured a considerable audience, though probably not so large as would have been drawn together at a less busy season of the year. Mr. Thorne was ably assisted in concerted works by his pupils, Miss Beatrice Thorne, whose dawning ability as a pianist we have already recognised, Mr. Arthur Cowen, and Mr. C. Ewart Gravely. The pieces in which these young executants took part were a Pianoforte Duet in E minor, by Onslow (Op. 7), a French composer, whose merits, in consequence of a certain dryness of expression, have never obtained full recognition in this country; Raff's clever Chaconne for two pianofortes (Op. 150); and a Suite for the same combination by Mr. Algernon Ashton, an excellent musician, who should endeavour to cultivate greater simplicity of utterance, as his music is, for the most part, not easy to follow. Mr. Thorne's pianoforte solos, which were rendered with care and artistic conscientiousness, included Beethoven's Sonata in E flat, "Les adieux, l'absence, et le retour" (Op. 81), four characteristic pieces from his own pen, and pieces by Chopin.

The friends of Master Max Hambourg have wisely decided that he shall be a prodigy no longer, and after some farewell Concerts he will retire for a time in order to study under Mr. Paderewski. The first of the Concerts took place at the Steinway Hall on the 17th ult., and the young pianist gave ample evidence that he is progressing on the right road, perhaps his best effort being in Bach's Chromatic Fantasia and Fugue, which he played extremely well. Mr. Max Reichel was heard to much advantage in some violin solos, and songs were contributed by Madame de Swiatlowsky and Miss Nepomny, the latter a soprano vocalist of considerable powers.

The first of three Violin Recitals, given by Mr. Emil Sauret at St. James's Hall on the 19th ult., was virtually a Chamber Concert, as it commenced with Beethoven's Quartet in F (Op. 59, No. 1), of which a remarkably fine performance was given, the remaining players being Messrs. Cathie, Emil Kreuz, and W. E. Whitehouse. Mr. Sauret is a brilliant exemplar of the splendid French school of violin playing, and his execution of Ernst's Allegro Pathétique in F sharp minor (Op. 23), Dvorák's Adagio and Rondo (Op. 53), and a "Souvenir de Moscow," from his own pen, called forth the enthusiastic applause of the audience. Mr. Heinrich Lutter gave a beautiful rendering of Liszt's "Bénédiction de Dieu dans la Solitude," the piece being exactly suited to his remarkably refined style. Mr. Hugo Heinz, a baritone vocalist, was unable to appear, and Miss Evangeline Florence sang two extra songs in addition to Liszt's "Lorelei." If she will subject her fine soprano voice to further training she should eventually secure a high position as a vocalist.

Mr. Ernest Fowles should give his Concerts at a period of the year when attention is not so much distracted by the multiplicity of performances as at present. His programme on Tuesday, the 24th ult., was, as usual, interesting because unconventional, among the pieces being a Suite in canonical form for pianoforte and violin, by Ferdinand Hiller; a masterly Duet in E minor for two pianofortes, by Dr. Hubert Parry; and a Pianoforte Trio in B flat, by Woldemar Bargiel (Op. 37) Details concerning these works cannot now be given, but it is pleasant to record

that the most interesting is certainly that of our compatriot, which is written somewhat in the manner of early eighteenth century suites. Mr. Fowles gave an energetic, if not very finished performance of Beethoven's "Waldstein" Sonata, Mr. Whitehouse rendered Boccherini's Violoncello Sonata in A with refinement, and Miss Emily Shinner, Miss Ethel Sharpe, and Mrs. Helen Trust completed the list of performers.

PIANOFORTE RECITALS.

Prolific as the last two or three years have been in entertainments of this nature, the number of Recitals already given and announced this season is probably unprecedented. The first of which we must take cognizance this month is the performance of Mr. Heinrich Lutter, at St. James's Hall, on Tuesday, April 26. This gentleman appeared with much success at private performances last year, and it was reported that he was a performer of phenomenal calibre, and one of the most gifted of the pupils of the late Franz Liszt. But although many of Liszt's pupils adopt the Ercles vein, it must be remembered that the master himself was chiefly distinguished for the exquisite beauty of his touch, and Mr. Lutter has endeavoured to reproduce it, not without success. His rendering of Beethoven's Andante in F and the Sonata in E minor (Op. 90), as also that of two numbers of the Kreisleriana, lacked distinction, and, indeed, must be pronounced cold and perfunctory; but the beauty of his tone was fully perceptible in reflective pieces by Liszt and Chopin. The audience, however, remained rather cold throughout the Recital.

At the second performance, on the 10th ult., but little further opportunity was afforded of judging Mr. Lutter as a solo pianist, for he confined his efforts in this direction to minor pieces, most of which, it is only fair to add, were played with refinement and charm. But he was most praiseworthy in some concerted works—to wit, Beethoven's rarely-heard Sonata in G for pianoforte and violin (Op. 96) and Schubert's Trio in B flat (Op. 99), the artists who assisted him being M. Sauret and Mr. Whitehouse.

On the following Tuesday another new-comer, Mr. Willibald Richter, gave a Recital at the Princes' Hall, and proved himself the possessor of much ability, marred, however, by exaggerations of style and a tendency at times to pound the instrument as if it were an enemy. There was a great deal of over-accentuation in his rendering of Tausig's derangement of Bach's Organ Toccata and Fugue in D minor, the first movement of Beethoven's Sonata Appassionata, and several numbers of Schumann's Carnaval. In all of these, however, and also in pieces by Liszt and Chopin, Mr. Richter evinced great powers of execution, and the quieter movements were played with much charm. On the whole, therefore, he may be said to have made a favourable impression.

On the following afternoon Miss Fanny Davies gave a Recital in St. James's Hall, and had the valuable co-operation of the young lady violinist, Miss Gabriele Wietrowetz, who had made so marked an effect at Mr. Manns's benefit Concert. To deal with her efforts first, we may say that her rendering of Spohr's Dramatic Concerto was marked by immense breadth in bowing and fulness of tone, particularly in the lower register, though perhaps the first and last movements needed a little more brilliancy of style. Miss Wietrowetz's share in Brahms's beautiful Sonata in G, for pianoforte and violin (Op. 78) was unexceptionable; a more admirable performance of the work by both artists could not be desired. Miss Davies commenced with a piece vaguely described as "Prelude and Fugue in A minor" (Bach), which proved to be the well-known Organ Prelude and Fugue in that key. Surely if these wretched transcriptions must be played they should be properly announced. Having said thus much we have nothing but praise for our gifted English artist's quiet and reflective reading of Beethoven's Sonata in A flat (Op. 110) and her truly delightful interpretation of Schumann's Papillons.

On Monday afternoon, the 9th ult., Master Otto Hegner, who had been absent from London for two or three years, made his re-appearance at St. James's Hall, and attracted a goodly audience. The young artist—for Hegner is something more than a prodigy—has made good use of his time, showing improvement alike in manipulative powers and in intellectual comprehension of the works he was called upon to interpret. Of Mendelssohn's Variations Sérieuses, the composer's most important and most exacting work in this form, he gave a reading which was in all respects admirable; and there was much to deserve commendation in his performance of Beethoven's Sonata Appassionata, the slow movement being played with exquisite taste. The audience insisted upon a final encore, to which Hegner responded by giving a tasteful rendering of Chopin's Berceuse.

At the second Recital, on the 18th ult., the youthful executant gave a highly intelligent reading of five numbers from Schumann's Fantasiestücke (Op. 12), and there were many good points in his interpretation of Weber's beautiful Sonata in A flat, a work which, like its companions, is too seldom heard. Master Hegner's versatility was exemplified by his satisfactory performances of Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1) and a Nocturne and Scherzo of Chopin. Mention should also be made of some pretty Variations in G from his own pen, which certainly indicate his possession of talent for composition. The large audience was evidently delighted with the Recital and two encores were exacted, the additional numbers being Chopin's Waltz in A flat (Op. 42) and Liszt's transcription of the Spinning-wheel Chorus from Wagner's Opera "The Flying Dutchman." Of the third Recital, announced for the 30th ult., we must speak in our next issue.

The puff preliminary was not employed with reference to Mr. Slivinski, who gave his first Recital on the 17th ult., in St. James's Hall, and we have no certain knowledge of his antecedents; but he is a performer of no mean calibre, his execution being specially noteworthy for fulness of tone without noisiness and clear crisp fingering. These good points were noticeable in Chopin's Polonaise in F sharp minor, Schumann's Papillons, and a group of *salon* pieces with which the Recital ended; but, on the other hand, there was a lack of tenderness and poetic feeling in his rendering of Beethoven's so-called Sonata Pastorale in D and Chopin's Nocturne in C minor. The audience was small but appreciative.

Mr. Slivinski's second performance, on the 24th ult., merely served to confirm the initial impression that the manipulative powers of this pianist are at present more remarkable than his artistic feelings. He played Beethoven's Variations in C minor with vigour, and his rendering of Schumann's Etudes Symphoniques was extremely forcible and almost invariably correct, but his touch and general style were most to be admired in Liszt's "Murmures dans la Forêt" and the Tarantella "Venezia e Napoli."

The next new-comer was Mr. Gaston de Merindol, who gave a Recital at the Princes' Hall, on the 20th ult. There was nothing distinctive in the playing of this gentleman, so there is no occasion to linger over his performance. He has excellent technique, which enabled him to render Beethoven's Sonata in E flat (Op. 27, No. 2) and a number of pieces by Chopin, Schumann, Raff, and other composers with correctness, the Berceuse of the Polish composer being perhaps his best effort. More than this need not be said.

Miss Estelle Forbes Thomson, who gave a Recital in the Princes' Hall on the 23rd ult., is an extremely quiet, refined performer, with a delicate touch, which would, perhaps, tell to more advantage in the drawing-room than the concert hall. Her principal efforts were Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1), Beethoven's Sonata in E flat, "Les adieux," &c., and Chopin's Ballade in A flat. All of these have been heard so frequently of late that Miss Thomson would have been wise to have avoided inevitable comparisons.

SIR CHARLES HALLE'S SCHUBERT RECITALS.

To the very large amount of service rendered by Sir Charles Hallé to the cause of musical education in this country, must now be added the current series of Recitals of Schubert's pianoforte compositions, commenced on the 6th ult., in St. James's Hall. For reasons hard to divine, pianists have generally agreed to ignore the Sonatas of this

divinely-gifted master, the work in A minor (Op. 42) and the so-called Fantasia Sonata in G (Op. 78) being alone thought worthy of performance, and that but rarely. There is fashion in this as in aught else, and some day executants will wake up to the fact that Beethoven, Schumann, Chopin, and Liszt are not the only composers of first-class pianoforte music. In the volume of sonatas recently published in Messrs. Breitkopf and Härtel's complete edition of Schubert's works are four which had hitherto remained in manuscript. These are early works, two dating from 1815 and two from 1817, and they are not included in Sir Charles Hallé's programmes. He commenced with the Sonatas in B (Op. 147) and in A minor (Op. 164), both written in 1817. These are extraordinarily rich in fresh, cheerful melody, and if the development of the subject-matter is rather disjointed, and the balance of the various sections of some of the movements not always symmetrical, such defects—from which Schubert never wholly cured himself—may easily be forgiven when the whole is spontaneous and interesting. The programme likewise included the genial Adagio and Rondo in E, also composed in 1817, and the six charming Moments Musicaux, the date of which is uncertain. The third of these was encored, and the entire performance met with warm applause from the audience, which made up in enthusiasm what it lacked in numbers.

At the second Recital, on the following Friday, the Sonatas were those in E flat (Op. 122) and A minor (Op. 143), the former being one of the numerous works penned in 1817, while the latter was probably not composed until 1823, though in the programme the year 1818 was placed against it—with what authority we know not. The Sonata in E flat is perhaps the most mature though certainly not the most inspired of the earlier works, but in the A minor Sonata the riper Schubertian manner is unmistakable in the first and second movements. While the Sonatas were probably new to the majority of those present, few of the listeners could have been strange to the four Impromptus (Op. 90), which within the last few years have been in very wide demand as teaching pieces. The Recitals are calculated to afford a valuable series of lessons in purely classical playing to young students, who ought to crowd St. James's Hall at every performance. Miss Fillunger's refined and intelligent rendering of selections from the multitudinous *Lieder* gives welcome variety, six of these exquisite lyrics having been included in the first and seven in the second programme.

THE OUDIN VOCAL RECITALS.

MR. AND MRS. OUDIN, at Princes' Hall, on the 10th ult., commenced a series of vocal Recitals after the pattern made popular by Mr. and Mrs. Henschel. Mr. Oudin primarily achieved a reputation in this country by his embodiment of the fierce Templar in Sir Arthur Sullivan's *Ivanhoe*, but soon gave evidence that his talents were not restricted to purely dramatic music. His companion, not yet so well known here, possesses a powerful soprano voice fairly under control. The attraction of the opening Recital, however, chiefly consisted in the vocal performances of the male *artiste*, who also acted as accompanist. The selection covered considerable ground, extending from Legrenzi (1625) to Gounod, Massenet, Messager, Chaminade, Saint-Saëns, and other modern composers. Handel was represented by the air from "Julius Cæsar," "Piangero la sorte mia," sung by Mrs. Oudin, who further acquitted herself satisfactorily in "Il est doux" from the "Hérodiade" of Massenet. Among Mr. Oudin's contributions were Grieg's "Ein Schwan" and "Ausfahrt" and Gounod's "Le Vallon," and throughout he justified a high position rapidly gained. The duet singing was instinct with taste and unanimity of expression. So many vocal treasures have long remained neglected that efforts at reproduction by such artistic methods as those employed by Mr. and Mrs. Oudin merit approval.

MR. BONAWITZ'S HISTORICAL RECITAL.

THIS Recital, which took place at Princes' Hall on the 21st ult., illustrated the progress of music for keyboard instruments from 1452 to about the middle of this century. Pieces for organ, by Conrad Paumann (1410-73), Schlick, Palestrina, and another; for harpsichord, by Byrde, Bull, Frescobaldi, Frohberger, Kuhnau, Couperin, Scarlatti, Rameau, J. S. Bach, and Handel; and for pianoforte, by C. P. E. Bach, Haydn, Mozart, Beethoven, Hummel, Field, Weber, Schubert, Mendelssohn, Chopin, Schumann, Thalberg, and Liszt were played by Mr. Bonawitz on an organ lent by Messrs. Karn, and a harpsichord and pianoforte lent by Messrs. Broadwood and Sons. A short epitome of the history of keyboard instruments was delivered by Mr. Edgar F. Jacques, who also commented upon many of the works performed. Much interest was manifested by a critical audience in the efforts of both gentlemen.

REV. E. H. MOBERLY'S ORCHESTRA.

THE Princes' Hall presented a novel and pleasing spectacle on the evening of the 19th ult., the platform being occupied by a string orchestra of seventy players, all except four double basses being young ladies. The fortunate Conductor of this fair body of instrumentalists is the Rev. E. H. Moberly, of Salisbury, and we believe they chiefly hail from that city and Winchester. Much interest was felt by the London public in the first appearance of this charming force, the hall being filled with a well dressed audience, probably the majority of whom were surprised as well as pleased at the excellence of the performances. The young ladies have evidently been trained with extreme care and intelligence, their playing being noteworthy for precision, strict attention to the *nuances*, and general refinement. Their most important effort was the four-movement Suite in canon form of Julius Grimm, an exceedingly clever and effective work by a composer who is little known in this country. It should be said that the canon is chiefly, if not entirely "two in one," with independent accompaniment, which makes this form of composition comparatively easy. The subsequent pieces were transcriptions of Liszt's "Angelus," written for string quartet; Schumann's "Träumerei," and one of Bach's Clavier Fugues; and three movements from Tschaikowsky's Suite for strings in C (Op. 48). Songs were contributed with much success by Mrs. Hutchinson and Mr. Plunket Greene; and Miss Winifred Holiday, the leader of the orchestra, proved herself an able violinist in solos by Schumann and Brahms.

MUSICAL GUILD.

THE young artists forming this Guild have drawn up some highly interesting programmes for their seventh series of Concerts. This began, on the 10th ult., with the first performance of a new Trio in C, for pianoforte, violin, and viola (Op. 21), by Emil Kreuz. The combination of instruments deserves notice, and if it cannot, of course, be called an improvement on the more usual one, the great scarcity of original music for it should make this new Trio welcome, even if its artistic merits were fewer than they are. Mr. Kreuz is one of the most earnest, as he is undoubtedly one of the most gifted of our young musicians, and his Trio bears on every page evidence of high aim and good honest work, while the actual achievements must be pronounced distinctly good. The themes are bold, clear, and well contrasted; their treatment is musicianly, concise, and effective, and there is a manly vigour and an absence of sentimentality about the music which are quite refreshing. Of the four movements we must single out the *Scherzo presto*, which is one of the best specimens of the form invented by Beethoven that we have met with for some considerable time. The work was excellently played by Miss Ethel Sharpe, Mr. Arthur Bent, and the composer. Miss Annie Grimson and Mr. Bent played pianoforte and violin solos respectively, and Mr. Plunket Greene was the wholly admirable vocalist.

At the second Concert, on the 23rd ult., a new String Quartet in G (Op. 44), by Professor Stanford, was performed. It is in many respects a masterly work, but more especially as regards the first *Allegro* and *Largo*, which are movements of great power and elevation. They sometimes recall the manner of Brahms, whose sonority of tone Professor Stanford also rivals. We know few finer things in contemporary Quartet music than this *Largo* with its yearning

themes and poignant harmonies, expressive of acute feeling. The performance, by Messrs. Gompertz, Hopkinson, Kreuz, and Squire, was admirable. Mr. Gompertz gave a surprisingly fine and really masterly rendering of Bach's monumental Chaconne, and a somewhat "scrappy" and rough performance of Brahms's lovely B flat Sextet brought the Concert to a close.

THE KENDAL FESTIVAL.

WESTMORELAND had at one time the reputation of being unmusical; whether that reproach was merited does not now much matter, for, thanks to the efforts of Miss Wakefield and her family, a state of things prevails which might well provoke envy in many an English county. Were all our rural populations as well provided with wholesome musical food as are the good folk who reside within a considerable radius of Kendal, the future excellence of England's music would be assured. Some seven years since Miss Wakefield inaugurated a series of musical competitions for Westmoreland singers and choirs. The good work received the important aid and patronage of the late Mr. W. H. Wakefield, of Sedgwick, and in grateful remembrance of him the gatherings at the Festivals are denominated "The Wakefield Musical Competition." What these gatherings accomplish in the matter of education may be surmised when it is remembered that in the past no less than 2,526 individuals have competed for the various prizes which have been awarded for musical study. At the end of April the annual gathering took place, and there were competitions for solo and sight-singing, pianoforte playing, and for various choirs, some of children's voices only, others for ladies only, and again for mixed male and female voices. The keenest interest was evidenced day by day by an attentive audience gathered in the Town Hall, and as each adjudication was announced by the judge, Mr. William H. Cummings, the result was received with loud marks of approval. The choral singing in many cases presented numerous points of excellence and evidence of diligent study; an admirable feature of the Festival was the massing the best choirs together, to the number of 400 voices, for a final Concert, when Schubert's "Song of Miriam" was performed with orchestral accompaniment, under the able direction of Miss Wakefield, who proved herself on this and all other occasions fully accomplished for the arduous and onerous work she had undertaken. The performance was a fine one and had the aid of Miss Robertson as solo soprano. In a second part of the programme Mr. Plunket Greene contributed several songs with his well-known skill, but the great attraction was the choral singing. Mr. Bird was pianist all through the Festival. Mr. Cummings, in accordance with a custom observed in former years, addressed the audience and the performers on the results of the Festival and the hopes it engendered for the future of music; our space forbids extracts from his speech, but it need only be said that, combined with unstinted praise, he hinted at various points capable of improvement, and concluded by saying that it would be difficult to find in any other part of England more excellent singing than had been heard that night. During the evening the prizes were presented to the successful competitors by Lady Bective, Mrs. Bagot, Miss Cropper, Miss Agnes Wakefield, and Mr. Jacob Wakefield.

BRIXTON CHORAL SOCIETY.

SINCE the great performance of "St. Paul" at the Crystal Palace in 1890, this splendid work has been more and more frequently heard, and it seems likely that it will become as thoroughly popular as the "Elijah." The latest performance in London was that given at Brixton Hall on the 9th ult., by the enterprising Brixton Choral Society, which is doing such excellent work in a district rich in musical possibilities. The crowded state of the hall bore witness to the fact that such enterprise is thoroughly appreciated; while, on the other hand, the scale of completeness on which the Oratorio was presented seemed to warrant the supposition that the Society's finances are in a highly flourishing condition. An excellent quartet of soloists—viz., Miss Clara Samuell, Miss Marie Hooton, Messrs. Edward Branscombe and David Hughes, a capital "full" orchestra, and a choir of some 130 voices were at the disposal of the Conductor, Mr. Douglas Redman, who secured a performance which had some good points. The choir sang generally with spirit, intelligence, and accuracy, but more attention should have been paid to such important matters as accent and phrasing, which left much to be desired. The balance of tone should also in future be bettered, for the tenors are at present extremely weak. Several choruses, notably "Happy and blest are they" and "O be gracious," were taken at a racing pace which robbed them of some of the very qualities which distinguish these two lovely specimens of Mendelssohn's genius.

DULWICH COLLEGE.

A WORK presenting some unusual features was performed for the first time in the Great Hall of Dulwich College on the 17th ult. This was "The compleat Angler; an Idyll in two days, after Isaak Walton." The most striking departure from the ordinary cantata form lies in the recitation, which, indeed, occupies a very considerable portion of the work. The composer, Mr. E. D. Rendall, has selected such passages from old Isaak's book as lead up to the many poems interspersed throughout, and has thus made a connected whole, which, though necessarily devoid of anything of the nature of a "plot," is not without some semblance of a "story." The musical portion consists of the settings of the poems, which latter thus form the *raison d'être* of the "Idyll." The arrangement recalls—as it was, no doubt, suggested by—Dr. Mackenzie's "Dream of Jubal," which beautiful work, as regards the prominence given therein for the first time to recitation, might be called "epoch-making." Except in two instances, where *Piscator* waxes poetical, the recitation in Mr. Rendall's work is unaccompanied; and this is as it should be, for the old gentleman's chatter about fishes and angling, his continual references to "cups of ale" and something good to "eat to supper" are hardly the sort of language that yearns for musical expression. There is, in fact, too much of this, especially if, as on this occasion, the reciter substitutes modern equivalents for the delightfully quaint phrases of the original. Mr. Rendall has endeavoured to impart an old English flavour to his music; but in spite of occasional signs of inexperience, he is more successful when writing with modern freedom. The charming Overture and the really fine opening chorus raise expectations which are only partly realised, for some of the solos, duets, &c., are laboured and unvocal, while one number, in the style of a Bolero, is tawdry. The bright and flowing soprano song "O live with me," the expressive duet (a canon at the fourth above) "When I listen to thy voice," a ballet madrigal, and the majority of the choruses are much better, and often really charming. An orchestral Intermezzo, "Sunrise," is an agreeable piece of scoring, and with the elaborate final chorus the work comes to an imposing and impressive end. Mr. Rendall conducted a capital performance, the chorus singing with great freshness of tone and certainty. The soloists were less satisfactory, except Miss Hoskyns Abrahall, who sang the mezzo-soprano solos excellently. Mr. Brandram was the reciter, and with the exception of the above-mentioned license was most enjoyable.

MUSICAL ASSOCIATION.

AT the Meeting on the 10th ult., Mr. Banister in the chair, Miss Oliveria Prescott read a paper on "Musical Design, a help to Poetic Intention." She claimed a place for key-design in music similar to that occupied by the greater designs in other arts—that artistic breadth and conception was obtained by the due balance and proportion of the great parts, which were filled up and decorated by the lesser. As architecture depended on the proportions of walls, roof, and foundation; painting on the composition of colour and light and shade; literature on the unity of idea and its sub-divisions, so music depended on the balance and relationship of keys, and on an alternation between long courses of one key and passages in one or many other keys. Upon and around this greater design

were built the melodies, harmonies, rhythm, with all its varieties, and other effects. When two arts were used in conjunction, their greater designs, each in their own material, should agree and follow the same course. Joined in this way, music strengthens the effect of poetry upon the emotions, while poetry clears the effect of music on the imagination; neither music nor poetry changed their character when united with the other. The lecturer illustrated this by large references to music by Gluck, Mozart, Weber, Beethoven, Mendelssohn, and Sullivan, in which the literary design was followed out, strengthened, and literally *explained* by the course of the key-form. Miss Prescott pointed out the infinite variety that is possible under this elastic principle of key-form. She also noticed that rhythmic regularity and the treatment of musical ideas were the principles of musical design in old music (the one the popular, the other scholastic), but that they had fallen into the background in the modern classical design, though they still had a share in the interest of the work.

COLLEGE OF ORGANISTS.

DR. A. C. MACKENZIE presided at the Annual Dinner of the College of Organists, on the 9th ult., at the Holborn Restaurant, and in proposing the toast of the evening, "Success to the College," said that the speed and propulsion of musical progress in this country very much depended on the properly directed exertions of organists. They were in closer and more intimate touch with larger sections of the public than almost any other members of their profession, and could exert greater influence for good or evil. The responsibilities of organists were especially great in the provinces, where, away from the great centres, orchestral concerts were still like angels' visits, and where music in the theatres could hardly yet claim to exercise any particular ennobling influence. It was the duty of organists to act as public guides in matters of musical taste, and to influence generally the minds and direct the endeavours of all who had it in their power to do something for the encouragement of their art. To do this successfully the organist must have an extensive knowledge of, and sympathy with, the various schools of music. Such a firmly-established and far-reaching institution as the College of Organists was of inestimable value in promoting the general recognition of their important position in the musical world. There was one matter to which he would be glad to see the College turn its attention—*i.e.*, the want of English organ music of that kind which Dr. Turpin, in a recent article, had happily called "convincing." From somewhere or other a sickly shade was being reflected on our organ music, and he saw no reason why their College should not consider it quite within their province to encourage and bring about a little reformation, if only on the ground of preserving the characteristics of the instrument. Church music in Italy was in a deplorable condition. In a little diary which he kept during the time he lived there he found many such entries as the following: "Cathedral very fine, only stayed five minutes—driven out by the organist;" "Santa Maria . . . magnificent, left soon; could not stand the 'Brindisi,' from 'La Traviata,' on the organ." There never was a time when responsible institutions had a greater need for a clear vision and a perfect understanding of their duties towards the profession and the public, for there never was a time when the professional *corpus* was so afflicted with painful internal derangements. To some these appeared mere passing qualms, to others as calling for strong and expulsive measures. The craze for being examined was not half so widespread as the desire to examine. At present we had no Examination Adulteration Act, and so no authority could be brought to bear effectively upon the abuse of examinations. The present chaotic state could be reduced to one of order only by the action of well trained and experienced teachers and musicians, who, by reason of the consciousness of their own strength, of the superior quality of their work, could afford to disdain "fine feathers," and elect to do their work with free arms, unencumbered by superabundant ornaments.

Later in the evening, in replying to some remarks made by Professor Bridge, who in proposing his health expressed regret that his new Oratorio would not be forthcoming, Dr. Mackenzie said that he would be sorry to be classed among the "unready," as it was true that on a former occasion he had withdrawn a work from the Birmingham Festival; but he had done so in ample time to allow the Committee to request some other composer to furnish a substitute He immediately turned his attention to another and a shorter work, which was duly produced last October. With regard to his work primarily intended for the Gloucester Festival, he had never given any but a purely conditional promise to the Committee. Unfortunately he was, to his great regret, compelled to withdraw from this conditional promise. Although he had finished the work, he clearly foresaw that it would be impossible for him to undertake either its publication or the labour of scoring within the limits of time at his disposal. Of course he was not in a position to estimate the exact amount of high pressure which others could bear without risking artistic failure or a breakdown in health; but he thought that any composer might be allowed to opine that a work written under somewhat unusual pressure and conditions might probably require some slight revision before that moment arrived when it could not be called back. He thought that many persons would consider that his decision was neither an unreasonable nor an inartistic one. The other speakers were Dr. E. H. Turpin, Dr. Pole, Mr. James Higgs, Mr. Hoyte, Mr. T. L. Southgate, Mr. de Manby Sergison, Captain Smith, and the Rev. Flood Jones.

ENGLAND AS A MUSICAL NATION.

MR. W. H. CUMMINGS having this year accepted the office of Victoria Lecturer at Trinity College London, commenced there on the 10th ult. a course of three Lectures, entitled "England as a Musical Nation." The lecturer showed by reference to Saxon and Latin documents that music of a well defined harmonic and melodic character existed in England long before the advent in this country of Christianity, and that this national music became absorbed by the church modes. Evidence existed that Aldhelm, Abbot of Malmesbury in the seventh century, and Thomas, Archbishop of York in the eleventh century, had each adapted English folk-songs for church use. Giraldus Cambrensis specially mentioned that the Britons in the North of England sang in parts and "with sweetness of the B flat"; the latter statement pointing to the common use of our present diatonic scale before the introduction of the so-called Gregorian modes. The early Christian fathers in all countries made use of secular folk-songs for missionary purposes. At Ossory there was a volume called the "Red Book," which dated from 1318 to 1360, and contained a large number of Latin hymns which were adapted to old English folk-songs. In the Vatican there were eighty volumes of Masses written on early popular songs and tunes. There could be little doubt now but that the Rota "Sumer is icumen in," of which the date had been fixed—viz., 1226—was merely an adaptation by John Forneste, the Reading monk, of a well and widely known ancient English folk-song. This alone pointed to the attainment of a high musical development long before the Norman Conquest. Rubinstein, when giving his historical Pianoforte Recitals, had been obliged to seek for the earliest specimens of clavier music in the compositions of William Byrde, born in 1538, at Lincoln, where he afterwards became organist to the Cathedral. An interesting witness of the advanced state of Scottish music at this period was afforded by an account of the banquet at the baptism, on May 30, 1594, of Henry, son of James I., in which occurred the following: "Then began their music of green holly hautboys in five parts, and after that followed viols with voices in plaine counterpoint; after which ensued the shrill voices of recorders and flutes; and for the fourth a general consort of all the best instruments. When all the banquet was done there was sung with most dulce voices and sweet harmonies in seven parts the 128th Psalm with fourteen voices." In opera Purcell was a century ahead of his contemporaries. In conclusion, the lecturer thought that he had said quite enough to prove that (apart from our position of to-day) our music in the earliest times of the Christian era, our

Come, weary Pilgrims, come.

COMMUNION HYMN.

Words by HENRY KNIGHT. Composed by FERRIS TOZER.

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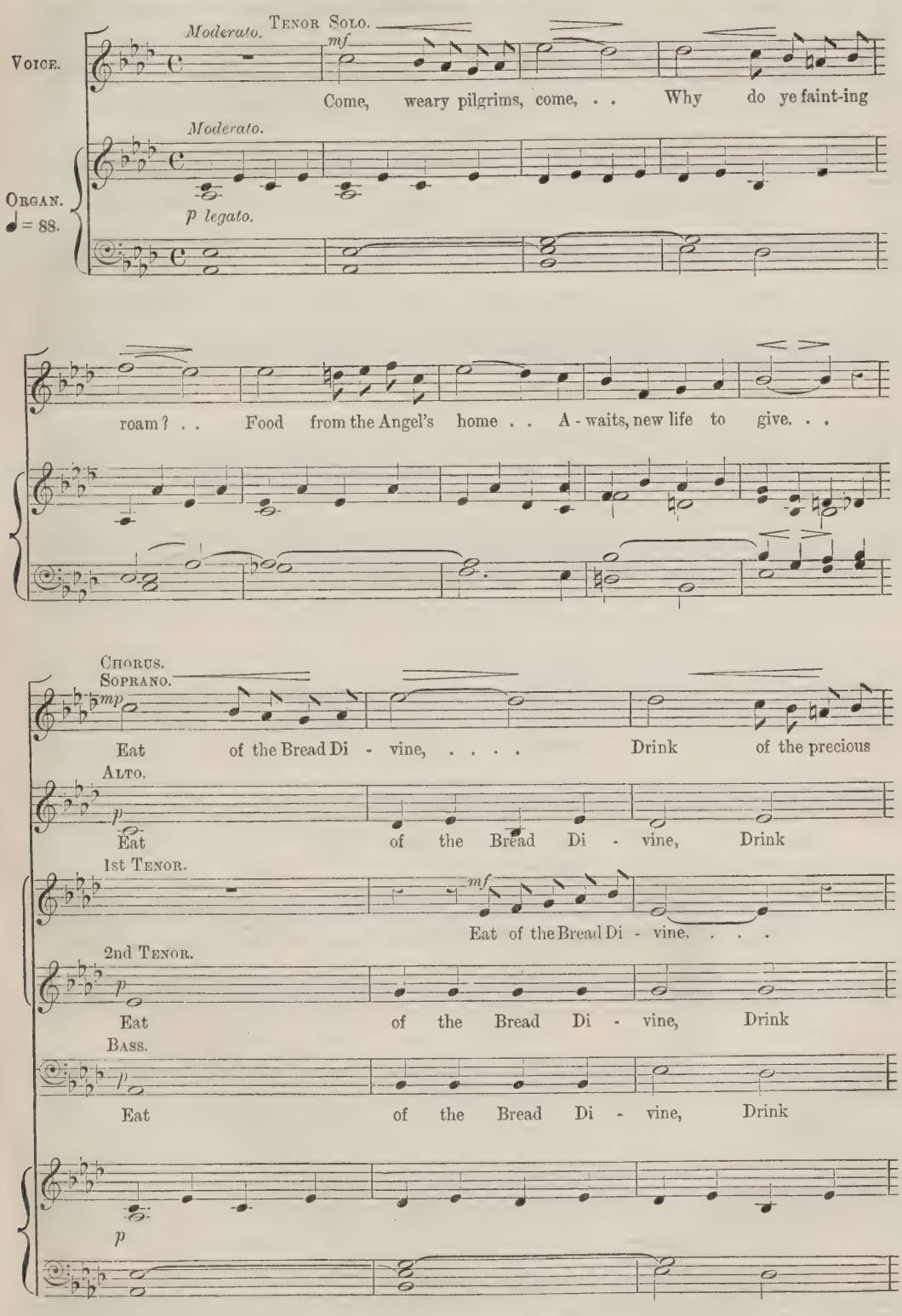

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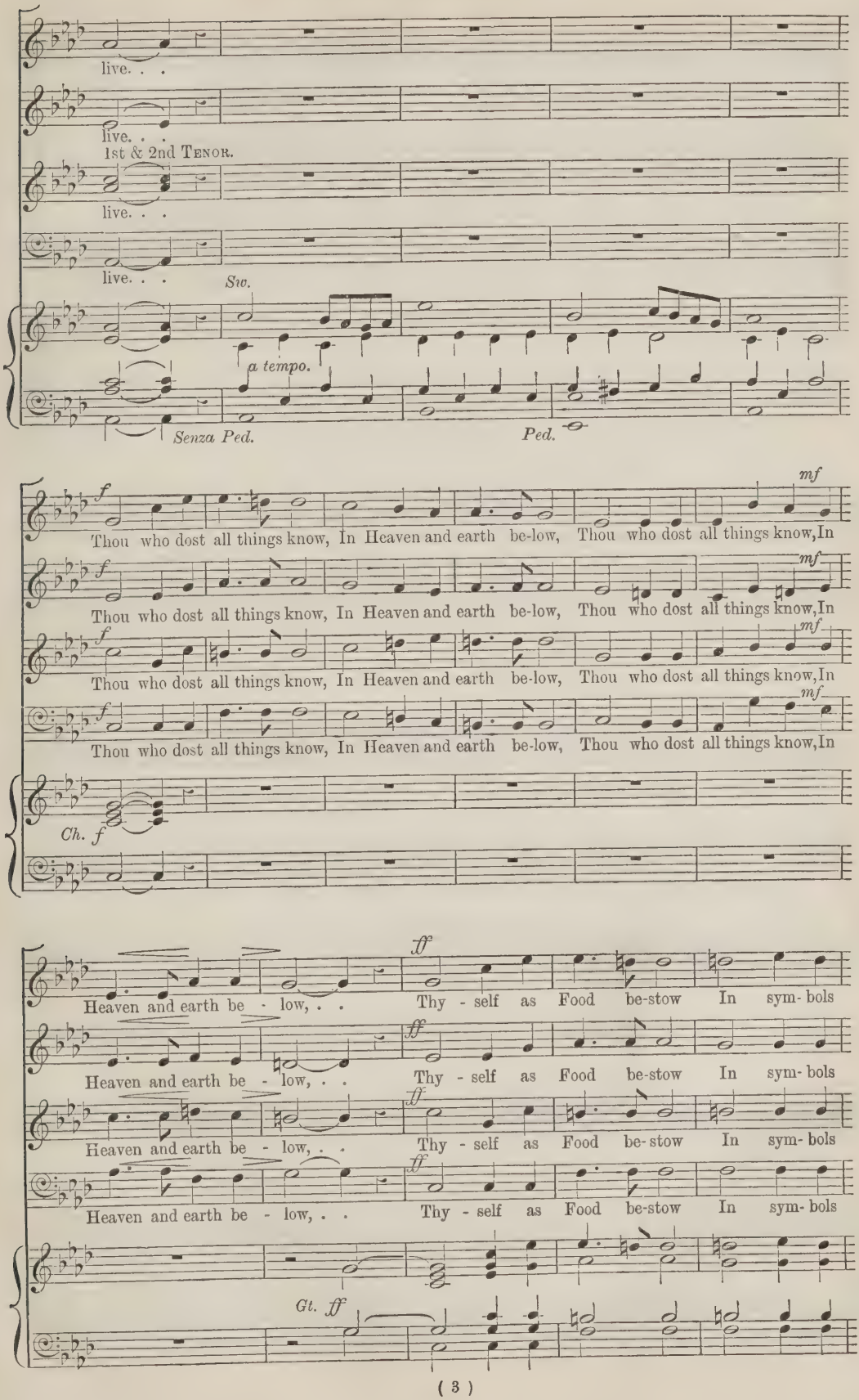
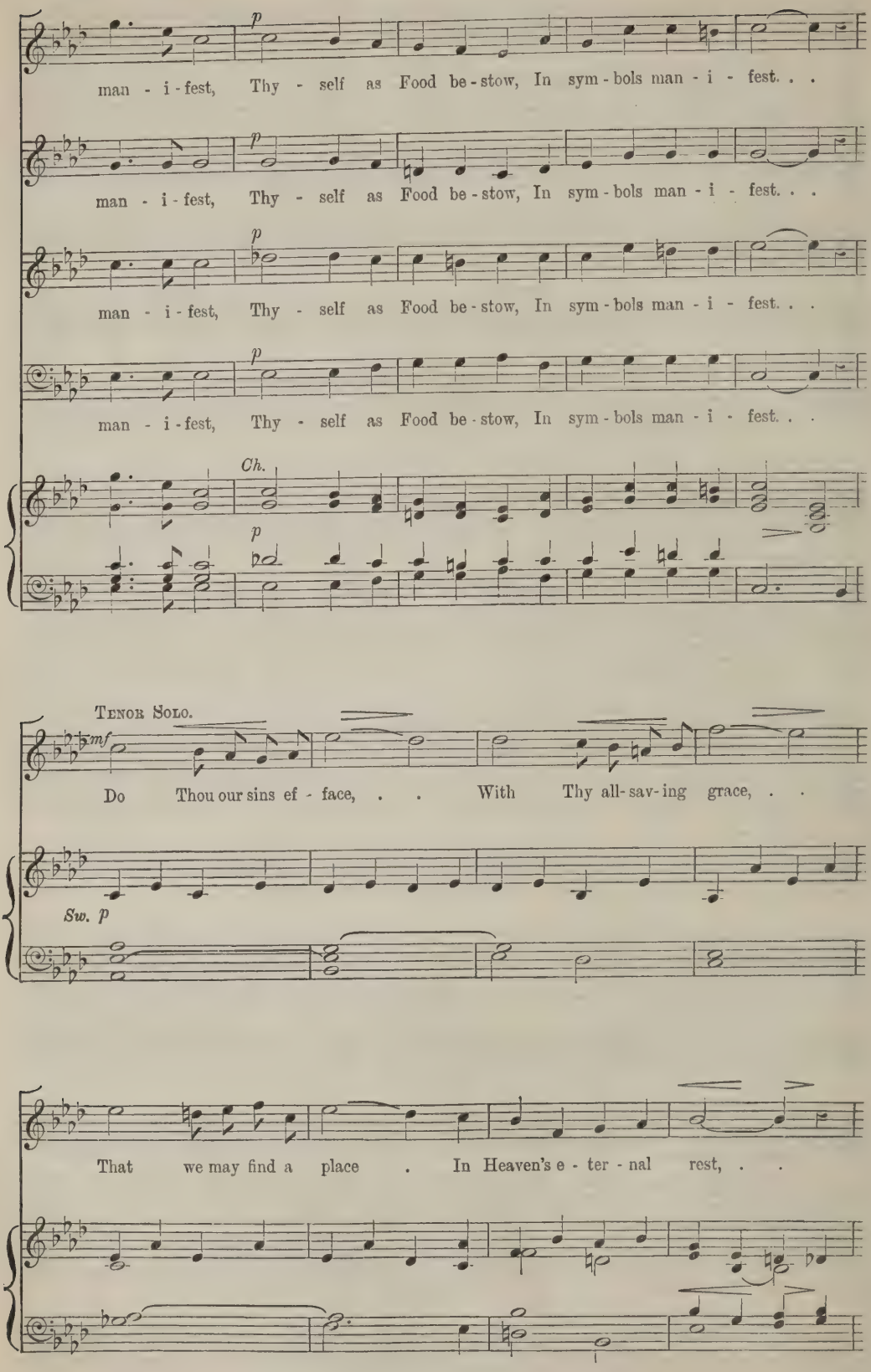
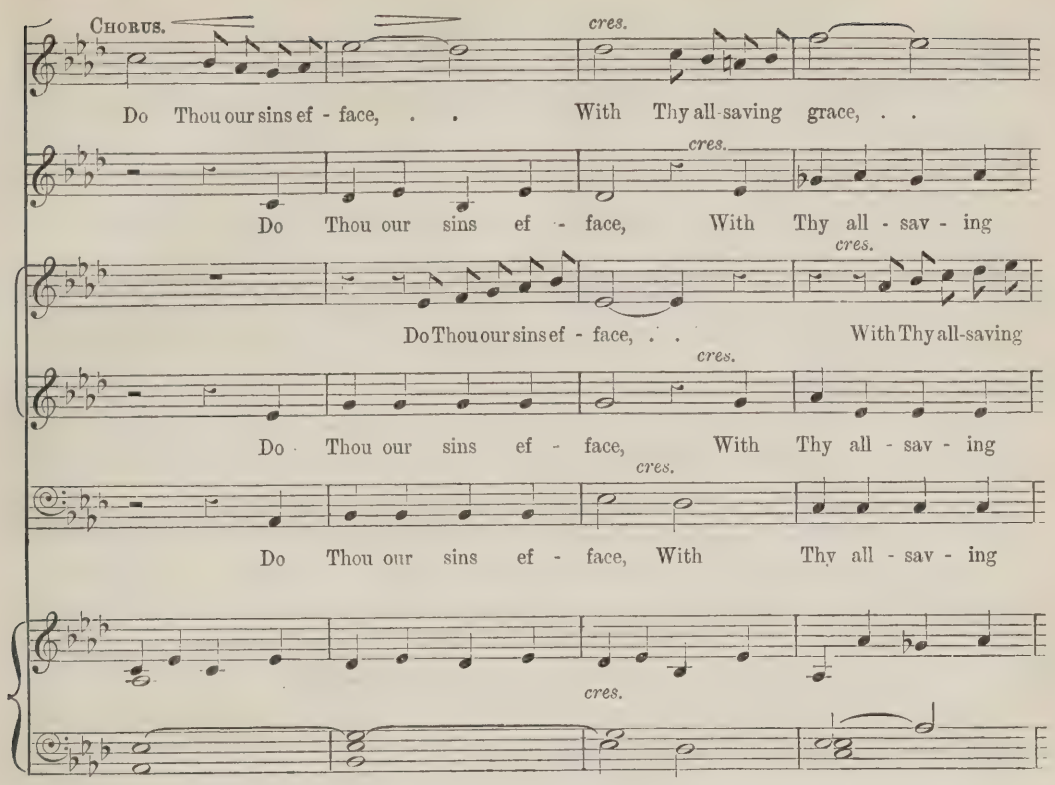
Wine, . . Know ye this Feast is Mine, O come then, come then all and
of the pre - cious Wine, Know ye this Feast is Mine, O come then all and
Drink of the pre-cious Wine, Know ye this Feast, this Feast is Mine, O
of the pre - cious Wine, Know ye this Feast is Mine, O come then all and
of the pre - cious Wine, Know ye this Feast is Mine, O come then all and

rall.
live, Come . . then, come then all and
rall.
live, O come then, come then all and
cres.
rall.
come then, come then all and live, . . O come then, O come then all and
rall.
live, O come then all and
rall.
live, Come then, come then all and
rall.

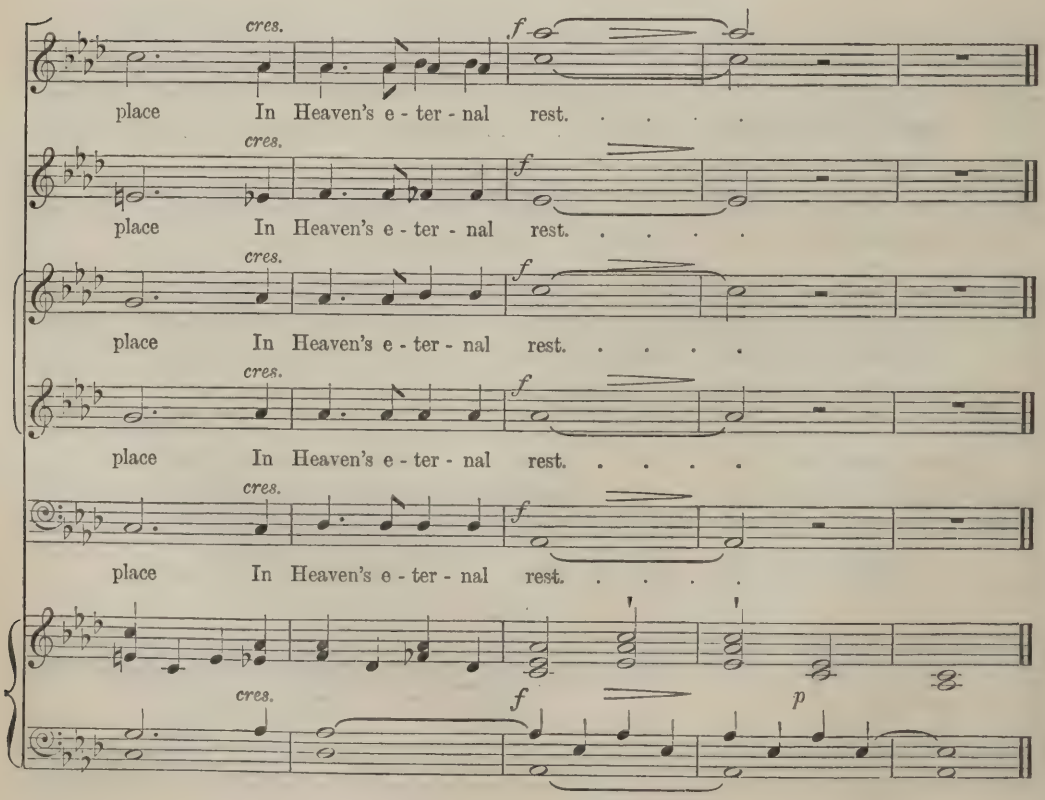

live. . .
live. . .
1st & 2nd Tenor.
live. . .
live. . .
Sw.
a tempo.
Senza Ped.
Ped.
f
mf
Thou who dost all things know, In Heaven and earth be-low, Thou who dost all things know, In
Ch. f
ff
Heaven and earth be - low, . . Thy - self as Food be-stow In sym- bols
Gt. ff


p
man - i - fest, Thy - self as Food be - stow, In sym - bols man - i - fest. . .
p
man - i - fest, Thy - self as Food be - stow, In sym - bols man - i - fest. . .
p
man - i - fest, Thy - self as Food be - stow, In sym - bols man - i - fest. . .
p
man - i - fest, Thy - self as Food be - stow, In sym - bols man - i - fest. . .
Ch.
p
Tenor Solo.
mf
Do Thou our sins ef - face, . . With Thy all-sav-ing grace, . .
Sw. p
That we may find a place . In Heaven's e - ter - nal rest, . .


Chorus.
cres.
Do Thou our sins ef - face, . . With Thy all-saving grace, . .
Do Thou our sins ef - face, With Thy all - sav - ing
Do Thou our sins ef - face, . . With Thy all-saving
Do Thou our sins ef - face, With Thy all - sav - ing
Do Thou our sins ef - face, With Thy all - sav - ing

That we may find a place . . . In Heaven's e - ter - nal rest, . . in Heaven's e -
grace, may find a place . . In Heaven's e - ter - nal rest, In
grace, That we may find a place In Heaven's e - ter-nal rest, In
grace, That we may find a place In Heaven's e - ter-nal rest, In
grace, That we may find a place In Heaven's e - ter-nal rest, In

- ter - nal rest, in Heaven's e - ter - nal rest, . . That we may find a
Heaven's e - ter-nal rest, in Heaven's e - ter - nal rest, . . That we may find a
Heaven's e - ter-nal rest, in Heaven's e - ter - nal rest, . . That we may find a
Heaven's e - ter-nal rest, in Heaven's e - ter - nal rest, . . That we may find a
Heaven's e - ter-nal rest, in Heaven's e - ter - nal rest, . . That we may find a


place In Heaven's e - ter - nal rest. . . . .
place In Heaven's e - ter - nal rest. . . . .
place In Heaven's e - ter - nal rest. . . . .
place In Heaven's e - ter - nal rest. . . . .
place In Heaven's e - ter - nal rest. . . . .

greater state of advance during many succeeding centuries, and the cultivation of the art by our forefathers, fully entitled us to style ourselves a "musical nation." The illustrations, which included the "Rota" and English Madrigals, were beautifully sung by students from the "Normal College for the Blind."

J. S. BACH'S CHAMBER MUSIC.

MR. DANNREUTHER delivered a series of Lectures during last month, at the Royal Institution, on the Chamber Music of Sebastian Bach. At the first Lecture Mr. Dannreuther treated of the "Suites" and "Partitas," which, the lecturer said, were collections made by the composer of his most esteemed writings in these forms. The so-called French Suites were six in number, each consisting of six small dance movements, several of which were found in a little MS. clavecin book belonging to Anna Magdalena, Bach's second wife. They dated about 1722-23, and were the earliest and lightest of the Suites. Another set of six, commonly known as the English Suites, were much more solid and weighty in style, and were collected about 1726-27. The origin of their title would appear to have been caused by Bach's admiration for the writings of Charles Dieupart, a musician who settled in this country and from whose Gigue in A Bach had almost wholly developed the Prelude of his English Suite in A. This kind of connecting link with England seemed to have suggested to Bach's family the distinguishing title of the later collection of Suites. The Partitas consisted of six highly-wrought and ambitious sets, which appeared to have been prompted by a desire to emulate the "Clavierübung" of Kuhnau, Bach's predecessor at Leipzig. They were the first published works of Bach, and were issued from 1726 to 1731. Their title was apparently in imitation of those of Kuhnau, on whose plan they were partially designed. There was an important difference to be observed between the Suites and Partitas. The Suites consisted of a series of short movements founded on popular song and dance forms, while the Partitas, although partially founded on the dance form, inclined more to abstract music *per se*. The Partita was greatly indebted to Frescobaldi and his pupil Froberger, who endeavoured to develop one dance measure from another by means of rhythmical changes. A peculiarity in both Suites and Partitas was all the movements being written in the same key. This was the more remarkable, as composers of this period when writing sonatas or overtures freely availed themselves of the advantages derivable from adopting different keys for consecutive movements. The origin of the former custom was to be found, the lecturer believed, in the important part the lute played in early chamber music. This instrument, in addition to the strings which were stopped in the ordinary manner, had several open strings which had to be retuned whenever the key was changed. To do this was troublesome, and hence lute players were in the habit of leaving blank pages in their lute books after each piece in a different key for the insertion of any new piece they might come across in the same key, which pieces they would afterwards play consecutively. Thus a method instituted for convenience ultimately became an established tradition, which lasted even when the harpsichord had, in great measure, supplanted the lute.

At the second Lecture Mr. Dannreuther said Bach had a passion for perfection and there was scarcely a parallel in music to the persistency with which he strove after his ideal. In those days composers learned their craft by direct imitation of their master's works, and Bach, even when he had attained the full development of his powers, would take another man's Fugue subject, and sometimes a considerable portion of the counterpoint, if it were good, and construct a new piece with these materials. He would frequently take a series of pieces and re-write and expand them; afterwards composing an entirely original piece on their model. He did this with several of Vivaldi's works, sixteen of whose Concertos he had transcribed for harpsichord alone, four for harpsichord with pedals or organ, and one for four harpsichords. After which, as a crowning effort, he wrote the "Italian" Concerto in 1735. The Suite and Partita culminated in Bach. Passing to Bach's Sonatas, the lecturer said they were perfect on their own lines. The majority were in four movements of alternately slow and quick *tempo*, but each movement was built on one subject, or, if there were two, they were worked simultaneously, while Beethoven's were constructed on two contrasted subjects. It was this that formed the radical difference between Bach's and Beethoven's Sonatas. In the development of one subject there was less provocation to roam far from the tonic than with two subjects worked in contrast, and extended range of modulation greatly increased emotional power. The illustrations included Vivaldi's Adagio and Presto, from the third Concerto in D minor; Bach's Andante in D minor, from the Italian Concerto; the "Concert nach Italiaenischen gusto"; the Sonata in D, for viola da gamba and cembalo (1720-23), and the Sonata in B minor for cembalo and violin, the executants being Mr. Dannreuther, Mr. A. Gibson, and Mr. Charles Ould.

The third Lecture was devoted to Bach's Fugal writing. After referring to the celebrated "48"—the final touches to the first set of which were put about 1722 and the second about 1740-44—the lecturer said that Bach had taken infinite pains with this work, and that the variants alone would fill a volume. Hauptmann used to say that Bach was supreme in this branch of musical art because he aimed at writing music, while most writers strove to write a Fugue; but the lecturer thought there were other reasons. Bach might be credited with a strong hereditary aptitude for polyphonic speech, whereas other composers had to learn it like a foreign language. Then there was his delight in polyphonic subtleties and writing under severe restrictions, his peculiar musical temper, his contemplative pathos, his sedate severity, his occasional excitability, and his passion for perfection. Never before and never since had there been such an extraordinary combination. A Fugue was contained in the subject as the flower in the bud. Bach's Fugue subjects were remarkable for originality and beauty. The best of them were condensed like an aphorism, so that the working-out followed like a detailed explanation. The leading peculiarity of Bach's style was derived from his special principle in polyphony, which consisted in the main steps of the harmonic progress being set forth and emphasised, whilst at the same time each part pursued its own course regardless of any discord that might arise from the simultaneous occurrence of passing notes or the proximity of contradictory accidentals. The harmony thus appeared as the sum of the independent parts, whereas in reality a progression of chords formed the substratum and was as intelligible as the melodies from which it was supposed to spring. This change, from harmony as the casual result of melodies heard simultaneously to a strong and clearly defined harmonic framework consisting of a logical sequence or order of chords, represented the progress of music for two centuries, from Palestrina to Bach.

In addition to the artists mentioned above, Mr. Dannreuther had the valuable assistance of Messrs. Vivian, Hopkinson, Wall, and Kreuz, in the concerted music played during the Lectures.

OBITUARY.

WE have to record the death, on the 6th ult., at Paris, of ERNEST GUIRAUD, one of the most distinguished of modern French composers. The deceased artist was born in 1837, at New Orleans, receiving his first musical instruction from his father, who—as he himself did afterwards—had achieved the much-coveted distinction of the Grand Prix de Rome, at Paris. His first operatic work, "Le Roi David," was produced at New Orleans when its composer was only fifteen. After having distinguished himself in the manner indicated at the Paris Conservatoire (where he was a pupil, in composition, of Halévy), he produced, with more or less success, a number of lyrical stage works, among which may be instanced "Sylvie," a ballet, brought out in 1864 at the Opéra Comique; "Gretna Green," also a ballet, in one act, performed in 1873 at the Grand Opéra; "Piccolino," a three-act opera, first

produced at the Opéra Comique in 1876, and by Carl Rosa, at Her Majesty's Theatre, London, in 1879. He is also the composer of some very able and successful orchestral suites, and other instrumental compositions, including a Caprice for violin and orchestra, dedicated to Sarasate. M. Guiraud, who is the author of an excellent "Traité d'Orchestration," succeeded Victor Massé in 1881 in the professorship of composition at the Paris Conservatoire, and was elected last year a member of the Académie des Beaux Arts, in the room of Léo Délibes. An unfinished opera from his pen, entitled "Brunehilde," the libretto by M. Louis Gallet, is to be completed by M. Camille Saint-Saëns.

The death is announced at Paris, on the 13th ult., after many years of bodily suffering, of FERDINAND POISE, the gifted composer of charming light operas. He was born at Nîmes in 1828, and studied at the Paris Conservatoire under Adolphe Adam, upon whose easy and graceful style he to a great extent modelled his own. His principal operatic successes were the early operettas "Bonsoir Voisin," brought out in 1853, and "Les Charmeurs," first produced in 1855, followed, amongst others, by "Les Absents" (1864), "Corricolo" (1868), "La surprise d'Amour" and "L'Amour Medecin," founded upon Merivaux and Molière's comedies (1878 and 1880), and last, not least, "Joli Gilles," first performed in 1884. An entirely completed opera, "Carmosine," left by the deceased musician, and said to represent a new phase in his artistic development, is to be brought out at the Paris Opéra Comique.

JULES DUPRATO, a talented albeit not very successful composer of comic operas, notably of "M'sieu Landry," "Le Chanteur florentin," "La Fiancée de Corinthe," and who also wrote the recitatives to Balfe's "Bohemian Girl" for the French performances of that popular work, died at Paris on the 20th ult., aged sixty-four. M. Duprato, who had obtained the Grand Prix de Rome in 1884, has held a Professorship of Harmony at the Conservatoire since 1866.

The death is announced, on the 2nd ult., at Leipzig, of WILHELM RUST, the successor in 1879 of F. E. Richter in the Cantorate of St. Thomas's School, Leipzig, an excellent organist and composer of church music, and the highly meritorious editor of a number of works by Johann Sebastian Bach, in the edition issued by the Leipzig Bach Society. The descendant of a family more or less distinguished in music for some generations past, Wilhelm Rust was born at Dessau on August 15th, 1822.

We have also to record the following deaths:—

On April 22, at Berlin, Professor GUSTAV JANKE, second musical director of the Berlin Dom-Chor, in his fifty-fourth year.

On April 29, at Schöppenstedt (Brunswick), FERDINAND HAASE, celebrated violin maker of Anhalt, aged seventy-eight.

On the 1st ult., at Como, FRANCESCO LAMPERTI, the celebrated Milanese professor of singing, among whose pupils were Mesdames Artot, Cruvelli, and Albani; author of several works on the art of *bel canto*, aged seventy-nine.

On the 2nd ult., at Monte Carlo, TOM HOHLER, a favourite London operatic tenor, under Mr. Mapleson's management of Italian Opera some twenty years ago. Mr. Hohler retired from the lyrical stage upon his marriage, in 1880, with the Dowager Duchess of Newcastle.

On the 5th ult., at Prague, JOHANN NEPOMUK SKRAUP, musical director of the Cathedral, formerly director of the German Opera of Prague, successful composer of operas and of church music, aged eighty-one.

On the 6th ult., at Vienna, DR. GERHARD VON BREUNING, son of Beethoven's friend Stephan von Breuning, and author of some Beethoven reminiscences, aged seventy-eight.

On the 8th ult, at Leipzig, MORITZ HANISCH, composer of songs, and highly esteemed vocal teacher, aged sixty-five.

On the 12th ult., at Hamburg, FRANZ GREVE, excellent baritone singer, member of the Stadt-Theater, aged forty-seven.

On the 11th ult., HENRY WHITEHOUSE, at the age of sixty-nine. Mr. Whitehouse was a Gentleman of the Chapels Royal and a member of Westminster Abbey Choir for over thirty years, having previously held appointments at Worcester Cathedral, St. George's Chapel, Windsor, and Eton College. Mr. Whitehouse was also for many years a highly esteemed member of the Choir Benevolent Fund, and for a long time served on the Committee of that Society.

On the 16th ult., at Birmingham, ALFRED W. GILMER, a well-known cornet player and bandmaster, aged fifty-four. He was highly esteemed by all who knew him, and his loss will be greatly felt in local musical circles.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH our season is over music still lingers with us, and several Concerts with points of interest may be noticed. On April 28 the Edgbaston Philharmonic Society gave an Orchestral Concert in the Vestry Hall, when Spohr's Overture in C minor (Op. 12) was performed for the first time in England. Bennett's "Naiads" Overture, Haydn's "Clock" Symphony, and other pieces were heard. Mr. F. C. Hollander played in a brilliant manner a Flute Concerto by Franz Cramer, and Miss Lillie Davis performed with taste Beethoven's Romance in G for violin. The vocalists were Miss Clare Morgan and Mr. G. K. Dixon. Mr. S. S. Stratton conducted.

The Birmingham Amateur Orchestral Society concluded its season with a Concert in the Town Hall on April 30. The programme included Gounod's Symphony in E flat—heard for the first time here; Edward German's "Gipsy" Suite—also a novelty; Grieg's Concert-Overture "In Autumn"; and smaller works by Del Valle de Paz and Michiels. These were exceedingly well given under the direction of Mr. W. A. Langston. A talented young violinist, Mr. W. H. Henley (pupil of Mr. Henry Holmes), played in masterly style Spohr's Dramatic Concerto and the Introduction and Rondo Capriccioso by Saint-Saëns, and songs were tastefully rendered by Miss Alice L. James and Mr. Percy Taunton.

The annual Conversazione of the Musical Guild was held at the Grand Hotel on the 7th ult. A capital programme was provided, and Mr. Randell's Choir, Miss Nellie Hargreave (pianist), and Mr. Henley (violinist) were effective in its interpretation. There was a large attendance of members and friends.

Mr. Horace Sedger's Company introduced "The Mountebanks" at the Theatre Royal on the 2nd ult., and the work drew crowded audiences during the week. Other comic operas have been given at one or other of the theatres, but no details are necessary.

Mr. C. W. Perkins, the City Organist, continues his Recitals at the Town Hall on Saturday afternoons. Recently he has extended the scope of his undertaking by introducing vocalists and solos for other instruments. Mr. F. Ward and Mr. T. M. Abbott have assisted lately; the pieces for violin and organ have attracted attention, and the audiences have been much larger than usual.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Ladies' Night of the Bristol Madrigal Society, on April 28, was particularly enjoyable. The only novelty was a clever and charming composition—"Just to please my bonnie Belle"—of Mr. F. Humphrey Anger, awarded a gold medal and prize of £10 in 1891 by the London Madrigal Society, which was encored. The additional time at the disposal of the Society since January had been made the best of, and a more than usually fine performance of the various pieces was the result, for which the members and Mr. D. W. Rootham, the indefatigable Conductor, deserve great praise.

Messrs. G. F. Blanchard, Harold Bernard, and Percy Lewis, talented young Bristol artists, gave a highly successful Chamber Concert on April 29.

The finest choral Concert of the month was undoubtedly that of the Bristol Choral Society, which took place on the 16th ult. A large assemblage filled Colston Hall on the occasion. Gounod's "Messe Solennelle" and Stanford's "The Revenge" were brought forward and interpreted in

a manner deserving of the highest praise. Miss Maggie Davies, Mr. Ben Davies, and Mr. Montague Worlock were the principal vocalists, and Mr. Riseley conducted.

On the 3rd ult. the North and East Bristol Musical Societies, of which Mr. J. F. Nash is Conductor, jointly gave a performance of Van Bree's "St. Cecilia's Day" in Colston Hall. Save in a few of the most difficult points, the tuneful work went remarkably well, which spoke highly for the assiduity of the members during its preparation. The High Sheriff of Bristol handed the awards to the prize-winners.

A fairly good rendering of Barnett's "Ancient Mariner" was given by the Knowle Choral Society on the 2nd ult., under Mr. C. W. Stears's guidance. Miss Guy, Mrs. McQuade, Mr. C. McGuire, and Mr. W. Purnell were the chief vocalists. Miscellaneous pieces made up the second part of the scheme. Among the most noticeable was a Study of Chopin, admirably played by Mr. Parsons.

The performance of Sterndale Bennett's "Woman of Samaria," in St. George's Church, Brandon Hill, on the 9th ult., was a most creditable achievement; Mrs. Northam, Miss Griffiths, Mr. Lewis, and Mr. W. H. Wickes were the soloists, and Mr. J. V. Cavell conducted.

About twenty choirs, numbering 600 voices, took part in the Bristol Church Choral Union Festival on the 10th ult., in Bristol Cathedral. The service book was one of the best that has ever been presented. The singing of the Psalms to a chant by the Rev. G. W. Torrance, and the third Gregorian tone, fourth ending, was remarkably fine. The Magnificat and Nunc dimittis were Garrett in F; and the Anthem was Dr. G. Martin's "Magnify His Name." Sullivan's Te Deum in D closed the service. Mr. George Riseley presided at the organ and Mr. John Barrett conducted. The Dean was the preacher.

St. John's (Redland) Choral Society brought forward C. H. Lloyd's "Hero and Leander" at its annual Concert on the 12th ult., Miss Marion Harris and Mr. J. F. Nash sustaining the two characters in the work. Its interpretation under Mr. Ernest Hill's direction was most praiseworthy, though scarcely faultless.

The Weston-super-Mare Philharmonic Society gave its second Concert of the season on the 5th ult., in the Victoria Hall, and brought forward Mendelssohn's "First Walpurgis Night" and Barnett's "Ancient Mariner." Both were spiritedly and intelligently sung. The soloists—Miss F. Cromey, Miss Dutton, Mr. D'Arcy Ferrars, and Mr. Montague Worlock—acquitted themselves well. Mr. Edward Cook was a painstaking and inspiriting Conductor.

The Bristol Orpheus Society journeyed to Shepton Mallet on April 22 and to Trowbridge on the 20th ult., and gave a most successful Concert in each of those towns.

The Bristol Society of Instrumentalists, the largest amateur body of the kind in the kingdom, gave its fourth annual Concert in the Colston Hall on the 4th ult., under Mr. Riseley's direction. Cherubini's "Anacreon" Overture, Schubert's "Rosamunde" Overture, and the same composer's Symphony in B minor were the chief works performed. These, together with others, all now first essayed by the Society, were excellently played, the tone of the strings and the intelligence exhibited by the players being noteworthy points. Mr. Theo. Carrington performed the first movement of Beethoven's Violin Concerto, Miss Florence Bethell and Mr. Sutton Shepley contributed songs, and Mr. Riseley conducted.

At Madame Florence Eyre's final Chamber Concert for the season, on the 12th ult., a Sonata in B minor, for violin and pianoforte, by P. N. Miles, a promising amateur author, was brought forward.

MUSIC IN DUBLIN.

(From our own Correspondent.)

Fortune has smiled on the Dublin Musical Society. Notwithstanding the disadvantages under which the new committee of the Society entered on the task of reversing the decree of dissolution, hastily pronounced by its predecessors, earnest and business-like management has resulted in a state of things that promises well for an artistically and financially successful year. The second Concert, consisting of Gounod's "Gallia" and Sullivan's "Golden Legend," was announced for the 24th ult. (too late for notice in present issue), with Madame Nordica, Miss Alice Lambe, Mr. Iver McKay, and Mr. Bantock Pierpoint as principals.

The Ladies' Concert of the Dublin University Choral Society, which winds up its season, took place on the evening of the 13th ult. in the Dining Hall, Trinity College. The works presented were Gade's "Crusaders" and "Spring's Message." These beautiful works were creditably sung by the choir and principals, but suffered from the lack of orchestral accompaniments, which, from prudential reasons, were dispensed with. What man could do to supply this deficiency with a pianoforte was done by Sir Robert Stewart, the Society's Conductor, who delegated his *bâton* for the nonce to Dr. W. H. Gater. Mrs. Adelaide Mullen, Mr. W. S. North, and some lady and gentlemen amateurs took the principal solo parts. The Tercentenary *fêtes* of the University will include the performance by this Society of an Ode by Professors Armstrong and Stewart on July 5, with full orchestra, augmented choir, and Mrs. Hutchinson, Mr. Barton McGuckin, and Mr. Plunket Greene as soloists.

The Dublin Choral Society (Dr. Annie Patterson, Conductor) announced for performance at its third Concert Mendelssohn's "Athalie," with full band and chorus of 150 performers, at the Antient Concert Rooms, on the 20th ult.

The Rathmines Choral Society gave its second Concert on April 26, at the Abercorn Hall, Harcourt Road. Gounod's "By Babylon's Wave," Mendelssohn's "Morning Prayer," and Costa's Cantata "The Dream" made up the programme, Mr. Horan conducting and Mr. G. F. Horan presiding at the organ.

The Donnybrook Choral Union produced Gounod's "Gallia" and Mendelssohn's 42nd Psalm on the 2nd ult., at the Parochial Hall, Donnybrook. Mrs. Adelaide Mullen was the principal vocalist, a small band was led by Mr. Poland, and Mr. Saville conducted.

The St. George's Choral Union gave Haydn's "Spring," at St. George's Parochial Hall, on April 29. The soloists were Miss Myra McGuckin and Mr. Lowther Campbell; Mr. Raymond Revelle conducted and Mr. Fleming led the band.

The Dublin Scottish Glee Choir gave a capital performance at its third Concert at the Sackville Hall on the 7th ult., under the direction of Mr. Baxter.

A series of six classical Pianoforte Recitals has taken the place of the Chamber Music Recitals on Monday afternoons in the Theatre of the Royal Dublin Society. On the 9th ult. a Chopin programme was admirably performed by the gifted executant, Signor Esposito.

Two Pianoforte Recitals by Otto Hegner, at the Antient Concert Rooms, on the 3rd and 5th ult., and Herr Werner's Benefit Concert in the same *locale* on the 12th ult., were well attended. At the last-named Concert an Orchestral Suite by a Dublin composer, Mr. James Culwick, was played by Herr Werner's orchestra and received with considerable favour.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

Mr. Waddel's Choir has a well-established reputation for serious purpose and honest work. On the 13th ult. very excellent and artistic results were obtained from a careful study of Schumann's "Faust." The chorus sang with precision, care, and taste throughout, the "Dies Iræ" and the final chorus being particularly well rendered. Indeed, the only fault to be found was a certain heaviness, even gloominess, in the style of singing, which interfered with the due effect of some of the charmingly delicate writing in the third part. The solos were undertaken by members of the choir, and, as is usually the case, the individual performances fell somewhat short of the *ensemble*. Praise, however, must be given to the gentleman who sang *Faust's* music with great spirit and expression. A small orchestra was of very doubtful assistance to the choir. Mr. J. Millar Craig conducted and Mr. Tom Craig accompanied on the pianoforte.

The performances of the Carl Rosa Opera Company on their visit last month reached an unusually high

level. Indeed, such performances as they gave of the "Prophet" (Mr. Helmondt and Miss Estey) and of "Carmen" (Mdlle. Zélie de Lussan and Messrs. Helmondt and Alec Marsh) have not been seen in Edinburgh for many a long year. "Cavalleria Rusticana" was the great attraction and was largely attended at all the numerous performances. "Don Giovanni" suffered as usual from the complacency arising from that familiarity which breeds contempt of rehearsal. "Aïda" (which, like "The Prophet," has not been heard in Edinburgh for many years) and "Romeo and Juliet" were the other interesting works.

The Dundee Amateur Opera Company deserves great credit for a really good performance of "Norma," given in Her Majesty's Theatre last month. The cast was greatly strengthened by the engagement of professionals (Mr. Durward Lely and others), who undertook the principal solo work. They were well seconded by Miss Proctor and Messrs. Sturrock and Baird, members of the Company.

A good audience assembled in the Queen Street Hall on the 24th ult., to hear the second Concert of the Edinburgh Quartet this their third season. From the first there was evidence of more careful rehearsal and better understanding. The first movement of Beethoven's Op. 18 (No. 1) and the *Adagio* and the spirited *Finale* of Haydn (Op. 64, No. 5) were particularly successful—the last, indeed, won the players an encore. Mr. Gibson's excellent playing lent additional attraction to the performance of Jadassohn's interesting Quintet (Op. 70). Miss Krüger made her first appearance in Edinburgh, and her sympathetic quality of voice was well shown in "Quando a te lieta." She was encored for Hatton's "Enchantress."

MUSIC IN GLASGOW.

(From our own Correspondent.)

Mr. John More Smieton's dramatic Cantata "King Arthur" was the *pièce de resistance* at the annual Concert by the Glasgow Academy Choir, on April 29. A better choice could hardly have been made, inasmuch as the work has been laid out on lines which cannot fail to prove popular amongst the numerous choral societies ever on the alert for novelty. Mr. James Smieton's admirably written libretto has, indeed, afforded opportunity for effective musical treatment, which is not only graceful and melodious, but eminently graphic in its descriptive power; the work, in short, of a craftsman who is steadily making progress amongst contemporary composers. Much care had evidently been bestowed upon the preparation of the Cantata for this occasion; as is customary, many old Academy students gave their valued services, and the tenor and bass sections of the choir were in this way artistically cared for. The musical intelligence exhibited by the boys, was a feature of the evening, and their bright, fresh voices once more lent a special charm to the work assigned them. The incidental solos were well sung by Messrs. H. L. Seligmann and Ross, and a couple of juvenile members of the choir. Mr. John McLaren ably conducted the work, and Mrs. McLaren's services at the pianoforte were simply invaluable. The first part of the programme included Gounod's beautiful part-song "My true love hath my heart," sung in excellent style.

The annual report submitted by the management of the Glasgow Choral and Orchestral Concerts is again a highly satisfactory document, showing that not only had the guarantors' losses been repaid, but that the substantial balance of £708 remains at the credit of the accounts. At the annual meeting of the Glasgow Society of Musicians, held on the 10th ult., the reports also showed a very encouraging state of affairs. The Carl Rosa Opera season closed on the 7th ult., after a fairly successful visit, barring the awkwardness caused by the unfortunate indisposition of one or two members of the company. Mascagni's opera, known in its English dress as "Rustic Chivalry," proved an enormous success and was performed no fewer than five times. The revivals included Verdi's "Aïda" and Meyerbeer's "The Prophet," produced in each case on a wonderful scale of completeness.

MUSIC IN LIVERPOOL.

(From our own Correspondent).

The annual report and balance-sheet of the Philharmonic Society was presented to the proprietors on the 9th ult., and, as is usual on these occasions, mutual congratulations were expressed. Mr. Rutherford, however, drew attention to the expenditure attendant upon conductor and orchestra, and suggested that in place of the latter some eminent vocalists or instrumentalists might be engaged for two or three Concerts. Mr. Von Sobbe, the Chairman, replied that this too had been the feeling of the Committee, and that the matter would have further consideration; and Mr. B. L. Benas remarked that excerpts might be given instead of entire symphonies, adding that people went to Concerts, not to be instructed, but for enjoyment. On the other hand, Mr. H. E. Rensburg very properly protested against such a proposal, and it can hardly be imagined that a Society which has, as the last speaker said, built up a position as one of the first musical institutions in the country, could be allowed to sink to the level of giving simple Ballad Concerts. The turnover of the recent season amounted to no less a sum than £5,662 10s. 6d.

Late in April the West Derby Philharmonic Society gave a selection from Mendelssohn's "St. Paul," under Mr. Cooper. At Rock Ferry the Amateur Opera Society, which, as well as the old-established Musical Society, is now conducted by Mr. J. W. Pemberton, has given two performances of the Gilbert-Sullivan "Ruddigore." At Waterloo the Musical Society performed, on the 9th ult., Bennett's "Woman of Samaria," under the conductorship of Mr. A. E. Workman. At Bootle the position of the excellent Subscription Concerts, directed by the last-named gentleman, is to be seriously considered, the Mayor having warmly taken up the matter of their suggested abandonment. At Warrington Barnett's "Ancient Mariner" closed the season far on in April with a band and chorus of two hundred performers, under Mr. F. H. Crossley. On the last day of the same month the Liverpool Orchestral Society, numbering about eighty-five members, performed Schubert's "Unfinished" Symphony and other music, under Mr. A. E. Rodewald, at the Philharmonic Hall. The prototype of a host of Welsh cantatas which have since been given to lovers of Celtic song, the late John Owen's "Prince of Wales," was revived in Liverpool early last month by the Arfonic Glee Society, under Mr. D. B. Davies, at Granby Hall. A series of annual festivals has been inaugurated in connection with Congregational music in the English Presbyterian Churches of this city, the first meeting in Everton Brow Church being chronicled as a decided success. At Bangor, on the 10th ult., a Church Festival was held, but the chief prize, of ten guineas, only attracted a couple of choirs, the local Choral Union, under Mr. Broome, being victorious. There were other competitions for quartet and solo singing. On the 16th ult. choirs from Eglwysbach, Nibo, Goar, Capul Garmon, Penmachno, Cwm, Dolwydelen, Conway, Llandudno, Colwyn, Colwyn Bay, Moriah, Bethel, Pensarn, and Llanrwst took part in a Welsh Wesleyan Choral Festival held in the last-named ancient town, nearly 800 choristers being present.

The regular monthly meeting of the North-Western Section of the National Society of Professional Musicians took place in Liverpool on the 14th ult., Mr. Rawson, of Manchester, being in the chair. There was a very large attendance and a paper advocating Behnke's system of teaching singing was read by Dr. W. H. Hunt. In the evening, at the Concert-hall of the Music School, Gerard Cobb's Quintet in C and Prout's Quartet in F were excellently played by Miss L. Ross and Messrs. C. Courvoisier, H. Ross, J. Ross, and Ter Poorten. An earnest effort is being made to extend the ramifications of this important organisation to Wales, and the doings of their near neighbours cannot fail to be carefully watched and encouraged by the members of the North-Western—the parent—section of the Society.

The recently established Music School has commenced a new term with every augury of success. There are, at present, about sixty students, a considerable increase on the number enrolled last term, and the classes for rudiments, harmony, sight-singing, pianoforte and violin technique and

ensemble playing are all well attended. Ten of the senior and six of the assistant professors are regularly engaged and in attendance at 5, Hardman Street.

The Liverpool Musical Club, organised in 1884 under the ægis and personal superintendence of the late Sir G. A. Macfarren, has been reconstituted on its original basis as a purely professional institution. A meeting was held on the 7th ult. at the Adelphi Hotel, where Mr. H. R. Eyers presided over the inaugural meeting eight years ago, and the restored position having been approved of, a large number of new members were enrolled. The club in question was the first organisation to petition Parliament against the adoption of the musical clauses of the Teachers' Registration Bills, brought forward and rejected last session.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE healthiness of the faculty of music in the Victoria University was shown at the Installation, on the 25th ult., of Earl Spencer, K.G., as the new Chancellor. Being the first ceremony of the kind here, very considerable excitement was created; and the Town Hall was crowded when the procession of Professors and Lecturers, joined with the Mayor and Corporation of the City, led Lord Spencer to the chair on the high daïs. The Installation Ode was written by Professor W. A. Raleigh, of the Liverpool College, and set to music by Dr. Henry Hiles, of the Owens College, and University Lecturer. The verses are decidedly good and musical, and the well-known critic of the *Manchester Guardian* thus sums up his verdict on the composition: "The concluding Fugue 'Then hail with loud acclaim' left no doubt as to the large and comprehensive spirit in which the setting of the Ode had been entered upon by Dr. Hiles."

The performance, with a choir of seventy, band of thirty-seven, and the large organ, presided over by the City Organist, Mr. J. Kendrick Pyne, was capital. Dr. Hiles's arrangement of the National Anthem concluded the ceremony.

An excellent Chamber Concert was given on the 14th ult. by Miss Enid Jones—well known here—associated with Herren Hess and Carl Fuchs. In Rubinstein's early Sonata for violoncello and pianoforte, in the so-called "Moonlight" Sonata, and in other smaller pieces Miss Jones displayed her keen musical instinct and facile execution.

Mr. Pyne's Saturday Evening Recitals continue to be crowded, and the programmes are admirably diversified.

MUSIC IN NORWICH.

(FROM OUR OWN CORRESPONDENT.)

AFTER an existence of twenty-one years the Norfolk and Norwich Musical Union has ceased to exist. To many who have passed through its ranks and enjoyed the guidance of Dr. Bunnett, the genial Conductor, its dissolution will cause a pang of regret. For several seasons a difficulty has been experienced in making both ends meet; but additional duties that have lately devolved upon Dr. Bunnett have made it imperative for that gentleman to consider what engagement he could most easily relinquish, and as his position in connection with the Musical Union was purely honorary, his decision was but natural. A marked improvement has latterly taken place in the work done by the Society, and with this happy augury for future success it is the more to be regretted that the year of its majority should witness the Society's decease. The concluding Concert took place on the 5th ult., and Sterndale Bennett's pleasing Pastoral "The May Queen" was a fitting work with which to close a useful career. Miss Teresa Blamy, Mrs. Boyton, Mr. Sawford Dye, and Mr. Brockbank were the soloists. In addition to a short selection from Handel's "L'Allegro" and some songs, the second part included a new vocal duet, "Off to the wars," sung by Mr. Dye and Mr. Brockbank, and an original Serenade for strings and wind, both from the prolific pen of the Conductor. The internal working of the Society must have been more than usually harmonious, for not only has the same Conductor officiated for the twenty-one years of its existence, but the onerous part of honorary secretary has been filled for the same period by one gentleman, Mr. S. N. Berry.

With the eighty-third Concert, given in Noverre's Room on the 12th ult., the present season of the Philharmonic Society was brought to a close. The programme included a spirited rendering of Kalliwoda's Symphony in F minor (the charming slow movement being much applauded), Weber's "Oberon" and Suppé's "Poet and Peasant" Overtures, Sullivan's "Graceful dance" (Henry VIII.) and the introduction to the third act of "Lohengrin." Under Dr. Hill's careful beat these were all played with care and precision, but a want of light and shade was too frequently apparent. Dr. Hill had composed for the occasion a Benedictus—a vocal quartet with orchestral accompaniment, the soloists being Miss Owen, Mrs. Arthur Watts, Mr. Sawford Dye, and Mr. B. Steward. This composition (part of a larger work) contains some good part-writing, but the accompaniments were so persistently loud that a fair judgment of its merits was impossible.

Several years ago the late Rev. R. Hobson established St George's Club and Home for working girls, which has proved a very useful Institution. As a source of healthy amusement during the winter evenings a class was formed for the practice of part-singing, which has grown to large dimensions under the guidance of Mr. H. F. Howlett. Encouraged by the success attending the venture, that gentleman encouraged some of the girls to study the violin and other instruments. This idea also "took on" and resulted in the formation of an orchestra of no mean dimensions and such proficiency that a few evenings ago they gave a Concert in St. Andrew's Hall which was heartily enjoyed by a large concourse of visitors. In addition to a very creditable performance of several orchestral pieces, violin, violoncello, and flute solos were played by girls whose everyday employment is in factories, shoemaking or similar occupations. The singing-class has also produced some remarkably good voices—notably, Sarah Browne (who also leads the band) and Ellen A. Miller, whose rich voice would be envied by many in a higher station. Considering the ranks from which the members are drawn, the results achieved under Mr. Howlett's instruction are eminently satisfactory.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

BEFORE proceeding to deal with the Concerts of last month reference should be made to two events of local interest which took place near the end of April. The first of these was the performance, for the first time in Sheffield, of Mr. A. R. Gaul's sacred Cantata "The Ten Virgins." The work was taken in hand by the Heeley Harmonic Society, an old established and enterprising suburban association, and performed on April 25. The rendering of the work, under the direction of Mr. W. Chapman, was admirable, and the reception accorded to it so flattering that Mr. Gaul's tuneful Cantata will doubtless be taken up by other societies in the district. On the following evening Benedict's Oratorio "St. Peter" was performed, also for the first time here, by the Upperthorpe Choral Society. The work, which has been too long neglected by the numerous South Yorkshire choirs, was performed under the direction of Mr. J. Beaumont. The fine singing of the chorus was the most successful feature of the Concert, and in the effective number, "Praise the Lord," the choristers further enhanced an already enviable reputation. The soloists were more than satisfactory, and many numbers were encored.

The Amateur Musical Society gave their fifty-seventh Concert in the Albert Hall on the 17th ult., when Smart's Dramatic Cantata, "The Bride of Dunkerron," and Spohr's "God, Thou art great," were performed before a crowded audience. In the Cantata, the splendid singing of the chorus calls for especial praise. The basses, as is frequently the case, won the chief honours; the sopranos, however, running them close, while throughout the work all the choristers sang with spirit and accuracy. The chorus for female voices, "Hail to thee," was especially well done. The soloists selected, in accordance with precedent, from the ranks of the Society sang excellently,

and the band was admirable. Spohr's short work was capitally rendered. Mr. Schollhammer conducted.

On the 3rd ult. Dr. Hubert Parry visited the town to conduct his symphonic Suite, at the invitation of the committee of the Amateur Instrumental Society. Dr. Parry's Suite had been carefully rehearsed, and its manifold difficulties were surmounted in a most creditable manner. The charming Idyll was, perhaps, the best liked of the four movements, but it was in the concluding Rhapsody that the efforts of the band were most successful. The strings were exceedingly good, the attack being crisp and the tone full and well balanced, while the wood-wind and brass, so often the weak points in an amateur orchestra, were almost faultless. The composer was enthusiastically applauded at the conclusion of the performance. The programme also included Mendelssohn's "Ruy Blas" Overture, a selection from "Norma," and other pieces.

On the same evening a Concert in aid of the Railway Servants' Orphanage was given in the Albert Hall. The principal attraction was the string band of the Royal Artillery, directed by Cavaliere Zavertal. Miss Maggie Davies and Mr. Norman Salmond were the vocalists, and Mr. E. P. Reynolds, solo pianist.

An excellent performance of Reinecke's Cantata for ladies' voices, entitled "Rosebud," was given at the High School for Girls on the 20th ult.

Mr. E. H. Lemare having accepted the post of Organist of St. Peter's Church, Belsize Park, Mr. Hanforth, of York, has been appointed to the Parish Church in his place. Mr. Lemare terminated his duties on the 15th ult., and at the conclusion of the evening service he gave a lengthy Organ Recital to a large congregation. Much regret is expressed at his removal from the town.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 9, 1892.

THE occurrence of the semi-centennial anniversary of its organisation gave to the members of the Philharmonic Society fitting occasion to end their season with unusual brilliancy. The event was celebrated by three Festival Concerts at the Metropolitan Opera House. The first was a repetition of the initial programme of the Society, first given on December 7, 1842; it possessed, therefore, a historic interest, and, by contrast with the remaining Concerts, served in a way to illustrate the growth of musical culture, both on the part of the Society and of its audience, these latter being marked by the greater seriousness and dignity of the numbers performed, while additional light has been thrown upon the whole subject in the excellent memorial of the Society prepared by Mr. Henry Edward Krehbiel, and published by Novello, Ewer and Co., which has been eagerly read and favourably noted by the writers and musical critics throughout the country.

Conductor Seidl did not have all the glory, however, for Mr. Damrosch had arranged in commemoration of the Handel Anniversary a series of Handel Festivals of unusual interest and prepared with great care. These took place at the Music Hall. At the first two the delightful Pastoral "Acis and Galatea" was given with full scenery and costume, while such artists as Madame De Verr-Sapio, Fräulein J. Pevny, Mr. Emil Fischer, and Mr. W. H. Rieger, together with a full chorus and orchestra, interpreted the simple yet stately music in a fitting manner. At the third Concert "The Messiah" was performed in a new way—at least to modern ears. The orchestration was that originally written by Handel, for strings and reed wind. The result was eminently satisfactory as the voice parts were brought out with a beauty and distinctness quite unusual.

Mr. Edward Lloyd has stopped in New York on his way to the Cincinnati Festival, to give a series of six ballad Concerts supported by an adequate company of singers. Mr. Lloyd has once more delighted the people of New York by the beauty of his voice and the accuracy of his method.

To revert to another class of music, mention should be made in terms of special praise of the Easter Concert of Mr. Frank G. Dossert, at which was produced for the first time his new "Messe Solennelle" for soli, chorus, orchestra, and organ, under the direction of the composer. This new religious work is characterised by devout feeling, correct "Messe" form, and scholarly writing. Some of the numbers, notably the Gloria in Excelsis and Agnus Dei, are of sterling worth, while the composition as a whole deserves a high place among recent musical productions.

The Concert of the Church Choral Society, under its very competent Conductor, Mr. R. H. Warren, has served to give emphasis to the previously expressed conviction that this gentleman has brought together one of the most intelligent bodies of musicians to be found in this country. Attack, *nuances*, enunciation, alike were nearly faultless. The Mass in C, by Beethoven, was the *pièce de résistance*, and the Concert closed with a fine performance of C. Villiers Stanford's beautiful and impressive "God is our Hope and Strength" (Op. 8).

The Apollo Club of Chicago, under the direction of Theodore Thomas, sang the "Reformation Cantata," by Albert Becker, at its third Concert. This fine composition was well sung and was received with great favour.

In Boston the leading musical event has been the production by the Boston Symphony Society, at the last regular Concert of the regular season, of the music for "Hamlet" by Mr. George Henschel, which was given under the direction of the composer. This fine organisation of musicians, under the direction of Mr Arthur Nikisch, has attained the very first rank in the country, and as they are constantly alive to the desire of the public for meritorious novelties, naturally the work of Mr. Henschel, who, as teacher, artist, composer, and conductor has long been favourably known, presented itself as a desirable climax to a successful season. With an able body of instrumentalists enthusiastic in their work, and guided by the artistic feeling of such a director, the music had adequate interpretation and its success was unmistakable. Mr. and Mrs. Henschel are now engaged as soloists to accompany the Boston Symphony Society in its regular tour, and the success of the former as a singer will direct attention to his "New Vocal Studies" recently published.

Of equal importance was the production of "The Messiah" by the Handel and Haydn Society, as also the "St. Matthew" Passion Music, in which latter Mr. Henschel in the *Christ* parts and Mr. Lloyd as the *Narrator* received special commendation.

The Choral Association of St. Paul, at its third Concert, gave two works "The Damnation of Faust," by Hector Berlioz, and a new work by the local composer, Samuel A. Baldwin, entitled "The Triumph of Love." The principal soloist of the occasion was the well-known baritone from England, Mr. William Ludwig.

MR. GEORGE FOX, an industrious musician, who was for some time an acceptable baritone singer, afterwards made his mark as a composer of children's cantatas and light operas, one of his most successful efforts being a musical version of Ingoldsby's "Jackdaw of Rheims." Hitherto, however, he has not ventured upon anything nearly so ambitious as his five-act "grand" opera "Nydia," produced at the Crystal Palace on the 10th ult. The book is, of course, based upon Bulwer Lytton's romantic story "The Last Days of Pompeii," which has been several times dramatised, though it had not hitherto been used as the groundwork of a lyric drama. Mr. Fox is his own librettist, and it cannot be said that the construction is altogether satisfactory, the action sometimes halting for the sake of music not in itself interesting. The composer seems to have studied various styles, and his numbers remind us in turn of modern French, Italian, and German masters. It must be claimed for him that if he is not original he is never laboured; the music appears to have flowed easily from his pen, and there are many pleasing melodies and not a few clever effects in the score, but more than this cannot be said. Considering that it was of the nature of a "scratch" production, the performance was as satisfactory as could be expected. Mdlle. de Rideau, as the unfortunate blind girl; Madame Valda, as the aristocratic *Ione*; Mr. Durward Lely, as *Glaucus*; Mr. Walter Clifford as the Nazarene, *Olinthus*; and Mr. Henry Pyatt, as the sinister priest *Arbaces*, were generally commendable, and the orchestra, chorus, and mounting were adequate. Mr. Edward Jones conducted the opera with care and judgment.

MR. ERNEST KIVER had, as usual, arranged a very interesting programme for his annual Concert, which was given in Princes' Hall on the 5th ult. It is to be regretted that he had not associated himself with artists of recognised ability and experience, for even a much stronger work than Carl Reinecke's String Quartet in D might have failed to make an impression if rendered in the indifferent manner in which the veteran Leipzig musician's Op. 211 was played on this occasion, "for the first time in England." Fortunately the work is so simple in outline, the themes are so straightforward and their treatment is so clear, that there was no difficulty in arriving at a conclusion as to its value. This we regret we cannot set very high, for there is in the music an utter absence of those qualities which are expected and, indeed, are indispensable in a String Quartet. The themes lack individuality and distinction; there is not one which, as Beethoven would have said, comes from and goes to the heart. Even the working-out portions of the movements are devoid of ingenuity and interest. The *Adagio* is cold and unimpressive to a degree; the *Scherzo* the merest trifle, and not even a particularly pretty trifle. The Concert concluded with Dvorák's rarely-heard Pianoforte Quartet in D (Op. 23), which is chiefly remarkable for the occasional flashes of genius by which, *ut es ungue leonem*, we recognise the future composer of those masterpieces—the G major Symphony and the Requiem. A well written, but unimportant Song-wreath, "By the willows," by Mr. Thomas Wingham, and some pianoforte pieces, played by Mr. Kiver, completed the programme.

THE Enfield Musical Society gave its last Concert of the season on Thursday evening, the 5th ult., at the Bycullah Athenæum. The rendering of Sterndale Bennett's Exhibition Ode, "Uplift a thousand voices," and a miscellaneous selection, including Sullivan's Madrigal "Brightly dawns our wedding day" (encored), reflected the greatest credit on all concerned. A feature in the programme was the Norwegian legend "Bergliot," recited by Miss Lena Ashwell, the incidental music of Edvard Grieg being admirably played upon two pianofortes by Miss L. L. Mossop and Mr. H. Stanley Hawley. "An Evening Song" (Blumenthal) and "A Wandering Minstrel" (Sullivan), the latter being encored, were sung by Mr. Henry Body. Duets for clarinet and pianoforte (*a*) Andantino con moto, (*b*) Allegro molto vivace (Niels Gade, Op. 43) and Fantaisie "Der Freischütz" (J. C. Eschmann, Op. 47) were played with great taste by Messrs. Leonard Beddome and H. Stanley Hawley; and the latter gentleman joined Miss L. L. Mossop in Schumann's pianoforte duet Andante and Variations (Op. 46). Mr. John C. Ward conducted with his usual ability.

THE Westminster Orchestral Society concluded a successful season on Wednesday, the 25th ult., and, as usual, offered an excellent programme. One piece was entirely new—namely, a Nocturne in E flat, by the Society's talented Conductor, Mr. Stewart Macpherson, suggested by familiar lines from the "Merchant of Venice." It is a refined, melodious, and elegant little piece, daintily scored for small orchestra, and it was warmly received. It can scarcely be said that full justice was rendered either to Beethoven's Symphony in D (No. 2) or Rossini's Overture to "Semiramide"; the playing in the former being somewhat rough and in the latter decidedly tame. It needs another Sir Michael Costa to infuse the requisite spirit into the performance of Rossini's music. Miss Fanny Davies played Schumann's Concertstück in G (Op. 92) with beautiful finish, and was encored in Rubinstein's Staccato Study. In place of Mr. David Hughes, who was unable to appear, Mr. W. H. Cummings sang Beethoven's "Adelaida" and Félicien David's "O ma Maîtresse" with the utmost refinement, and songs were also contributed by Miss Mary Stiven.

A BANQUET of the musical graduates of Durham University took place at Anderton's Hotel, Fleet Street, on the 2nd ult. Dr. Armes, Organist of Durham Cathedral, who presided, was supported by Sir John Stainer, Dr. J. F. Bridge, and the Rev. Dr. Thomas Rogers, formerly Precentor of Durham Cathedral. The Bachelors of Music present were Messrs. A. D. Arnott, G. G. Beale, W. R. Kirby, W. H. Liddle, R. D. Metcalfe, A. Physick, Hamilton Robinson, Orlando J. Stimpson, J. C. B. Tirbutt, H. Davan Wetton, and E. Burritt Lane (Vice-Chairman and Hon. Secretary). The toast of the evening, "The University of Durham," was proposed by Sir John Stainer and responded to by Dr. Armes, and the health of the Examiners in the Faculty of Music was proposed by Mr. E. Burritt Lane and responded to by Sir John Stainer. Dr. J. F. Bridge proposed "The Musical Press," specially mentioning the great services rendered to the art of Music by THE MUSICAL TIMES and *Musical News*. It is intended that the banquet shall become an annual institution.

ON the 14th ult. Mr. Arnold Dolmetsch gave the last of his present series of Recitals of Old Music at 20, Fitzroy Street. It is impossible to speak too warmly of the interest and utility of these Recitals, or of the skill displayed by Mr. Dolmetsch and his coadjutors. Nowhere else can the student hear such music as—to name one or two of the more interesting pieces in the last programme—Alfonso Ferrabosco's "Dovehouse Pavan," for five viols and harpsichord; or Thomas Mace's Suite for the lute; or the quaint vocal pieces so artistically rendered by Miss Florence Monk and Mr. Albert Fairbairn. Not Mr. Dolmetsch alone, but all his colleagues seem to have the rare faculty of understanding the quaint beauties of these old instruments and the music of their time; and it is to be hoped that these excellent performances may shortly be given on a more extended and public scale. They deserve the sympathy and support of all.

A MOST creditable performance of "St. Paul" was given by the Catford Choral Society at St. James's Hall, Forest Hill, on April 26. This young Society has shown remarkable improvement since its energetic and able new Conductor, Mr. Alfred Furse, has wielded the *bâton*. Tone and tune, accent, phrasing, and general accuracy have now reached a level of excellence such as is rarely attained by suburban choirs, while the spirit and "go" with which the majority of the choruses were sung proved that Mr. Furse possesses the valuable secret of infusing some of his own enthusiasm into his singers. The solos were in the competent hands of Miss Florence Monk, Mrs. Alfred Furse, Mr. Gordon Fletcher, and Mr. W. H. Coltart. Miss Ethel M. Brissenden and Mr. A. D. Arnott ably played the pianoforte and harmonium accompaniments respectively, and a small but efficient string orchestra added greatly to the effect.

A MOST successful Concert was given by the members of the St. George's Glee Union, in the Pimlico Rooms, on the 6th ult., this being the 279th consecutive monthly Concert of the Society. The chief attraction was Mr. J. Munro Coward's Cantata "The Fishers," which was rendered by artists and chorus alike with excellent taste and precision. Mr. H. M. Higgs too, by his magnificent playing of the difficult accompaniments on the pianoforte, gave invaluable aid towards achieving a thoroughly good performance. It was a matter of regret that through illness the composer could not take his place at the Mustel organ. Miss Gertrude Aylward, Miss Lizzie Jones, Mr. William Fell, and Mr. Frederick Bevan were the soloists. Mr Joseph Monday, the hon. Conductor, is to be congratulated on such a successful occasion.

MR. FREDERIC GRIFFITHS, the young Welshman who, in February last, gave a tentative Flute Recital at the Royal Academy of Music, was emboldened on the 10th ult. to give a similar entertainment at the Steinway Hall. His experiment justified itself, for all that he undertook was carried through in excellent style. He is a really admirable performer on his instrument, being master alike of technique, tone, and expression. His most interesting performance was that of Bach's delightful Suite in E flat minor (No. 2) for flute and pianoforte, in which he was associated with Mr. Septimus Webbe; a graceful Suite by Mr. Edward German, composed for the occasion, was also heard with pleasure. The vocalists were Miss Hannah Jones and Mr. Arthur Oswald, who were, as usual, conspicuously successful.

THE Musical Artists' Society offered some engaging modern compositions at Princes' Hall on the 2nd ult., to an appreciative assemblage. The second part included Mr. Aguilar's string Quartet in A, a thoughtful and compact work, rendered by Messrs. Buziau, Harry Lee, A. Wright, and Albert, who neatly brought out all its more

telling points. Mr. Gerard F. Cobb's effective settings of Bryant's poems, "A Spanish Lullaby" and "A Spanish Lament," were sung with much judgment by Mr. Herbert Thorndike. In Beethoven's Trio in B flat (Op. 97) Miss Lily Taylor, Mr. Buziau, and Mr. Albert were advantageously associated, and Mr. Wesché's Trio in E minor (Op. 19), also for pianoforte, violin, and violoncello, was played by Mr. Wesché and the stringed instrumentalists just mentioned.

THE London County Council Musical Society is among the youngest but not the least efficient of associations formed for the practice of part-songs and glees. Some of the clerks of the Council, emboldened by the favour accorded to their vocal efforts at some charitable entertainments, gave a miscellaneous Concert at St. Martin's Town Hall on the 6th ult., with Mr. Barnes as Conductor. Chorally, their most ambitious essay was Mendelssohn's "Ode to the Sons of Art," in which zeal was united to a fair amount of discretion. The choir can boast of some good voices, and entirely satisfactory results may ensue from assiduous rehearsal. Professional aid was rendered by Mrs. Helen Trust, Miss Eleanor Rees, and Mr. Alfred Izard, the latter of whom played in capital style Mendelssohn's Andante and Rondo Capriccioso.

MISS GUERRA DA FONTOURA, one of the most promising pupils of Mr. J. T. Hutchinson, organised an agreeable Concert at the Hampstead Conservatoire on the 13th ult. Oratorio and operatic excerpts and fugitive songs exhibited the well trained voice of Miss Da Fontoura, whose gifts of expression found ample scope in "Angels ever bright and fair" (rendered with much judgment and feeling), and in Cowen's songs "Thy remembrance" and "Snowflakes." The young artist deserved all the applause she obtained. Other excellent features were Miss Alice Farren's rendering of "Nobil Signor" and Mr. J. T. Hutchinson's refined singing of Gounod's "Le Nom de Marie." Miss Edith Middleton contributed pianoforte solos and Mr. Herbert James gave some excellent recitations.

THE 238th Festival of the Sons of the Clergy was held on the 11th ult., according to custom, in St. Paul's Cathedral, and again the proceedings embraced much that was musically interesting. A choir of 300 voices and a band assembled, under the conductorship of Dr. Martin, with Mr. W. Hodge at the organ. Mr. Henry Gadsby had specially composed for the occasion a setting in F of the Magnificat and Nunc dimittis, happily combining religious sentiment with effectiveness, to which very fair justice was done. A selection from Spohr's "Fall of Babylon," a work too seldom heard, formed the anthem. The service was preceded by Sir Arthur Sullivan's "In Memoriam" Overture, and after the Bishop of St. Asaph had preached a sermon, the "Old Hundredth" and the Hallelujah Chorus from "The Messiah" were sung.

MESSRS. GERALD and Herbert Walenn's annual Concert took place on the 25th ult., at the Athenæum, Camden Road, in the presence of a numerous and appreciative audience. The interesting programme provided on this occasion included Rheinberger's Pianoforte Quartet in E flat (Op. 38), the Fantasia Appassionata for violin by Vieuxtemps, violoncello pieces by Johnson and Popper, pianoforte variations by Thalberg, and songs by Giordani, Gounod, Cusins, Maude V. White, and others. In the interpretation of these numbers the Concert-givers were very ably assisted by Mrs. Frances Ralph (pianoforte), Miss Dorothea Walenn (violin), Mr. Arthur Walenn (viola), and Mrs. Helen Trust, Madame Mudie-Bolingbroke, and Mr. W. Shakespeare (vocalists). Mr. Alfred Izard acted as accompanist.

AN agreeable vocal Recital was given by Miss Marguerite Hall and Miss Evangeline Florence, the latter a new-comer from America, at the Princes' Hall on the 11th ult. Miss Hall's merits as a vocalist are sufficiently well known and it will suffice to state that they were displayed to advantage in various songs by Schubert, Grieg, Schumann, Henschel, and Saint-Saëns. Miss Florence has an excellent soprano voice of such extensive compass that in a song called "The Russian Nightingale," by Alabieff, she touched the A flat in *altissimo*. But if she is wise she will avoid such notes, which are really of no use, and devote herself to careful training for a time, for her vocal powers are as yet not fully developed. Miss Nettie Atkinson, a proficient violinist, and Master Jean Gerardy took part in the Recital.

MR. CARL FUCHS and Mr. H. S. Welsing were responsible for a Recital of violoncello and pianoforte music, which took place at Princes' Hall on the 18th ult. Mr. Fuchs is a violoncellist of considerable attainments, with an expressive style and adequate technique. His principal solo was the *Allegro* from Davidoff's Concerto in A minor. Mr. Welsing is a pianist of the somewhat impetuous order, with a charming touch and wonderful facility in the execution of rapid passages. At present he has scarcely enough restraint for the adequate performance of such a work as the "Waldstein" Sonata. The vocalist was Miss Marie Brema, who sang admirably, her contributions including a graceful setting by Mr. Welsing of Shelley's "Love's Philosophy."

SIGNOR LUIGI DENZA, the song composer, held his annual Concert at Princes' Hall on the evening of the 14th ult., when he was assisted in a lengthy programme by several vocalists and instrumentalists, some of whom have already acquired distinction. Miss Kate Bruckshaw gave a spirited reading of Mendelssohn's Andante and Rondo Capriccioso, and Messrs. René Ortmans and Bisaccia headed the catalogue with the second movement of Grieg's Sonata in F for violin and pianoforte. Madame Denza, Miss Effie Stewart (who gave the air "Héro sur la tour solitaire" from Gounod's "Sapho"), Miss Teresa Blamy, and Signor Franceschetti were among the vocalists, several of whom were accompanied by the Concert-giver.

THE performance of "Fra Diavolo" by the operatic students of the Guildhall School of Music attracted so much attention in March that the committee were induced to give another representation on the afternoon of the 10th ult., this time at the Lyric Theatre. Mr. Hermann Klein again conducted, and the soloists, the chorus, and the band showed such an intimate acquaintance with their respective labours as to evoke the commendation alike of professional and amateur musicians. As before, Miss Jessie Bradford was the *Zerlina*, Miss Annie Fisher the *Lady Allcash*, Mr. Wilfrid Acfield the brigand *Marquis*, Mr. Patrick O'Connor the *Lorenzo*, and Messrs. H. Land and Charles Hinchcliff the two comic desperados.

THE Cecilian Choral Society (Brondesbury) brought its first season to a successful close on April 28, when the third Concert was given at Brondesbury Hall to an appreciative audience. Gade's "Erl-King's Daughter" formed the first part of the programme, the solos being taken by Mrs. Ridler, Miss Leeds, and Mr. A. Johnson, all of whom did ample justice to their parts. The attack and tone of the chorus was good throughout and showed to great advantage in Faning's "Daybreak" and other pieces in the second part of the programme, which was miscellaneous. Mr. P. H. Dignam gave some capital recitations. Dr. J. A. Smith was an excellent accompanist and Mr. F. Leeds conducted.

A CONCERT was given, on the 11th ult., by the members of the British Museum Rifle Association, in their rooms in Chenies Street. Some assistance had been brought from outside, it is true, and the songs contributed by such deservedly popular artists as Miss Eleanor Rees, Madame Emily Squire, and Mr. Dyved Lewys added not a little to the interest of the entertainment; but, these apart, there was a great deal that was pleasurable in the performances of the members themselves, who displayed really considerable promise of future attainment. Two of them call for special mention—Mr. Herbert Gatfield, who gave songs by Adams and Lovett King, and Miss Evelyn Vickers, whose violin solos were very tasteful.

ON Saturday, the 21st ult., the Popular Musical Union gave a capital performance of Handel's Oratorio "Judas Maccabæus" at the People's Palace, Mile End. The magnificent Queen's Hall was crowded by an appreciative and enthusiastic audience, who demanded several encores. The band and chorus, numbering over 200 persons and conducted by Mr. W. Henry Thomas, were especially successful in the difficult choruses "Hear us, O Lord," "Fall'n is the foe," and "We worship God, and God

alone." The soloists were Miss Edna Grey, Miss A. B. Devonshire, Miss Rettican, Mr. Wilbur Gunn, and Mr. J. Claus.

THE North-East London Choral Society held its last Concert of the season at the Morley Hall, Hackney, on the 10th ult., when Cowen's "Corsair" and a Dramatic Ballad, "Ivry," by H. Elliot Button, formed the principal pieces of the programme. The latter, an effective setting of Macaulay's poem for baritone solo and chorus, was performed for the first time, the composer conducting, and was enthusiastically received. The soloists for the evening were Miss Kate Fusselle, Madame Clara West, Mr. Lawrence Fryer, and Mr. Morgan Wilkinson. Mr. W. G. Wood accompanied at the pianoforte, Mr. L. B. Prout at the harmonium, and Mr. John E. West conducted.

THE seventh and last Clapham Philharmonic Concert of the present season was given at the Assembly Rooms on April 28, when the Hann family performed a selection of chamber music, including Haydn's Quartet in G (Op. 76), Raff's Quintet in A minor (Op. 107), and solos by Mr. Sidney Hann (pianoforte), Mr. Lewis Hann (violin), and Mr. William Hann (violoncello). The Clapham Choral Society contributed several madrigals and part-songs. It is to be hoped that the untiring efforts of the Director, Mr. Walter Mackway, to give high-class music at popular prices in the neighbourhood, may next season meet with extended encouragement.

THE second Concert of Madame Winn's Choral Society was given at the West Hampstead Town Hall on the 14th ult., when Mendelssohn's "Athalie" and Beethoven's Choral Fantasia were performed. The soloists were Miss Ethel Winn, Miss Bessie Elliott, and Madame Florence Winn, Mr. Charles Fry reciting the verses, and these artists were joined in the second part by Mr. Lawrence Kellie and Mr. T. E. Gatehouse. The solo pianoforte part in the Fantasia was excellently played by Mr. Clement Locknane, and the choir again showed the results of excellent training by Mr. Henry Baker, who directed the performance.

THE 242nd Monthly Concert of the Grosvenor Choral Society took place at the Grosvenor Hall, Buckingham Palace Road, on Friday, the 20th ult., when Prout's Cantata "Hereward" was performed before a large audience. The soloists were Madame Merton Clarke, Miss Lucy Etheridge, and Messrs. S. S. Millen and Charles Akerman, Miss N. Gibbs, and Mr. A. J. Reynolds. The chief praise of the evening was undoubtedly earned by the choir, and Mr. David Woodhouse, their able Conductor, could well feel satisfied. Mrs. France and Mr. George Winny at the pianoforte displayed their usual skill.

THE fourth annual banquet of the London College of Music was held at the Holborn Restaurant on the 16th ult., Mr. Alfred J. Caldicott in the chair. Various speeches were delivered showing what progress the College work had made during the past year, and music was excellently rendered during the evening by Mr. Henry Bailey, Mr. Leonard Russell, Mr. Percy Palmer, and Mr. Seymour Smith. Before the proceedings closed Mr. Thomas Ward intimated his willingness to give a Scholarship of the value of £25 to be competed for by students of the College.

THE Woodside Park Musical Society gave an excellent performance of Handel's Oratorio "Samson" at the Woodside Hall, North Finchley, on Thursday, April 28. The solos were well rendered by Madame Annie Marriott, Miss Mary Morgan, Mr. Harper Kearton, and Mr. John Bridson. The accompaniments consisted of a professional string quintet, led by Mr. Henry Lewis; pianoforte, Miss Preston; and harmonium, Mr. W. Alcock. Mr. Alfred J. Dye, the Society's Conductor, directed the performance.

THE Brockley Choral and Orchestral Society gave as its closing Concert of the season Stainer's "Daughter of Jairus" and Parts I. and II. of Haydn's "Creation," in the Brockley Presbyterian Church, on the 5th ult. The soloists were Miss Gwendoline Martin, Mr. H. E. Cockell, and Mr. Albert Fairbairn. Mr. W. C. Pellatt conducted. Mr. Meriton Sargeant led the band and Miss Imrie presided at the organ.

A PERFORMANCE of Mendelssohn's Oratorio "Elijah" was given on the afternoon of Sunday, the 15th ult., at St. John the Evangelist's, Waterloo Road, when the solos were undertaken by Miss Gertrude Izard, Miss Alice Long, Mr. Joseph Gostick, and Mr. Frederick Winton. Mr. S. S. Martyn conducted, and Mr. Henry J. B. played gave the accompaniments upon the organ. The choir numbered about eighty voices.

A HIGHLY successful Concert was given by the Regent's Park Choral Society, at Christ Church School Rooms, on Friday, the 6th ult., when Mendelssohn's "Lobgesang" and a miscellaneous selection were performed in a highly satisfactory manner, under the conductorship of Mr. John C. Ward. The solos were undertaken by members of the Society, and the choruses gave evidence of careful training.

THE Committee of the South African and International Exhibition are making extensive preparations for first-class musical performances at the forthcoming Kimberley Exhibition. The Grand Concert Organ, built specially by Messrs. Norman Bros. and Beard, is now ready to ship. This is the largest instrument that has been exported to Cape Colony.

THE choir of the Bow and Bromley Institute, under Mr. W. G. McNaught, gave a performance of the "Golden Legend" on April 25. The principals were Miss Thudichum, Miss Edith Hands, Mr. Philip Newbury, and Mr. W. H. Burgon. The band was led by Mr. Frye Parker, and Mr. Herbert Ellingford was at the organ.

ON the 14th ult. the Aldenham Institute Choral and Orchestral Society gave a performance of Romberg's Cantata "The Lay of the Bell." The soloists were Miss K. Grace Richardson, Mr. H. L. Fulkerson, and Mr. James Blackney. The band and chorus, under their able Conductor, Mr. Selman Dearle, showed excellent training.

THE Merchant Taylors' School Choral Society gave their seventeenth annual Concert on the 10th ult. in the large hall of the school. The first part of the programme included Mackenzie's Cantata "The Bride," which was well performed under the direction of Mr. Edmund Rogers, Conductor of the Society.

A SHORT Oratorio, by Mr. Arundel Orchard, called "Easter Morn," was performed at Bloomsbury Hall on April 28. The work is tuneful, descriptive, and, at times, dramatic. Special mention may be made of the chorus "Angels in heaven"; of *Mary Magdalen's* solo, "Where is my beloved," and of the duet, "Hear not ye."

MENDELSSOHN'S "Elijah" was given by the Kyrle Choir, under the direction of Mr. F. A. W. Docker, on the 10th ult., at St. Peter's Church, Islington. Soloists: Miss Ada Loaring, Miss Rina Robinson, Mr. Herbert Clinch, and Mr. George Tate.

THE series of weekly Organ Recitals now being given in St. Michael's, Cornhill, on Wednesdays, at 1.15, was resumed on the 4th ult., when Mr. Henry Riding (of Chigwell Church) played selections from living composers of the English, German, and French schools.

ON the 24th, 25th, and 26th ult., at a Bazaar held in aid of the Great Northern Central Hospital at the Hampstead Conservatoire, interesting Organ Recitals were given by Messrs. J. E. Borland, Fountain Meen, and Richard A. Northcott.

ON the 26th ult. Sir John Stainer's Cantata "The Daughter of Jairus" was performed at Kensington Chapel. Mr. F. G. Shuttleworth was the Organist and Mr. H. Elliot Button the Conductor.

MR. SYDNEY G. R. COLES gave a Lecture on "Choir Training" before the members and friends of the Church Choir Guild, at 35, Wellington Street, Strand, on the 9th ult.

AT a Convocation held at Oxford, on the 19th ult., Mr. Franklin Peterson, Edinburgh, was presented by the Professor of Music for the degree of Mus. Bac.

REVIEWS.

Octavo Anthems, Nos. 384-393.
[Novello, Ewer and Co.]

IT is difficult to keep pace with the rapid issue of this valued series of anthems, but, at any rate, ten numbers may be briefly dealt with at the present moment. The first is "Father of Life," by Samuel J. Gilbert, described as a marriage hymn for four voices, though it is really an anthem, as the stanzas of the Rev. Flood Jones have received varied treatment, in spite of a hymn-like character being preserved in the rhythmic flow of the music. The close is solemn and impressive. No. 385, "To Thee, O Lord," by S. Coleridge Taylor, is a short but pleasing anthem, smoothly written for the voices, though an organ accompaniment is essential. No. 386, "We beseech Thee, O Lord," by John E. West, is a setting of the collect for the Feast of the Annunciation, in simple four-part harmony, but musicianly and expressive. No. 387, "We shall not hunger," by A. C. Mackenzie, is the charming unaccompanied quartet in the last part of "The Rose of Sharon." In performing the work it is usually omitted, but as a detached piece it should attain wide popularity. No. 388, "Grant, we beseech Thee," by J. Varley Roberts, is a setting for bass solo and chorus of the Collect for the Twenty-first Sunday after Trinity. It may fairly be described as at once tuneful, devotional, and easy. No. 389, "Hear me when I call," by Theodore Distin, is a very simple but pleasing little anthem for men's voices only (alto, two tenors, and bass). The second tenor part, however, is quite within baritone compass. No. 390, "Blessed are they that mourn," by A. Wellesley Batson, is a solemn and deeply expressive anthem, brief and not difficult, but noteworthy for rich modern harmonies. No. 391, "Lord, I have loved," by F. Iliffe, is quiet, but extremely pleasing, with a melodious soprano solo. No. 392, a setting of the Lord's Prayer, by J. Barnby, is, within its limits of four pages, singularly rich in effective points, the close being specially impressive. It is appropriately marked to be sung "with great solemnity," and is, of course, choral throughout. The last that we can notice this month is "Like as the hart" (No. 393), for soprano solo and chorus, by Thomas Adams, a melodious little anthem written in a refined and musicianly style.

L'Enfant Prodigue. Pantomime in three Acts. By Michel Carré fils. Music (for pianoforte solo) by André Wormser. [Metzler and Co.]

So large a measure of success has attended the production in London of "L'Enfant Prodigue" that the critic is spared the necessity of discussing its numerous and varied merits. There can be no question that the composer has been fortunate in his choice of a *collaborateur*. The story is from beginning to end thoroughly interesting; but to express dramatic emotion by means of instrumental music alone, the musician must possess an imaginative power—nay, more, a capacity for characterisation which is rarely to be met with. Such a capacity Mr. Wormser exhibits in a way which does honour to him as a dramatic artist as well as a musician. In the work under notice there is much of the sparkling charm and delicacy of touch which belong peculiarly to the French school. But there is also a pathos, a subtlety, and a depth of sentiment which are seldom to be found in works not of Teutonic origin. Technically speaking, Mr. Wormser is, in his instrumentation, harmonisation, and liberal employment of the *Leitmotif*, Wagnerian. Yet, whilst availing himself of the Bayreuth master's methods, he has by no means discarded the older system in the delineation of emotion; and so deftly has he welded his melodies and representative themes that they form as complete and organic a whole as anyone save the most rabid Wagnerite could desire.

The Philharmonic Society of New York. By Henry Edward Krehbiel. A Memorial, published on the occasion of the fiftieth Anniversary of the founding of the Philharmonic Society, April, 1892. [Novello, Ewer and Co.]

THE title of this interesting little work sufficiently indicates its nature. With regard to its subject we cannot do better than quote Mr. Krehbiel's opening lines: "For half a century the Philharmonic Society of New York has been the most conspicuous, dignified, and stable musical institution in the American metropolis. Its history embraces the whole period in which symphonic music of the highest class has been effectively cultivated by professional musicians in the United States. It is not only the oldest established orchestra in the country, but was also the first organisation capable of performing a classic symphony whose members banded together for that specific purpose. As an influence in the musical development of America it occupies a place by the side of the Handel and Haydn Society of Boston. As the latter inculcated a love for choral music in its members, which, like zealous missioners, they carried into all parts of the country, so the Philharmonic Society has stimulated the organisation of orchestras in the chief cities of the United States, and recruited many of them." The history of such an organisation must necessarily be of interest to musicians. That it has been admirably told all who know anything of Mr. Krehbiel's fitness for such a task will take as a matter of course.

Manual of Musical History. With 129 illustrations of portraits, musical instruments, and fac-similes of rare and curious works. By James E. Matthews. [Grevel and Co.]

THIS is a reprint of the author's "Popular History of Music from St. Ambrose to Mozart," with four additional chapters which bring the record up to the present time. The book makes no claim to original thought on the subject of which it treats, but as a reasonably accurate *resumé* of the enormous array of facts comprised within the period covered it deserves praise. Mr. Matthews writes pleasantly, avoids going too deeply into technical matters, and is commendably wide in his sympathies. The illustrations have been chosen with much judgment, and reproduced with care and skill; but it is a pity that so few examples in music type are given. More serious than this, however, is the omission of all reference to the harmonised music of the twelfth and thirteenth centuries—that of the Paris school which preceded the Flemish of the fourteenth and fifteenth—an omission for which, in the face of Mr. Matthews's frequent references to Coussemaker, it is difficult to account. In this, however, he can certainly not be said to sin alone. The book is well calculated to stimulate interest among those who approach the subject for the first time; a bibliography has been added to each chapter for the help of adventurous spirits who would go farther.

Collection of Trios, Quartets, &c., for Female Voices. Nos. 241-251. [Novello, Ewer and Co.]

MUSIC for ladies' choirs is in constantly increasing demand, and conductors will welcome the present addition to their available repertory. The first six numbers consist of pieces by King Hall, whose graceful pen has long rendered excellent service in the lighter forms of the art. They are all duets, and are equally suitable for single voices or for choral classes. It is difficult to give the preference to any of the series, as all are pleasing; but for musicianly taste and expression perhaps the best are No. 242, "Sweet little Bird"; No. 245, "The Garden of Peace"; and No. 246, "Morning Song." No. 247 is the Earl of Mornington's universally popular "Here, in cool grot," arranged for female voices, concerning which criticism would be superfluous; but the next number is Berlioz's little-known "Ophelia," a ballad for two voices, needing very careful training for its proper interpretation, and also much intelligence in its executants. No. 249, "Early Morning," by John Kinross, is a simple and tuneful two-part song, written for the most part in thirds and sixths, and adapted to the qualifications of young singers. The same composer's "Hunters' Song," No. 250, and "Merry Songsters," No. 251, are both lively ditties for two voices, the latter having a delicate and piquant accompaniment.

Short Anthems, Nos. 40-43. [Novello, Ewer and Co.]

FOUR more numbers of this interesting series have recently been issued. No. 40, "Come unto Me," by Matthew Kingston, is for St. Mathias's Day or general use. It is a melodious and richly harmonised sketch in 3-4 time. No. 41, "The Sacrifices of God," by Hugh Blair, is, of course, for Lent;

but though serious, it is not sad in character, and it would be most effective unaccompanied. The same composer's "I will go forth," No. 42, is bright and more varied in style, containing even some modest fugal writing. Mr. Hugh Blair's "O praise God" has similar characteristics and is extremely vigorous and animated, being, therefore, specially suitable for Festival use.

Original Compositions for the Organ, Nos. 147 and 148. [Novello, Ewer and Co.]

THE first of these numbers contains a Festival March in E flat, by Herbert W. Wareing. This is a remarkably bold and spirited piece, the chord progressions and the general phraseology being suggestive of the modern French school, and especially of Gounod, but without any of the flippancy which, rightly or wrongly, is associated with organ music from Gallic sources. No. 148 consists of a Short Voluntary in F, by Hamilton Clarke, opening in what may be termed a smooth and purely legitimate English style, but being mainly formed of a vigorous *fugato* passage and a lively movement, in which the original theme is embellished with embroidery in triplet quavers. The piece is effective and not difficult.

Sketches in Music. For the Pianoforte. Book I. Composed by Edward W. Hamilton. [Stanley Lucas, Weber and Co.]

THIS little Album of twelve pages contains six pieces, without titles, but remarkable for rhythmic life and melodic charm. Though presenting no executive difficulties, they should be attempted only by those who command the graces of style, can phrase, and know what tonal gradation means. If Mr. Hamilton's Muse be always as dainty and as discreet as this, she may count on a large circle of admirers.

Christ is risen. Anthem for Easter. By J. H. Maunder. [Novello, Ewer and Co.]

THE words of this little Anthem are taken, by permission, from "Hymns Ancient and Modern." Although the music is appropriately jubilant in character, it is studiously simple, being not only full throughout, but free from anything like contrapuntal elaboration. The part-writing might almost be described as hymn-like, while at the same time the harmonic progressions have frequently a distinctly modern flavour.

FOREIGN NOTES.

PROFESSOR EHRLICH, of Berlin, reports in the *Berliner Tageblatt* upon a visit recently paid by him to Verdi, at Milan, giving some highly interesting details regarding the conversation he had with the veteran Maëstro. Concerning his young countryman, Pietro Mascagni, whose phenomenal successes naturally formed part of the conversation, Verdi expressed himself at some length, beginning with a comparison of "L'Amico Fritz" and "Tristan und Isolde," and pointing out the frequent change of *tempo* in both works, a change even more conspicuous in Mascagni's opera than in that of Wagner. "And yet," the Maëstro continued, "in 'Tristan' the changes of *tempo* are required for the delineation of the most turbulent passions, while their use in the midst of the placid rural scenes of 'L'Amico Fritz' is incomprehensible to me. Nevertheless, Mascagni possesses very great talent, and he has, moreover, introduced an effective novelty—short operas, without needless accessories. The mistake we older ones have made was to think it indispensable to write long operatic pieces which had to fill out an entire evening. Thus we were always compelled to rack our brains in order to provide enough music to last for four hours and a half. The consequence was the introduction of grand choruses, which had little enough to do with the subject-matter of the work in hand; of interpolated *scenas* and *arias*, which only impeded the action. Now comes this young composer with his one or two-act operas, with his great talent and easy musical invention; the action moves along uninterruptedly, and he is received with enthusiasm by a delighted public."

Dr. Hans von Bülow, who is just now paying a visit to Italy, has, according to German papers, addressed a letter to Verdi, wherein he renders homage to his genius and "retracts former adverse criticism" of the Maëstro. Verdi has, it is said, replied in most amiable terms. Dr. von Bülow will conduct Beethoven's "Eroica" Symphony at the Swabian Musical Festival, which takes place at Augsburg in Whitsuntide.

Another "Cristoforo Colombo," a "ballet-opera" in four acts, the libretto and the music by the Maëstro Dionisio Corradi, has been accepted for performance during the forthcoming Columbus Centenary festivities at Genoa. The number of operatic and other musical tributes to the memory of the great navigator is certainly growing apace.

The first performance in Paris of Brahms's "Schicksalslied" was given on the 7th ult., by the Euterpe Choral Society, under the direction of M. Duetil d'Ozanne. The words of the Cantata have been ably translated into French by M. Amédée Boutarel.

A committee, at the head of which are the composer Antonio Cagnoni and Signor Piatti, the eminent violoncellist, has been formed in Italy for the purpose of erecting a monument to Donizetti at his native town of Bergamo. Provided that sufficient funds have been forthcoming during the time, the monument is to be inaugurated on the occasion of the birth centenary of the composer of "Lucia di Lammermoor" and "La Favorita," in 1798.

Signor Mascagni has been furnished by the joint librettists of "Cavalleria Rusticana" and "I Rantzau," MM. Targioni-Tozzetti and Menasci, with a new libretto, founded upon a drama entitled "Vestilia," by the Italian poet Signor Rocco de Zerbi.

At the Paris Grand Opéra the long-expected *première* of M. Ernest Reyer's opera "Salammbò," the libretto adapted from Gustave Flaubert's historical novel by M. Camille de Locle, took place on the 12th ult., and was received with enthusiasm by a brilliant and crowded audience. The work, like its predecessor "Sigurd," from the same pen, was first brought out at the Théâtre de la Monnaie, in Brussels, where it met with a series of representations two years ago. The principal interpreters in the present instance were Madame Rose Caron, Messrs. Saléza, Vergnet, Renaud, and Delmas. The *mise-en-scène* is described as simply superb, nothing like it having ever been seen on the stage of the Opéra. At the conclusion of the performance M. Reyer presented the autograph manuscript of the score to Madame Rose Caron, as a token of his admiration of her interpretation of the titular part.

M. Auguste Chapuis' opera "Enguerrande" was produced for the first time at the Paris Opéra Comique, on the 9th ult., meeting, however, with a somewhat lukewarm reception. The libretto, the author of which is M. Victor Wilder, is founded upon a poem by M. Emile Bergerat, and the music is described as eminently musician-like, albeit partaking somewhat unduly of a semi-ecclesiastical character, the composer being the present Organist of the Madeleine. The principal parts in the Opera were ably sustained by Mdlle. Boncart (*Enguerrande*) and M. Gibert (*Gaetan*).

With reference to the statement contained in our March number, to the effect that the newly built Eden Theatre of Paris was to be taken over by a syndicate for the purpose of operatic performances, under the management of M. Detroyat, a correspondent informs us that the scheme has fallen through, and that the theatre has been leased by M. Posel, the manager of the Odéon, who hopes to compete with the Comédie Française, with a company including Coquelin and Sarah Bernhardt. The new Eden Theatre will contain 1,800 seats and is to be opened on the 1st of October next.

The next novelty to be produced at the Grand Opéra will be the opera "Stratonice," by M. Fournier, who gained the second Grand Prix de Rome at the Conservatoire last year. The work is already in active rehearsal, under the direction of M. Th. Dubois.

M. Alfred Bruneau, the composer of "Le Rêve," is engaged upon the score of a second lyrical drama, the libretto of which, by M. Louis Gallet, is based upon a story by M. Emile Zola, "L'Attaque du Moulin." The new work, which is in four acts, is to be brought out at the Opéra Comique.

The following is the complete programme of the Musical Festival of the Lower Rhine, to be held from the 5th to the 7th inst., at Cologne, and which is to be devoted exclusively

to the "Music of the Nineteenth Century"—viz., On the first day—Overture, "Euryanthe" (Weber); 114th Psalm (Mendelssohn); Symphony in D minor (Schumann); "Triumphlied" (Brahms); *Finale* from "Götterdämmerung" (Wagner); Ninth Symphony (Beethoven). On the second day—Overture, "Anacreon" (Cherubini); Requiem (Verdi); Symphony, "Roméo et Juliette" (Berlioz). On the third day — Concert-Overture (Hiller); 13th Psalm (Liszt); Concert Espagnol for violin (Lalo); Dramatic scene, "Hagar in the desert" (Rubinstein); Cantata, "Schön Ellen" (Bruch); "Tod und Verklärung," symphonic poem (Richard Strauss); Overture, "Leonore," No. 3 (Beethoven); "Liebesfee," violin solo with orchestra (Raff); "Kaisermarsch" (Wagner); Songs (Schubert, Rob. Franz, and Peter Cornelius). Amongst the soloists are Frl. Malten, of Dresden; Frl. Leisinger, of Berlin; and Señor Sarasate. The Festival will be conducted by Dr. Franz Wüllner.

Tschaikowsky's opera "Eugène Onégin" was performed on April 24, for the first time in Germany, at the Darmstadt Hof-Theater, and met with a good reception. The performance, under the direction of Capellmeister de Haan, was an excellent one.

A new opera, entitled "Cornelius Schütt," by Anton Smareglia, has been accepted for performance at the Imperial Opera of Vienna.

At the instance of the Austrian Government a number of sacred compositions by the Emperors Ferdinand, Leopold I., and Leopold II. have just been published at Vienna, where the manuscripts have been preserved in the State archives.

Two hitherto unknown Symphonies by Mozart, in C and F major, have just been published by Messrs. Breitkopf and Härtel, of Leipzig. These interesting scores were formerly in the possession of Herr Mathias von Wenger, and are supposed to have originally been kept in a convent at Hall, in the Tyrol, which Mozart visited in the year 1772.

A. Enna's opera "The Witch," brought out some time since with great success at Copenhagen, is about to be produced at the German Theatre in Prague, under the personal supervision of the young Danish composer.

Ignaz Brüll's new opera "Gringoire," successfully produced recently at the Munich Hof-Theater, has been accepted for performance at some thirty German operatic stages.

Professor Hermann Schroeder, of Berlin, is engaged upon the score of an opera, entitled "Die Wenden," the subject of which is based upon German history in the twelfth century, the fundamental idea being the final triumph of Christianity over heathen idolatry. The libretto is from the pen of M. Marquardt, and will shortly be published.

Johann Strauss's opera "Ritter Pazmann," first produced at the Vienna Hofoper, and recently brought out also with great success at Prague, is about to be produced at the Royal Opera of Berlin.

Rubinstein's opera "Die Maccabäer" was performed, on the 12th ult., at the Krollsche Theater in Berlin, under the personal direction of the composer, and met with a most enthusiastic reception, Frau Meran-Olden singing the part of *Leah* and Frl. Prosky that of *Naëmi*. The work was, however, no novelty at Berlin, having been frequently performed at the Royal Opera in former years, with Marianne Brandt as an inimitable interpreter of the part of *Leah*.

Frl. Marie Joachim, a daughter of the great violinist, has created an immense amount of enthusiasm at Munich upon her recent assumption, at the Hof-Theater, of the difficult and exacting part of *Brünhilde* in Wagner's "Die Walküre."

The recent successful Concert performance, by the musicians of the Fifth Bavarian Infantry Regiment stationed at Bamberg, of Berlioz's Symphony "Harold in Italy," under the direction of Herr Emil Burow, deserves notice as a remarkable and praiseworthy effort on the part of a military band.

A new critically revised edition of the literary work of Robert Schumann has just been published in two volumes by Messrs. Breitkopf and Härtel, in Leipzig. It has been most ably edited by Herr Gustav Jansen, musical director in Verden.

A Grieg Society has been formed at Leipzig by the Scandinavian students of the Conservatorium, who commemorated the fact by a Concert, given on the 17th ult., at the Leipzig Crystal Palace, the programme of which included the String Quartet in G minor, a pianoforte piece, and a number of songs by the Norwegian composer.

A romantic opera, "Cassilda," composed some forty years since by Duke Ernest of Saxe Coburg-Gotha, was performed on the 3rd ult., both at Leipzig and at Darmstadt, in honour of the Golden Wedding celebrated by the Duke and his Consort on that day.

Madame Adelina Patti has achieved a triumphant success at New York. On the occasion of her farewell Concert last month there was an audience of some 20,000, who received and applauded the *diva* with immense enthusiasm.

The famous Maennergesang-Verein of Cologne celebrated, on April 27, the fiftieth anniversary of its foundation with the performance, in the Cathedral, of a "Requiem," in memory of its deceased members, and a grand Concert in the Gürzenich Hall.

Herr Johannes Elmblad, formerly a bass singer at the Dresden Opera, is said to be actively engaged upon the organisation of a Scandinavian "Richard Wagner Theatre," for the purpose of performances, in the Swedish language, of the Bayreuth master's music-dramas, more particularly of the "Ring des Nibelungen" and "Tristan und Isolde." The singers are to be of Swedish nationality, while the orchestra will be chiefly recruited from Germany. The undertaking is supported by a number of influential music-lovers in Sweden.

J. S. Svendsen, the well-known Norwegian composer, and Conductor of the Royal Opera, Copenhagen, has written a festive Cantata for the occasion of the Golden Wedding celebrations at the Danish Court.

Peter Tschaikowsky has completed the music to a ballet, the libretto of which is founded upon Hoffmann's popular story of "Nussknacker und Mausekönig." An Orchestral Suite, arranged by the composer from the score of his new work, met with a most enthusiastic reception on its recent first performance at St. Petersburg.

The twenty-fifth anniversary has just been celebrated at Bucharest of the foundation of the Philharmonic Concerts, an institution which has done excellent work in cultivating the taste for high-class music amongst the Roumanian people. The founder of these Concerts is Herr Eduard Wachmann, the present director of the Bucharest Conservatoire.

Ibsen's weird drama "Peer Gynt," with Eduard Grieg's incidental music, has been revived at the Royal Theatre, Christiania, where it is attracting numerous audiences. The work was first performed here in 1877.

The first performance of Mascagni's "Cavalleria Rusticana" in the Russian language took place last month at the Royal Theatre of Moscow, and met with a very good reception. A season of Russian opera has been inaugurated at the "Nineteenth Century" Theatre of the same town with the performance of Borodine's opera "Prince Igor."

The first performance of an important new opera by Señor Tomas Breton, the composer of "Gli Amanti di Teruel," took place last month at the Teatro del Liceo, in Barcelona. The work is entitled "Garin," the libretto being concerned with the scenic representation of an old Catalanian legend, to which but little dramatic interest attaches; but the music wedded thereto is characterised as of a high order, placing its composer in the very first rank of Castilian composers. The performance met with a highly favourable reception.

A new melodrama in three acts, entitled "Valete de copos," by Gervasio Lobato and João da Camara, the music by Cyriaco de Cardozo, met with conspicuous success on its first performance last month at the Avenida Theatre, in Lisbon. The Portuguese papers are full of praise respecting the ability displayed by the composer.

An International Choral Competition is to take place on the 17th and 18th of next month at Brussels, in celebration of the twenty-fifth anniversary of the foundation of the "Orphéon" Male Choral Society in that capital.

The one hundred and fiftieth anniversary of the birth of Grétry was celebrated last month at the Royal Theatre of Liège, by the performance of excerpts from the numerous

operas by that master, followed by an admirable discourse delivered by M. Arthur Pougin, the eminent Paris musical savant, and the performance of a "Hymne à Grétry," specially written for the occasion by M. Sylvain Dupuis. The proceedings terminated with the fiftieth representation at Liège of Grétry's *chef d'œuvre*, "Richard Cœur de Lion," which was most enthusiastically received by an audience which crowded every part of the house.

Columbus centenary celebrations are in course of preparation also at Mexico, where the proceedings will include the performance, at the National Theatre, of a new opera, "Cristoforo Colombo a San Domingo," by Señor Giulio Morales, the son of Melesio Morales, a professor at the Conservatorio of Mexico, whose opera "Cleopatra" met with distinguished and lasting success at that capital last year.

CORRESPONDENCE.

ANCIENT AND MODERN FORMS OF HYMN TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your last issue is a letter from the Rev. Christopher Thompson commenting upon the false accents so frequently met with in iambic-metre hymns. These cases are indeed painfully numerous in the finest hymns—witness such instances as "Keep mé, O keép me, King of kings," and "Sorrów and love flow mingling down." The errors become so noticeable through the poetry being wedded to music—a purpose for which it was probably never intended by the writers. When *read*, the false accents can be so far palliated as not to interfere materially with the rhythmical flow of the metre; but the result is far different when sung to the inexorable ictus of a metrical tune. The merits of many such hymns are so universally acknowledged that it would be vain—nay, wrong—to advocate their exclusion from hymnals; but I confess I fail to see that the suggestion of reverting to the original form in which *some* of the tunes were set would afford a remedy. The inconsistency is due to the inevitable accents upon the *first* and *third* beats in each bar of the music. Can these accents be modified by doubling the length of the unaccented notes at the commencement of each line?

I was (as far as I know) the first to publish a collection ("The Church Tune and Chorale Book," Novello, 1858) containing common-time tunes written in ONE UNIFORM MEASURE of four beats to a bar, with compensating rests or dots to complete the short, or six-foot, lines. That the consistency of this plan commended itself to other editors is plain from the subsequent issue of "Hymns Ancient and Modern," and of nearly every hymnal of importance, barred upon the same system.

Would that all organists could be drilled into playing hymn-tunes in strict time. How constantly do we hear the beats ruthlessly ignored, to the annoyance of every one possessed of a feeling for accurate time.—Yours, &c.,

T. L. FORBES.

8, Lancaster Place, Belsize Square, N.W.,
May 4, 1892.

AN IMPROVEMENT IN VIOLINS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On page 273 of your last number you quote from a contemporary a notice of an improvement in violins by Mr. J. D. Herring, and stigmatise it as "meaningless balderdash." I have had this patented improvement applied to two of my violins, and am glad to say that the result is in every way satisfactory. It is well known that however much care may be taken in stringing a violin it is almost impossible to obtain anything like true fifths in all the different positions, and consequently passages across the strings in the higher positions are difficult to play in tune, to say nothing of fifths in double stops. But when Mr. Herring's clever invention is applied, the vibratory power of the instrument is so much increased that these discordant fifths are forced into a sort of sympathetic union, the result being a smooth harmonious sound. Added to this, the tone is much more free and full, and the notes in all parts of the instrument very equal. I can heartily recommend all violinists to give the device a fair trial, and feel sure they will be delighted with the result.—Yours faithfully,

W. BRADLEY.

63, Bowker Street,
Higher Broughton, Manchester.

[The paragraph we quoted was so vaguely worded, no clue to the nature of the invention being afforded, that we think it deserved our strong epithet, which of course could not be intended to refer to the invention itself. We are glad to hear intelligible witness borne to its merits.—ED. *M. T.*]

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANXIOUS.—*Write to the Secretary of either the Royal Academy of Music or the Royal College of Music, who will send you full particulars of the Examinations available to you.*

G. B. RONCONI (Boston).—*Surely you have become confused. Music written in the treble clef, when attempted by a bass or tenor voice, is, of course, sung an octave lower. But every student (in this country, at least) knows that the notation in such cases does not represent the real sounds. Your notion that this is a "secret" is too funny.*

MUSICAL.—*Much time may be saved by using hand gymnastics (see Ridley Prentice's Book in Novello's Primers) to develop strength and flexibility. They must not, however, be regarded as replacing, but as supplementing practice on the instrument.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALNWICK.—A fine organ, built by Messrs. Harrison and Harrison, of Durham, for the Parish Church, Alnwick, was opened on the 5th ult. by Mr. J. M. Preston, Organist of St. George's Church, Jesmond. Frequent Recitals have been given by Mr. Ions, of Newcastle Cathedral, and others; as well as by Mr. C. Stanley Wise, Organist of the Church, under whose supervision the instrument was built.

BECCLES.—A Concert was given by the Choral Society on the 10th ult. Parry's Ode on *St. Cecilia's Day* and his *Blest Pair of Sirens* were the principal pieces; the solo vocalists being Miss Pierce and Mr. Dan Price. Mr. W. H. Williamson was the Conductor

BERKHAMPSTEAD, HERTS.—A very successful miscellaneous Concert, under the direction of Mr. J. T. Bavin (Master of Music at Berkhampstead School), was given in the Town Hall on the 16th ult. The vocalists, Miss Annie Matthews, Madame Sutton Shepley, Mr. Lawrence Fryer, and Mr. Sutton Shepley, all well deserved the hearty applause with which their efforts were greeted, and Mr. W. Saunders aroused the enthusiasm of his audience by his violin solos. The Rev. C. J. Langley's pianoforte solo, which was also well received, proved that his power of execution is far beyond that possessed by the majority of amateurs. The programme included Bach's Concerto in C for three pianofortes (Miss Fricker, Rev. C. J. Langley, and Mr. Bavin) and Schumann's Andante with variations (Op. 46) for two pianofortes (Rev. C. J. Langley and Mr. Bavin); while Mr. Bavin also undertook the duties of accompanist.

CAMBRIDGE.—A Lecture upon "Music before the Christian Era" was delivered at the Alexandra Hall, by Mrs. Brownlow, on the 19th ult., under the auspices of the Local Lectures Association. The chair was occupied by Mr. Sedley Taylor, and there was a fairly numerous attendance. The lecturer dealt with pre-historic, Egyptian, Semitic, Greek, and Latin musical practices, and sang several examples in illustration of her remarks.

CHELTENHAM.—Herr Lortzing's Choir gave a very successful "At Home" in the Rotunda on the 7th ult. Hamish MacCunn's *Bonny Kilmeny* was well rendered, the solos being sung by Miss Rae, Mr. Bentley, and Mr. Prior. Roeckel's Cantata for female voices, *Merrie England*, was also successfully performed—solos by Mrs. F. Danberry, Miss Boissier, and Miss Wilkins. A couple of pieces for mandolines and guitars completed the programme.

CHIGWELL.—The Grammar School was crowded by appreciative audiences on the occasion of performances of Sullivan's *Trial by Jury* during Easter week. Miss Ada Palmer, Colonel Huyshe, Messrs. J. E. Browne, Kingsbury, and Leslie Holland undertook the chief characters with great success, and Mr. Henry Riding conducted.

DENBIGH.—The Philharmonic Society gave a performance of Dr. Stainer's *Daughter of Jairus* and Coward's *Bethany* in the Drill Hall, on the 19th ult., under the conductorship of Mr. Felix C. Watkins (St. Asaph). The principals were Miss Fannie Sellers, Miss M. L. Booker, Mr. S. C. Jones, Mr. Bartley, and Mr. Hartley Ditchburn. Mr. T. S. Roberts presided at the harmonium, and Mr. Haselden led the orchestra.

EARLSFIELD.—On the 11th ult. the choir of St. Andrew's, which had been largely augmented for the occasion by neighbouring choirs, rendered *The Creation* with full orchestral accompaniments. The large church was crowded in every part. The solos were effectively sung by Miss Stella Maris, Mr. A. Nash, and Mr. E. Bowles. The Conductor was Mr. G. A. Higgs. Mr. Wheeler, the Organist and Choirmaster, presided at the organ.

FAVERSHAM.—Mr. C. D. Hobday's ninth annual Concert, given at the Lecture Hall on the 16th ult., was very successful. The instrumentalists, all members of the clever Hobday family, played the Novelletten for small orchestra by Gade, and Schubert's Pianoforte Quintet, besides duets and solos for their respective instruments. Miss Jeanie Rankin and Mr. Braxton Smith contributed high-class songs in their usual satisfactory manner.

GRAVESEND.—The fifth season of the St. George's Choral Society closed with a performance at the New Public Hall of Handel's Serenata *Acis and Galatea*, a miscellaneous selection, and the Overture to Mozart's *Figaro*. The artists were Miss Maggie Davis, Mr. Edward Branscombe, and Mr. H. Chilver Wilson. The Concert was the most successful yet given by the Society. Mr. F. Newcombe led the orchestra, Mr. H. Armstrong Smith accompanied, while Mr. G. R. Ceiley conducted as usual.

GREAT YARMOUTH.—On the 5th ult. a Concert of chamber music was given in the Town Hall by Messrs. Pyemont and Watts, the artists being Mr. Bernhard M. Carrodus (solo violin), Mr. R. Carrodus (second violin), Mr. W. W. Waud (viola), and Mr. J. F. Carrodus (violoncello). Mr. Arthur L'Estrange was the pianist and Miss Gertrude Bracey (soprano) the vocalist. The Carrodus quartet party gave able readings of Beethoven's Op. 18, No. 2; Brahms's Op. 51, No. 2; and Gerard Cobb's Quintet (Op. 22), a pleasing contribution, which was well received. The Concert was artistically and financially a great success, the latter fact pointing to a distinct advance in the musical proclivities of the district.

JERSEY.—On April 28 a most successful Concert was given by Miss Nellie Aubin, in the Oddfellows' Hall, St. Heliers. The Concert-giver was assisted by Miss Annie Douglas (vocalist), Miss Alice Mary Smith (harpist), Monsieur Lucotte (violin), Mr. A. Amy, and the Misses Aubin. The programme was an enjoyable one, the music given being of high class and, without exception, artistically rendered. The large hall was filled with an appreciative and fashionable audience.

LEICESTER.—On the 12th ult., before a numerous company, in the Town Hall, Mr. J. Herbert Marshall, the Mayor, was presented with a magnificent collection of silver, together with an illuminated address, in recognition of his services in providing high-class music for the inhabitants of Leicester.

LITTLEHAMPTON.—The Choral Society gave the *Rose Maiden* on the 5th ult., assisted by Miss Alice Holman, Mr. and Mrs. Seymour Kelly, and Mr. Clifford Hunnybun as principals; solo violin, Mr. A. G. Whitehead. Mr. J. H. Pulman conducted.

LOUGHTON.—An Invitation Concert was given by the Choral Society in St. John's College, on April 28. Macfarren's *May Day* and selections from Prout and Caldicott were well rendered, under the *bâton* of Mr. H. Riding.——A conference of clergy and officials of the Epping Forest Church Choir Association was held at Loughton Hall on the 10th ult. Much interest was shown in the church music questions raised, and it is hoped that benefit to the work of the Association will accrue from the meeting.

LOWESTOFT.—The Choral Society gave its last Concert for the season on the 5th ult., when Gaul's *Joan of Arc* was effectively given, the principals being Miss Marjorie Eaton, Mr. Charles Chilley, and Mr. J. B. Smith (Peterborough Cathedral). The local chorus was highly satisfactory, and showed careful training by Mr. H. C. Perrin, the Conductor. The second half of the programme was filled by a miscellaneous selection of songs, trios, &c. A small but capable body of instrumentalists, led by Mr. W. A. Tuddenham, supported the voices in the Cantata.

MINEHEAD.—Morning and Evening Concerts were given, under the direction of the Organist, Mrs. Slade, on the 10th ult. F. Howell's Cantata *The Song of the Months* was well rendered Miss Pattie Michie gave great pleasure by her artistic singing of songs by Handel and Blumenthal. Mrs. T. O. Powlson gained encores for her violin solo and song "Living Poems," by Sullivan. Mrs. Slade presided at the pianoforte, and also performed solos on various instruments, including harp, guitar, mandoline, and flageolet, in good style. The Overtures to *Figaro* and *Tancredi* were given with precision by the orchestra.

MORECAMBE.—The Musical Society gave Romberg's *The Lay of the Bell* on April 27, in the Assembly Rooms. The soloists were Miss Louise Cestria, Mr. George Green, and Mr. J. Holmes. Mr. J. W. Aldous was the Conductor, the band and chorus numbering sixty.

NEWCASTLE.—Recitals of high class pianoforte music were given on April 30 and the 7th and 14th ult. at the New Assembly Rooms, by Miss Frances Simpson. Each contained a Beethoven Sonata and a piece by an English composer. The Recitals were uniformly successful.

NEW SOUTHGATE.—Miss Maud Evans, a young pianist, gave a very successful Concert on the 2nd ult., when her playing of solos by Beethoven, Schumann, Grieg, and other masters met with warm appreciation. She was ably assisted by Miss Marian McKenzie and Mr. W. Reed (violinist).

REIGATE.—The South Park Choral Society performed Cowen's *Rose Maiden* on the 2nd ult. Principal vocalists: Miss Beatrice Harrington, Mr. Clifford Hunnybun, and Mr. and Mrs. Seymour Kelly. Leader of orchestra, Mr. W. Ballard Gritton. Mr. E. Osmond, Organist of St. Luke's, conducted, and is to be congratulated on a most successful performance.

SALISBURY.—Mr. Spinney's annual Students' Concert, which took place at the Assembly Rooms, on Monday, the 2nd ult., was unusually successful. The chair was occupied by E. H. Hulse, Esq., M.P. A delightful feature of the Concert was the singing of the Salisbury Orpheus Society. A young lady flautist gave great pleasure, and Miss L. Lever, the principal vocalist, won encores for all three of her songs. Pianoforte solos from Mendelssohn, Litoff, and Chopin were especially well played. The room was crowded.

STROUD.—The Choral Society (newly-formed, with a greatly augmented roll of members, and under the capable conductorship of Mr. T. Hackwood) gave a capital rendering of J. F. Barnett's *Ancient Mariner* on April 28, when the large Public Hall was crammed with an enthusiastic audience. Miss Kate Fusselle, Miss Florence Evans, Mr. Charles Blagbro', and Mr. Ineson were the principal vocalists, and acquitted themselves well, though Miss Fusselle was evidently suffering from a severe cold and hoarseness. Mr. Walter Gardner and Mr. C. H. Deavin (both pupils of the Conductor) presided respectively at the pianoforte and harmonium; and the band was ably led by Mr. W. E. Butland. Part II. comprised a miscellaneous selection, including a Fantasia by Dancla, exquisitely played by the composer's pupil, Miss Nettie Atkinson, a local violinist of great promise.

TIVERTON, NORTH DEVON.—Mr. Faithful Pearce (tenor) gave a highly successful Concert in the Drill Hall on the 5th ult., ably assisted by Miss Jessie Hotine, Miss Greta Williams, Mr. T. H. Harrison, vocalists; Miss Maude E. Mason, pianist; and Mr. W. H. Squire, violoncellist.

TWICKENHAM.—An Organ Recital was given by Mr. J. H. Lewis, Organist of the Parish Church, on the 23rd ult. The programme included works by Sterndale Bennett, Bach, Batiste, C. E. Stephens, Salomé, Henry Smart, and others.

WARWICK.—The members of the Musical Society, under the conductorship of Mr. Bellamy, gave their final Concert of the present season on Tuesday, the 10th ult., in the County Hall, when *Judas Maccabæus* was given in its entirety, for the first time in Warwick. The soloists were the Hon. Mrs. Robert Lyttelton, Miss K. Allen, Mr. C. W. Fredericks, and Mr. A. Foxton Fergusson, all of whom sang most artistically. The Society is to be congratulated on the rapid strides it has made during the past few years, and special thanks are due to the Hon. Mrs. R. Lyttelton and Mr. W. H. Bellamy, whose indefatigable efforts have done so much to raise the standard of music in Warwick.

WELLINGBOROUGH.—Madame Agnes Larkcom and Miss Agnes Bartlett gave an excellent Vocal and Pianoforte Recital in the Corn Exchange on the 12th ult., their highly artistic performances being much appreciated. Two songs by Miss Bartlett were among the most successful pieces, and the programme throughout was of an exceptionally high class. The accompanist was Miss Florence Phillips.

YARM, YORKS.—*The Year*, by Jackson, of Masham, was given by the Yarm and District Choral Society at its annual Concert on April 29. The principals were Mrs. Inch, Miss M. Spaven, Mr. Nutton, and Mr. Fred. Hunter. The whole performance went capitally, Mr. Nutton's performance of the fine "Rain Song," set to Longfellow's words "How beautiful is the rain," being a noteworthy feature. The second part of the programme contained glees and part-songs, solos by the principals, and Paer's Overture to *Agnese* played by the band.

YORK.—On Sunday, April 24, there was produced at York Minster Dr. Naylor's latest work for military bands and chorus—an Anthem referring to the death of the Duke of Clarence, "Know ye not that there is a Prince and a great man fallen in Israel." This is one of five military anthems written by Dr. Naylor for the great army services in York Minster, and is distinguished amongst its companions (unique as a class) by an entirely new use of the Scotch pipes in the second section of the work, which takes the form of a "dirge" for instruments only, beginning *pianissimo* and rising to a climax of passion, which is capped by the dramatic entrance of the bagpipes playing a "Lament," of course unaccompanied except by drums. This is the first time the pipes have ever been used as regular orchestral instruments or in a place of worship. Dr. Naylor's opportunities would have been envied by Berlioz, writing, as he is able to do, for eighty wind instruments, including twenty clarinets, eight trombones, and five tubas.

ORGAN APPOINTMENTS.—Mr. A. Canynge Praeger, Organist and Choirmaster to the Parish Church, Acton.—Mr. R. H. Whall, to the Parish Church, Llandudno.—Mr. John Curran, Organist and Choirmaster to All Saints', Norfolk Square, Hyde Park.—Mr. T. Sharples, Organist and Choirmaster to Christ Church, Salford.—Mr Arthur F. Warner, Organist and Choirmaster to St. Paul's, Dorking.—Mr. Leonard M. S. O'Connor, Organist and Musicmaster of Bedford County School.—Mr. Alfred W. Tomlyn, Organist and Choirmaster to Wallace Green Church, Berwick-upon-Tweed.

CHOIR APPOINTMENTS.—Mr. Theodore France (Baritone), to the Carmelite Church, Kensington.—Mr. Charles Reay (Alto Lay Vicar), to Chichester Cathedral.

MR. DANIEL MAYER has the honour to announce that he has been appointed SOLE BUSINESS MANAGER for the following CELEBRATED Artists, and desires that ALL COMMUNICATIONS concerning their engagements be addressed to him direct:

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MADAME BELLE COLE
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MR. WILLY HESS | MDLLE. YRRAC
AND | AND
M. CÉSAR THOMSON | MONS. EMILE SAURET

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MDLLE. SZUMOWSKA AND MDLLE. CLOTHILDE KLEEBERG | HERR HEINRICH LUTTER
HERR MAX PAUER
AND
MR. PADEREWSKI

&c., &c.

All communications concerning the above artists to be addressed direct to Mr. Daniel Mayer.

COMPLETE LIST OF ARTISTS ON APPLICATION.

LONDON SYMPHONY CONCERTS, St. James's Hall—November 3 and 17, December 1, 1892; January 19, February 2 and 16, March 2, 1893.

MR. PADEREWSKI'S SHORT TOUR in October in England.

MR. PADEREWSKI'S SECOND AMERICAN TOUR, commencing November, 1892.

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MDLLES. SOFIA and GIULIA RAVOGLI'S TOUR, October, 1892.

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DURING THE LAST MONTH.

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WORDS BY

JAMES SMIETON, M.A.

MUSIC BY

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The attention of Conductors is specially directed to the above Cantata, as affording an unusually interesting work for chorus and soloists. It takes about an hour and forty minutes to perform, and has been given with conspicuous success by the Choral Unions of Dundee, Broughty Ferry, and Airdrie, as well as by other societies throughout the kingdom.

SCOTSMAN.

This beautiful work will enhance the reputation won for its composer by his similar composition, "Ariadne." It shows a charming gift of melody and no small musicianly skill in its merely technical qualities. It may be recommended to Choral Societies as well worthy of study.

SCOTTISH LEADER.

The work opens with a charming prelude in sacred style, which sets the mind admirably in tune for the drama which is to follow. In the first scene the Romance sung by the King is a little gem, and would make a beautiful song even apart from its surroundings. In the third scene, the wedding of *Arthur* and *Guinevere* gives rise to a whole *suite* of characteristic novelties. No. 15, which introduces a hymn sung by maidens, is perhaps the finest thing in the whole Cantata; and an effective epilogue brings the work to a striking close. "King Arthur" will certainly add to the reputation of its gifted composer, and will be welcomed by all lovers of music.

DUNDEE ADVERTISER, March 30, 1892.

We have not space to examine every number in detail, and to point out the excellencies which were evidently appreciated by the audience. But as outstanding numbers, memorable both for composition and for the style in which they were sung, we may refer to the Romance "'Mid the glory of the Springtime," splendidly executed by Mr. Iver McKay; the beautiful aria for *Guinevere*, "Star of departing day," admirably sung by Miss Emily Davies; and the graceful and highly original duet for these two vocalists, "Love of my youthful days." The most marked success gained by Mr. Musgrove Tufnail during the evening was in the very involved legend, "In the vault of the purple night," assigned to *Merlin*, in which the vocalist entirely identified himself with the part he had to represent.

THE EVENING TELEGRAPH, March 30, 1892.

"King Arthur" is called by the composer a cantata, but the name hardly conveys to the mind an idea of the elaborate, lengthy, and powerful character of the work. It is rather a musical epic, and is characterised throughout by a wealth of musical ideas, by a command of musical resources, by a scholarly knowledge of harmony, by a variety and richness of effect, and notably by a melodiousness throughout that are really remarkable. One notable feature which must be mentioned is the effective character of Mr. Smieton's recitatives. He has succeeded in infusing these with genuine interest, and giving to them melodic treatment which saves them from the charge of monotony too often felt in works of this kind. The beautiful hymn "There is a land" was a much relished item near the close of the cantata, which ended with a powerful chorus, in which the composer calls up all the resources before him to make a telling and impressive finish to the work. Late as the hour was there was a loud and persistent call for the composer, and when at length he stepped upon the platform and bowed his acknowledgments he was greeted with round after round of applause. The production of the cantata was a triumphant success, and the composer is to be congratulated on the general ability with which it was performed and the marked favour by which it was received.

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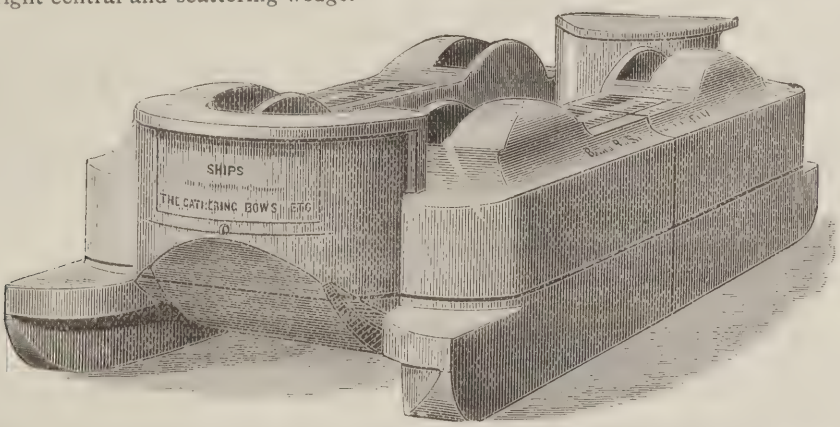

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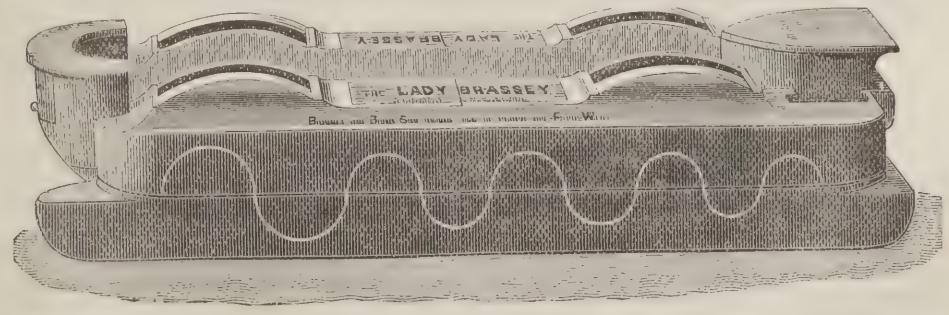

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THURSDAY, at 11.30.—JOB (Parry), conducted by Composer; THE FALL OF BABYLON (Spohr); SYMPHONY (Beethoven).

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JULY 1, 1892.

CERTAIN GRAVES REVISITED.

THE main object of a visit paid by me to Vienna in 1876 was that I might stand beside the graves of the great masters of music whose "earthly part" rests in and near that city. How the pious duty was discharged, and under what circumstances, is told in the Appendix to my "Letters from Bayreuth." Some weeks ago an obligation of another kind took me again to the Austrian capital, with a companion whose fresh enthusiasm and profound reverence suggested the homage which I myself had paid sixteen years before. With him I once more visited the historic tombs.

I knew that, in the interim, the little cemetery at Währing had been rifled of its treasure. At the present time Währing is no more an extra-mural village than is Hampstead. The city has annexed it, and built round and upon it, carrying lines of houses over acres which were once cheerful gardens or quiet country fields. Only the principal street of the place suggests what it once was, and even the distinguishing features that there remain are fast disappearing. One of those features is the entrance to the cemetery, with its carriage-drive up to the level of the gates, and to the quaint house in which the keeper lives. I hear that this also will soon vanish, cemetery and all. The builder has his eye upon God's acre as a site for "eligible" suburban villas, and the first resting-place of Beethoven and Schubert—the spot on which their bodies were committed to the earth by mourning friends—is doomed. At present, however, apart from the fact that the two illustrious graves are empty, the scene remains unchanged, and, in pacing the avenues between crowds of ill-kept or crumbling tombs, the visitor may be assured that he looks upon the very picture presented when Beethoven and Schubert came to join the great company of the dead. Knowing the imminent fate of the cemetery, one understands why the ashes of the great composers were disturbed in 1888 and carried to a securer place. But how much better to have bought the ground, even at a fancy price, and transformed it into a monument of its most famous occupants!

On a tearful May morning my companion and myself set out for Währing behind one of the lanky horses whose attenuated legs scurry through Vienna to the terror of pedestrians. After flying along the Währinger Strasse without, so far as I know, causing mortal injury, we passed the "octroi" station into a region so transformed since my last visit that, when Jehu turned unexpectedly off to the right, I could not be sure that he had gone wrong. Sixteen-year-old recollections are not implicitly to be trusted, but the cemetery at which our driver finally drew rein was so unlike my remembrance of Währing in 1876 that I hesitated. In some respects, however, a strong resemblance appeared. The enclosure was about the same size, its situation, on the gentle slope of a hill, corresponded; the avenues ran in the same direction, and a general untidiness agreed precisely with the impression I had in my mind. The surroundings, on the other hand, were altogether different, and, obviously, not the effect of recent change. To settle the question, I took the avenue on the extreme left and guided my friend to the spot where, that being the right burial ground, I should find some traces of the graves we sought. There were no such traces. Only the undistinguished dead lay around. Returning once more to the gate, we expressed a disappointment which the Herr Kutscher failed to remove. He knew nothing of Beethoven, nor, for that matter, did the keeper of the place, who was drawn into consultation. But both were certain that we stood within the Währinger Friedhof. So, another duty calling us elsewhere, we rattled back to town, baffled for the nonce, yet resolved to try again. The second attempt, carried out entirely on the promptings of memory, was successful. Once more I rang the bell at the custodian's lodge, and again was admitted by that cheerful functionary, whom we had disturbed in the midst of preparations for a savoury dinner. There are two cemeteries in Währing.

I was glad to find that the memorials of the great musicians had not been removed. The little enclosures, almost side by side, were found intact; the heavy stones which had so long covered the remains lay in their old places, and the monument at the head of each grave stood as before, now, however, with an added inscription stating when the body was taken away and whither. Währing is still, therefore, a place of pilgrimage, and so will remain, no doubt, till the speculative builder takes possession. Happily, Buggins can only profane the casket which contained the jewels. But that is bad enough, at any rate, in my eyes. I would have held as sacred every place and thing associated with Beethoven and Schubert, for whose sake even the speculative builder—Moloch of our urban civilisation—should be treated with contumely and his unholy sacrifices despised. On the other side of the avenue, and almost facing the monuments of the masters, still repose the mortal remains of Seyfried, who composed the "Libera" performed at Beethoven's funeral, and of Clement, to whom the illustrious musician dedicated his Violin Concerto. It may be that these men, who died respectively in 1841 and 1842, desired to lie near their great friend. If so, how their rest must have been disturbed when workmen came to take him away!

On a subsequent day, another lanky horse, own brother, in appearance, to that which made the profitless journey Währing-wards, sped us out to the cemetery of St. Mark, where the ashes of Mozart, happy in their indistinguishableness, still peacefully repose. Here, also, the hand of change had been at work, and now a railway runs immediately in front of the burial ground, making surroundings ugly which before were not remarkable for beauty. The existence of this cemetery is threatened no less than that of the burial-ground at Währing, and Buggins waits, with plans of more eligible suburban villas, to enter in and take possession. When he does so, the accumulated dust of generations will be carted away, and with it that of Mozart, never again to have a "local habitation" which can be recognised. But "his name liveth evermore." The appearance of the cemetery has much altered in sixteen years. Life has flourished upon death, as its wont is, and now tall shrubs and vigorous trees limit in every direction views which once were comparatively open. The visitor, in 1876, had no difficulty, once among the graves of the poor, in finding the place in or near which Mozart is supposed to have been buried. High above the level of the humble mounds and wooden crosses all around towered the monument erected by the city of Vienna, some forty years ago, to the memory of her adopted, but sorely-neglected son. That landmark has been removed, and the entire surrounding space is now covered with growing shrubs, among which meander narrow footpaths. In point of fact, there is absolutely no guide to the spot where, as one fondly hopes, the composer's

remains are resting. For a long time we wandered about searching vainly in the region of the "third class" burials. At length, however, my attention was drawn to a half-trodden path which, leaving one of the avenues at right angles, struck into a mass of greenery. With more of idle curiosity than active expectation, I followed the track and, after about a dozen steps, almost stumbled over a square mound in the midst of a little "clearing." It was not the mound which attracted instant attention, but a rough slab of stone lying against it—evidently part of some broken monument—with the unworked reverse side outwards. On it had been painted, by an unskilled hand, the letters of Mozart's name and the date of his death. St. Mark's now shows to musical pilgrims just this and nothing more, and even this can be discovered only with difficulty, in the absence of a guide. My companion, standing by the mound with uncovered head, waxed righteously indignant at the neglect of a spot so sacred, and threatened Vienna with "coals of fire" in the shape of English money wherewith to place some fitting memorial on the spot. He is just the man to have done it, if need were, out of his own purse. My irate friend did not then know—nor, indeed, did I—that Buggins was waiting outside, ready to enter upon land "ripe for development." When, sooner or later, he takes possession, the mound and the slab will be carted away as rubbish, and there an end of the pitiful story.

Returning through the unkempt avenues of the doomed burial-ground to our conveyance, the lanky horse sped on towards the Central Cemetery, in which the great Viennese masters, Mozart excepted, have found what, let us hope, is their final resting-place. A Central Cemetery would naturally be looked for in some central position, but jarvey turned the head of his stilted beast in the direction of the open country, and jolted us over a roughly paved road which pushed its way straight as an arrow between fields where the young crops were growing and gangs of women were working. On we went, passing empty agricultural wains returning from the city; meeting hearses, also empty, returning from the cemetery; and speeding by roadside public houses, in front of which sable-clad ministers of death were carousing, after the frequent manner of their English kind; while, pursuing the lugubrious vehicles, the batches of mourners, and hurrying pedestrians unattached, came up a thunderstorm darting out its tongues of fire. Presently luxuriant trees, overtopping a wall that stretched deep into the fields, proclaimed the nearness of our goal, and, in a few minutes, we passed from the untidiness that fringes a great town into a domain of order and beauty. I know no cemetery more perfect than this Viennese necropolis. There are many more advantageously situated for effect, the site here being quite level; but, for orderly arrangement, for careful keeping, for everything that tends to console and cheer by suggesting life and hope, this city of the dead deserves to take the palm. The place is a vast garden of flowers and shrubs and leafy avenues, stretching away far as eye can see. Here, as it seemed to me, all the birds of the air had made a home. Outside they are shot down without mercy; within they find a safe refuge, and song is their thanksgiving. The atmosphere vibrated with the carollings of blackbirds and thrushes; the whole air was vocal above the pretty flowers and the trim grass-plots, and among the branches of the trees, which gently waved under the influence of the approaching storm. Our enquiries for the tombs of the musicians, addressed to chance loiterers, succeeded in bringing us very near the spot, when we met a workman homeward bound after his day's labour. In reply to our question he, with ready courtesy, bade us follow, and a few steps placed us in the centre of a group of graves and monuments which, to musicians, must be the most illustrious in the whole world. It was a happy thought to unite the masters thus, and to lavish upon their common resting-place all that taste and skill could do to the end of beauty. The monuments are so arranged as that the ground plan somewhat resembles a Greek cross. In the midst of a central circle, surrounded by blooming flowers, is the Mozart monument already referred to as having been removed from St. Mark's. The statue, representing the Genius of Music bearing a lyre with one string broken, and looking sadly at a page of the "Requiem," stands upon a new pedestal, and by its mingled dignity and pensiveness gives the proper tone to this musical Walhall. Near at hand, on the circumference of the circle, rests Beethoven, beneath massive granite, and under the shadow of a monument not unlike that which still marks the site at Währing. The emblematic serpent with its tail in its mouth, and the butterfly, are on the new monument as on the old, the only addition being a long inscription in gilded letters, stating that the memorial was erected by the musical societies of Vienna. That might easily have been spared. Here, as at Währing, Schubert is a near neighbour of his mighty contemporary, lying next to him, indeed, but on the farther side of a passage-way. The monument to the composer of the "Unfinished" Symphony resembles, in its general features, that erected to the author of the "Choral." A little distance behind these, and at the end of what may be called one of the arms of the cross, lies Gluck, faced, at the end of the opposite arm, by Haydn, while the monuments of Herbeck, and a few lesser lights, complete the unique group. The whole scene is touching in its charm as in its associations. One recognises a fitting tribute to genius, but the most impressive thought of all is that of proximity to the mortal remains of men who have filled the world with beauty, and conferred upon it a source of lasting pleasure. It is well that they rest where they do; that flowers bloom around them, and birds sing in the trees overhead.

> The tombs
> And monumental caves of death look cold
> And shoot a chilliness to my trembling heart;
> The horror of this place,
> And silence, will increase my melancholy.

But there is no horror here. All was bright and beautiful as I stood under the Mozart memorial and looked round upon a scene lit up by the rays of the Westering sun. The peace that reigned there seemed infinite, and under its influence the pilgrim to the tombs could be thankful not only for life, but for the beneficent order of death.

J. B.

BEETHOVEN'S SKETCH BOOKS.

By J. S. SHEDLOCK, B.A.

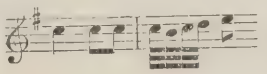
(*Continued from p. 334.*)

PIANOFORTE TRIOS IN E FLAT, G, AND C MINOR (Op. 1, Nos. 1, 2, and 3).

HERR NOTTEBOHM, in his "Zweite Beethoveniana,"* devotes a whole chapter to the sketches of the second and third of these Trios, some of which, quoted by him, are to be found in the Museum Notirungsbuch, while others exist on loose sheets in the Royal Library at Berlin. There has been some difference of opinion as to the date or dates at which

* Herr Nottebohm's two works relating to the Beethoven Sketch Books are "Beethoveniana," Leipzig, 1872, and "Zweite Beethoveniana," Leipzig, 1887. His "Thematisches Verzeichniss" of Beethoven's works (Leipzig, 2nd ed., 1868) should also be mentioned.

the Trios were finished, and as to which was the earliest. With regard to date, Thayer (Beethoven's Leben, Book 2, ch. 12, "Was hat Beethoven in Bonn componirt?") believes that they were composed, at latest, in the year 1793. He mentions the statement of Ries, who relates that they were played before Haydn, who left Vienna for London, January 16, 1794. Yet over against this must be placed Schindler's declaration that Ries's tale is based on a misunderstanding. Thayer is of opinion that these Trios, which Beethoven showed to Haydn, were written at Bonn at the composer's leisure, and not between his hours of study and during the excitement of new life in Vienna. Thayer, indeed, in support of an early date, refers to a manuscript catalogue which states that the posthumous Trio in E flat was composed in 1791, and originally intended for Op. 1, but was set aside, Beethoven considering it too weak.* Nottebohm, on the other hand, believes that the Trio in G was not ready by the end of 1794, and that the Trio in C minor was completed at a still later period (according to Schindler, however, the C minor was the first one finished). In his "Zweite Beethoveniana" (p. 21) Nottebohm gives a sketch of the principal theme of the *Allegro* of the Trio in G, commencing thus:—



At the end of the chapter (p. 27) he refers to that sketch as appearing in conjunction with an "Opferlied" sketch. And in his "Beethoveniana" (p. 51) he gives the same "Opferlied" sketch with a foot-note to the effect that as this sketch is followed by treatment of the first movement of the Trio in G (Op. 1, No. 2), its date can be approximately determined, *since the Trio was completed at the earliest towards the end of* 1794. Now in the Notirungsbuch there *is* the "Opferlied" sketch quoted in "Beethoveniana," followed by sketches of the first movement of the Trio; but still the sketch quoted by Nottebohm mentioned above is *not* among them. Indeed, every time the group of notes in the second bar occurs, the notes are written as semiquavers. Did Beethoven write down the "Opferlied" sketch twice in exactly the same way? and were both "Opferlied" sketches followed by Trio sketches? or has Nottebohm mixed his Berlin and British Museum sketches of the Trio? This confusion is mentioned to assist anyone looking closely into the matter, but as bearing upon the date of the work it is not of any moment. The fact may, however, be noted, that in the Notirungsbuch there are sketches of the G Trio not mentioned by Nottebohm. But the confusion does not end here. On the second page of leaf containing the first movement sketches of Trio in G, there is a sketch of the third movement of the Trio in C minor followed by an interesting sketch of the slow movement of the Trio in G. Nottebohm quotes the C minor sketch, and remarks that it was written at latest in 1793 ("Zweite Beethoveniana," p. 27). Why 1793, it may be asked, if it is on the same sheet containing an "Opferlied" sketch to which the date 1794 is assigned?

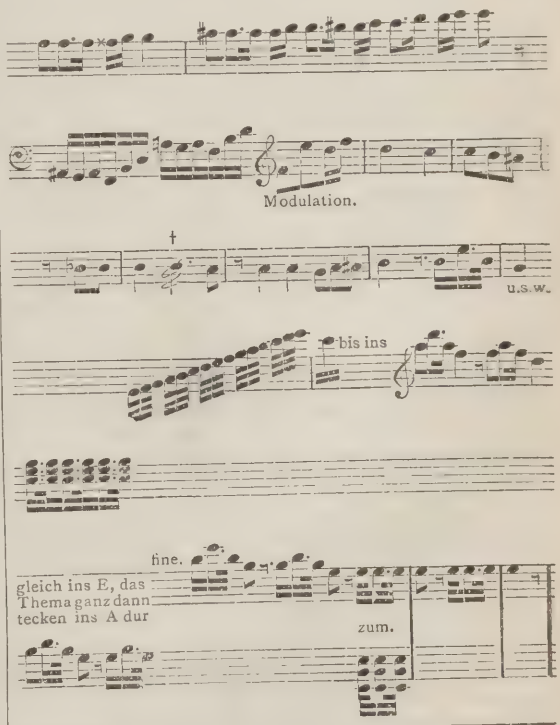
That Beethoven may have written the "Opferlied" sketch later than the others, and yet both on the same sheet, is, of course, quite possible, but then some special reason ought to have been given for assigning to each a different date.

But an attempt has been made by Nottebohm to fix the date of the G Trio. He gives two sketches, one of the third, the other of the fourth movement. The same sheet on which they are to be found contains, he tells us, two two-part fugues and the commencement of a three-part fugue written in connection with Beethoven's lessons with Albrechtsberger. This naturally leads Nottebohm to assign the Trio sketches to the year 1794, during which Beethoven studied with Albrechtsberger.

But here again his argument is not very satisfactory. Referring to Thayer's statement that possibly the Trio was written in Bonn, Nottebohm says that a long time cannot have elapsed between the filling of the first and last pages of the sheet. He also adds that it is not likely that Beethoven brought the half-filled sheet from Bonn to Vienna. The number of sheets containing Bonn sketches in our Notirungsbuch would, however, afford a strong proof to the contrary. We have attempted to show that Nottebohm's statements must be carefully tested. Thayer's reasoning in favour of an early date seems, indeed, more satisfactory than Nottebohm's evidence for a later one. We shall now succinctly describe the Notirungsbuch sketches themselves.

There are sketches in four different parts of the book, but not knowing on whose authority the leaves have been bound together, one must be careful not to consider later sheets equivalent to later dates.

Page 69 contains sketches, referred to above, of the development section of the first movement. The following is the sketch of the *Largo*, beginning with the second subject in B major. The middle modulatory section does not appear to be settled, yet already the *Coda* is beginning to take shape in the composer's mind; the sketch form differs, however, from the printed version. We shall have other opportunities of seeing how the composer sketched, as it were, from a definite tone-picture in his mind*—

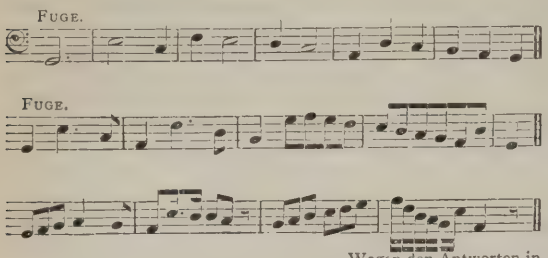


* "Componirt anno 1791 und ursprünglich zu den 3 Trios Op. 1 bestimmt, aber von Beethoven, als zu schwach, weggelassen."

* We know that in later years Beethoven worked to a picture or programme. His statement to Neate as to his practice is as follows:—"I have always," said he, "a picture in my mind when I am composing, and work to it" (Thayer iii., 343). And the picture, no doubt, suggested an outline of the music.

† The middle note is thus scratched through in the sketch.

After this come the following fugue themes:—



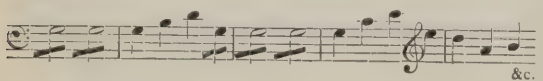
Wegen den Antworten in der Fugen einige Täge.

The third Example should, we imagine, be read in the treble clef and in the key of F.

The written sentence at the end (the softened *a* in "Täge" is, we are informed, an Austrian provincialism) would seem to refer to the lessons with Albrechtsberger. It would, indeed, seem probable that this leaf and the one mentioned by Nottebohm, with the two-part fugue, &c., originally belonged to the same sketch book. It may be mentioned that Albrechtsberger gave Beethoven a set of subjects prepared for fugue-work—*i.e.*, capable of *stretto*, &c. Beethoven, so far as one can tell from the published studies, always selected one of these subjects for his fugue exercises. They are all in common or *alla breve* time, whereas—it is curious to note—the three subjects just quoted are in triple time.

On page 86 there are interesting sketches of the second and third Trios, and as they are not mentioned at all by Nottebohm, they shall be briefly described. The first begins thus—

and consists of the bass of the passage leading from the exposition to the development section of the *Finale* of the G Trio. Like the sketches of this movement mentioned by Nottebohm, it is in C time, thereby confirming Wegeler's statement (Biogr. Not, p. 29) that Beethoven originally wrote it in 4-4 time. A good part of the development section is sketched; then comes the principal theme of the last movement, thus—



followed by—

Evolutionists will be glad, perhaps, to trace a Beethoven figure from its germ—

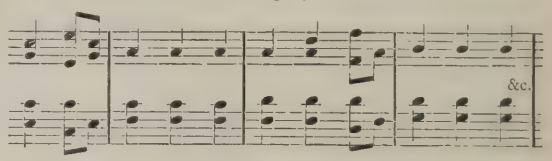
The above is an extract from an early sketch, and then—

is the printed version. The process was, therefore

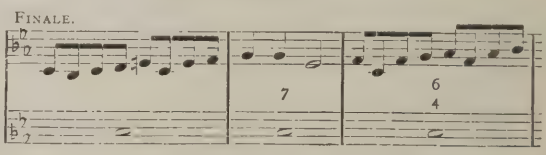
On the other side of the sheet there are sketches connected with two of the movements of the C minor Trio. First, of the third movement, we have—

This is followed by the melody (with a few bass notes) an octave lower, for "violine," and the passage is like the printed version, but with differences which show how minute was the attention given by Beethoven to his works. Then, among sketches for the first movement, we meet with a rough draft of the principal theme of the first movement—

By the way, is the following on this page a sketch of one of the Variations (unpublished) for two oboes and English horn on "Là ci darem la mano"? This should be compared with the sketch in Nottebohm's "Zweite Beethoveniana," p. 30—



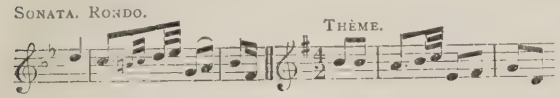
The second page of sheet 116 is of great interest. On the first two staves we find—



It almost seems as if this were an early sketch theme for the *Finale* of the C minor Trio. Underneath it is a sketch of the commencement of the development section of the first movement of the Trio in G—

The similarity of notes and figures in the two last illustrations will not escape observation; and indeed, if similarity counts for anything, it may be noticed that we have also—

in the Minore of second Menuetto of E flat Trio for strings (Op. 3), probably written about the same time that the Trios were sketched, if not completed. It is, of course, natural that there should be certain resemblances of mood and mode in works produced simultaneously, but it is interesting to note the fact. Another striking example occurs in the Sonata in B flat and the Thème Varié in G, at which Beethoven worked simultaneously—



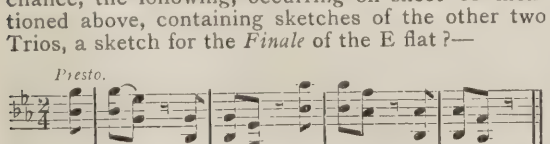
The whole of the remainder of the page is devoted to sketches of this first movement. Here is one extract—

a different cadence from the one in the printed version, and one, apparently, of greater power. The X seems to indicate something special. Higher up on the same page there is another attempt at the same cadence.

A half-sheet numbered 126 is also of special interest. On the first page and top lines of second page there is a beautifully written condensed score of the whole of the *Scherzo* of the G major Trio, with exception of the seven concluding bars. Afterwards come various sketches, and among them one of the third of the "Contretänze," not published until the year 1802. It commences thus—

From the appearance of this and the other sketches they were not written at the same time as the *Scherzo*, and hence afford no fresh evidence as to the date of the G Trio. Among these sketches is written "Hausdiener Abends Wasser holen."*

No sketches, it is said, have been discovered of the Pianoforte Trio in E flat (Op. 1, No. 1). Was, perchance, the following, occurring on sheet 68 mentioned above, containing sketches of the other two Trios, a sketch for the *Finale* of the E flat?—



In our next article we shall examine the sketches connected with the Pianoforte Sonatas (Op. 7, 10, and 14, No. 1).

(*To be continued.*)

* Servant to bring water in the evening.

FROM MY STUDY.

THE correspondent who sends me a description of Purcell's "Orpheus Britannicus" is thanked for doing so none the less because that work is well known. Questions as to value, in the case of old books, are not easily answered without a personal inspection; so much depends upon "state" and so much upon the edition, when more than one have been issued. My correspondent appears to possess the second edition of Vol. I., published in 1706, and the first edition of Vol. II. (1702). Vol. I., first edition, appeared in 1698. There was a third edition in 1721. For the information of my correspondent, I may state that the first part or volume should contain 286 pages; the second, 204 pages. There should also be two portraits of Purcell, by R. White, one representing him at the age of twenty-four, the other at thirty-seven. Lowndes mentions that at the dispersal of the Nassau collection the second part fetched £1 16s.

A Peterhead correspondent directs my attention to several works connected with psalmody. Passing over Ravenscroft's "Whole booke of Psalms" and the "Psalms of King David," as translated by King James, I, in turn, indicate to my readers, as interesting matter for discussion, the following two books:—

Sacred Hymns. Consisting of Fifty Select Psalms of David and others, Paraphrastically turned into English verse.

And by Robert Tailour, set to be sung in five Parts as also to the viole, and lute or orph-arion. Published for the use of such as delight in the Exercise of Music in hir original honour. London: Printed by Thomas Snodham by the assignment of the Company of Stationers, 1615.

The Psalm Singers Jewel or useful Companion to the Singing Psalms being a new exposition in all the one hundred and fifty with Poetical Precepts to every Psalm by William Tansur Senior Musico-Theorico. London: Printed for G. Crowder, at the Looking Glass over against St. Magnus Church, London Bridge, 1760.

The first of these is mentioned by Lowndes, who, for information concerning it, refers to Wood's "Athen. Oxon," by Dr. Bliss., Vol. II., p. 474. The second work appears to have escaped the laborious bibliographer's notice. Particulars regarding either will be welcomed.

Some weeks ago a letter came to me telling the familiar story of earnest effort unrecognised and unrewarded. My correspondent is a young lady who employs her pen in writing verse—a thankless and profitless field of labour—some of which she sends to me that I may be the better able to answer the question why all her aspirations have failed. "I have written verses," she tells me, "almost as long as I can remember—not so very many years, as I am now but four-and-twenty. Still, it is long enough to have practised well, and, if my writings are meritless now, surely they will be ever so! . . . I have tried magazine after magazine—always to meet with failure! I have a great fancy to write words for musical setting, but, with composers as with the journals, always failure! . . . Ought I to be discouraged, or should I hope on, and persevere?" My young correspondent, with whose early disappointments all who have gone through a like experience will sympathise, must not blame the editors and composers who have declined her verses. They are inundated with MSS. and cannot find time even to read a large part of the contributions offered. Being neither editor nor composer, I have examined the specimen lyrics sent me, and, as a result, urge their authoress both to hope and work. For a purpose presently to be mentioned, I quote one of my correspondent's poems:—

AT EVENTIDE.

At eventide I love, with thee,
To wing fair flights of memory
Far, far away; or, spell-bound, reap
Sweet thoughts, half sad, from tones as deep
As murmurs from the troubled sea;

Day slowly dies—then rises free,
An offering to eternity!
My spirit could for envy weep,
At eventide!

In after years, when Life's worn key
Shall ope Death's portal wide for me
To pass across, I fain would creep—
As children to the arms of sleep!—
Where I shall rest, if it might be,
At eventide!

If not faultless, this lyric gives a true indication of capacity, and I have much pleasure in bringing the writer under the notice of composers. Her name and address may be obtained by letter to me, at the Office of THE MUSICAL TIMES.

I have just added to my library a collection of play-bills issued in connection with the Theatre Royal, Hull, between October, 1822, and March, 1824. Their chief interest is, of course, dramatic, but they are not wholly wanting in that which is musical. At the head of the first bill, the manager, Mr. Mansel, "respectfully informs the Public that the Theatre Royal, Hull, will open on Monday, October 21st, brilliantly illuminated with GAS. The introduction of this superior and elegant light is a desideratum long wanted in the Hull Theatre, as it imparts a heat sufficiently strong to make the House warm and comfortable." How curiously this reads now that electricity is reducing gas to mere kitchen work, and making it the Cinderella of light-giving things. Seventy years ago Cinderella dwelt in marble-halls and was styled "superior and elegant."

In October the "Marriage of Figaro" was played for the first time in Hull. No composer's name is mentioned, but, presumably, the opera was partly Mozart, partly a hash compounded by some of the musical cooks of the period. The name of *Dr. Bartolo* does not appear in the cast, but a lot of characters are there, to us now unknown in opera—*Fiorella*, *Philippo*, *Ernesto*, *Ordella*, &c. In Act II., the gardener, *Antonio*, sang a song, "In early life, I got a wife," and the *Countess* and *Susanna* warbled a duet, "How gently when the sun's descending." Enjoyment of these things is denied to us now, nor, when "Twelfth Night" is performed, do we, as did the Hull audience seventy years ago, hear *Valentine*, *Curio*, *Fabian*, and the *Clown* sing a glee, "Come o'er the brook, Bessy, to me." Why this unjust deprivation? In November, 1822, Miss Somerville (Mrs. Alfred Bunn) was the "star," and in January following, Mr. Doré, the principal dancer, danced "an entire new hornpipe in wooden shoes, real fetters, accompanying himself at the same time on the violin, never attempted by any person but himself." Later on I find Miss Leigh reciting Collins's "Ode on the Passions," with appropriate music, after which was played "an entire new opera, in two acts, called 'Maid Marian, or the Huntress of Arlingford.'" "Love in a Village" greatly pleased the Hull playgoers, and the manager thus announced its repetition: "From the flattering applause and approbation bestowed upon the opera of "Love in a Village," Mr. Mansel is induced to repeat the piece, and with pride and pleasure he challenges any provincial company in the Kingdom to produce it in superior style."

At the end of December, 1823, the theatre was given up to a series of Concerts, at which Madame Catalani appeared, supported by Mr. Bedford (surely our old friend, Paul, of that ilk), Mrs. Bedford, and others, with Dr. Camidge as leader of the band. The great Italian vocalist sang, amongst other things, Rode's Air, with variations, "Robin Adair," "Rule, Britannia," "Cease your funning," "Angels, ever bright and fair," and, curiously enough, "Non più andrai," which she had previously performed in London with success. What would now be said were Madame Albani to take up "Why do the nations," or the Calf of Gold song in "Faust"? The play-bill for March 16, 1824, announced: "The Misses Cause (pupils of Sir George Smart) will have the honour of making their first appearance on any stage. These very young ladies have received the most flattering approbation at several Concerts in London, and been greeted with the most rapturous applause at the Rooms in York. An opera is now preparing for the *début* of Miss H. Cause, at the Theatre Royal, Covent Garden." Miss Cause was announced to sing "Vedrai carino," and Miss H. Cause, "Queen Mary's Lamentation," the sisters also joining in two duets. "Cause" may have been the proper name of these ladies, and, in that case, it was afterwards changed to "Cawse." The compilers of our musical dictionaries seem unanimously to have ignored both artists, although the younger of them attained a very respectable position on the lyric stage and in the concert-room. Miss Harriett Cawse took part in the first performance of "Oberon" at Covent Garden, and it was to her that Weber referred when he wrote to his wife, after the first rehearsal: "The young fellow who was to have sung *Puck* has lost his voice, but I have a charming girl, who is very clever and sings capitally." "Oberon" was brought out sixty-six years ago, yet only two or three years have passed since the original *Puck* died—the original *Mermaid* (Mrs. Keeley) is still with us. Miss Harriett Cawse subsisted for many years upon a handsome allowance from the Covent Garden Fund, thanks to which she enjoyed a peaceful and comfortable old age.

Reference to the production of "Oberon" led me to look up Planché's "Recollections and Reflections," and there I see that another artist well known at the Hull Theatre "created" a part in Weber's opera. This was Mr. Charles Bland, who was for long a member of the stock company under Mr. Mansel, and sang songs as a kind of interlude (then in fashion) between the drama and the farce. He also took singing parts, such as *Hecate*, and was an acceptable *Captain Macheath* in the "Beggars' Opera." *Apropos*, I must here transcribe a passage from Planché's book that the reader may form an accurate idea as to how things operatic were managed even at Covent Garden in 1826:—

"None of our actors could sing and but one singer could act—Madame Vestris, who made a charming *Fatima*. A young lady, who, subsequently, became one of the most popular actresses in my recollection, was certainly included in the cast; but she had not a line to speak, and was pressed into the service in consequence of the paucity of vocalists, as she had a sweet though not very powerful voice, and was even then artist enough to be entrusted with anything. That young lady was Miss Goward, now Mrs. Keeley, and to her was assigned the exquisite Mermaid Song in the *Finale* to the second act. At the first general rehearsal, with full band, scenery, &c., the effect was not satisfactory, and Fawcett, in his usual brusque manner, exclaimed, 'That must come out! It won't go!' Weber, who was standing in the pit, leaning on the back of the orchestra, so feeble that he could scarcely stand without such support, shouted 'Wherefore shall it not go?' and, leaping over the partition like a boy, snatched the *bâton* from the Conductor, and saved from excision one of the most delicious

morceaux in the opera. No vocalist could be found equal to the part of *Sherasmin*. It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in, head and shoulders, to eke out the charming quatuor, 'Over the dark blue waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. . . . Miss Paton, with a grand soprano voice, and sufficiently prepossessing person, was equally destitute of histrionic ability, and, consequently, of the four principal parts in the opera, only one was adequately represented—that of *Fatima*, by Madame Vestris. Among the minor characters, Miss Harriet Cawse, a pupil of Sir George Smart, distinguished herself as an arch and melodious *Puck*, and did her 'spiriting' gently, and Mr. Charles Bland, brother of the future king of extravaganza, was happily gifted with a voice which enabled him to execute, at least respectably, the airs assigned to the King of the Fairies." "Ballads, duets, choruses, and glees," says Planché, in another place, "provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'cut it short!' from the gallery, and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freyschütz' saved it from immediate condemnation in England." The reading of this extract must be good for the musical pessimists of our day.

Planché publishes three letters from Weber, some parts of which are interesting even now. "The cut of an English opera," writes the composer, "is certainly very different from a German one. The English is more a drama with songs." Again: "The cut of the whole [libretto of "Oberon"] is very foreign to all my ideas and maxims. The intermixing of so many principal actors who do not sing; the omission of music in the most important moments—all of these things deprive our 'Oberon' of the title of an opera and will make him unfit for all other theatres in Europe, which is a very bad thing for me, but—passons la dessous." In another part of the same letter: "I beg leave to observe that the composer looks more [in a libretto] for the expression of feelings than the figurative; the former he may repeat and develop in all their graduations, but verses like—

> Like the spot the tulip weareth
> Deep within its dewy urn.

or in *Huon's* song—

> Like hopes that deceive us,
> Or false friends who leave us
> Soon as descendeth prosperity's sun.

must be said only once." And again: "Poets and composers live together in a sort of angels' marriage, which demands a reciprocal trust."

Reading Weber upon the difference between English and German opera somehow reminded me of the prologue to "The Rovers, or the Double Arrangement," published in the *Anti-Jacobin*, and attributed to Messrs. Frere, Gifford, Ellis, and Canning, or some of them:

> To-night our bard, who scorns pedantic rules,
> His plot has borrowed from the German schools;
> The German schools—where no dull maxims bind
> The bold expansion of the electric mind.
> Fixed to no period, circled by no space,
> He leaps the flaming bounds of time and place.
> Round the dark confines of the forest raves,
> With gentle Robbers* stocks his gloomy caves;
> Tells how Prime Ministers* are shocking things,
> And reigning Dukes as bad as tyrant Kings;
> How to two swains† one nymph her vows may give,
> And how two damsels with one lover live!
> Delicious scenes!—such scenes *our* bard displays—
> Which, crowned with German, sue for British praise.
> . . . . . .
> View and approve, though in each passage fine
> The faint translation mock the genuine line;
> Though the nice ear the erring sight belie,
> For U twice dotted is pronounced like I;
> Yet oft the scene shall nature's fire impart,
> Warm from the breast and glowing to the heart.
> Ye travelled few, attend—On you our bard
> Builds his fond hope.—Do you his genius guard!
> Nor let succeeding generations say
> A British audience damn'd a German play.

* Schiller's "Robbers."

In the words of immortal Jack Bunsby: "The bearing of this here observation lies in the application on't."

My friend W.'s well-known handwriting appeared in the superscription of a letter which reached me the other day, and I fondly hoped to find the first of his Musical Satires within. Instead of that I read: "Dear X.,—Herewith a noble ballad of 'Undaunted Mary; or, The Banks of Sweet Dundee.' Do you know it? If not, you, with your sense of humour and rigid notions of female propriety, will thank me for discovering it between the pages of an old copy of 'Clarissa Harlowe.' It is not quite in the Richardsonian vein, and you can imagine how, had Richardson read it to his feminine worshippers, they would have gathered up their skirts and fled. Yet it is not naughty. It is only heroic and sanguinary. The beauties of the poetry you will appreciate for yourself. P.S.—I find the writing of satire hard work. It is so difficult to shoot a literary arrow without blunting the point." "Undaunted Mary," which my old chum eulogises, is a ballad of a farmer's daughter, whose parents, dying, left her "£500 in gold." Like the Children in the Wood, she went to live with an uncle, "the cause of all her woe"; but, the poet hastens to say, "You soon shall hear this maiden fair did prove his overthrow," which is satisfactory. Undaunted Mary soon had two lovers—her uncle's ploughboy and a wealthy squire. Naturally, she preferred the ploughboy, while her uncle, after the sordid manner of wicked relatives in general, favoured the wealthy suitor. Hear the poet as to this:—

> It was on one summer's morning, her uncle went straightway,
> He knockèd at her bedroom door, and thus to her did say:
> "Come rise up, pretty maiden, a lady you may be,
> For the squire is waiting for you on the banks of sweet Dundee."

At this juncture Mary behaved in the most spirited manner. She answered and said—

> "A fig for all your squires, your lords, and dukes likewise,
> My William's hand appears to me like diamonds in my eyes."

The uncle at once gave way to an unhappy temper:

> "Begone, unruly female, you ne'er shall happy be,
> For I mean to banish William from the banks of sweet Dundee."

From the next two stanzas we gather that Mary's wicked uncle set the press-gang upon poor William, who, like a virtuous and humble hero, fought one against six—

> The blood did flow in torrents: "Pray kill me now," said he,
> "For I'd rather die for Mary on the banks of sweet Dundee."

Shortly afterwards, Mary, wandering in her uncle's grove, met the squire, and matters at once came to a crisis. The bold bad lover put his arms around her:

> "Stand off, base man," said she,
> "You sent the only lad I love from the banks of sweet Dundee."

* Schiller's "Cabal and Love."
† Goethe's "Stranger."

The squire would not stand off, and during the scuffle, our heroine espied two pistols and a sword beneath his morning gown. Availing herself of this armoury—

Young Mary took the weapons, his sword he used so free,
But she did fire and shot the squire on the banks of sweet Dundee.

Hearing the noise, the uncle—

hastened to the ground:
"Since you have killed the squire, I'll give you your death wound."
"Stand off," then said young Mary, "undaunted I will be,"
She the trigger drew and her uncle slew on the banks of sweet Dundee.

The doctor soon was sent for—a man of noted skill,
Likewise came his lawyer, for him to sign his will.
He willed it all to Mary, who fought so manfully,
And now she lives so happy on the banks of sweet Dundee.

I yield nothing to W. in my admiration of this ballad, which affords so true a picture of domestic life in rural districts. What a libretto (for Mascagni, say) might be constructed out of it, and how the intense realism, attested by plenty of gore, would move the modern audience!

X.

SINCE the time of David, the sweet singer of Israel, kings and queens have cultivated the art of music, and not a few have distinguished themselves as performers and some also as composers. The best teachers are at their command, they hear the best of everything, and they come into contact with the highest representatives not only of music, but of the fine arts generally. They thus enjoy exceptional opportunities for forming and cultivating taste, and when to these are added natural disposition or special gifts, the good results are proportionally greater. At once the names of our own merry monarch, Henry VIII., and of Frederick the Great of Prussia come to remembrance, and many more might be mentioned. If no monarchs, however gifted, however well trained, have come within measurable distance of the greatest composers, it must be remembered that political events, state duties, and court pleasures always absorb much of their time, and even, under the most favourable circumstances, they cannot pursue art with that devotion which alone secures supremacy. The publication, now in progress, by Messrs. Artaria and Co., of the musical works of the Emperors of Germany, Ferdinand III., Leopold I., and Joseph I., embracing a period of seventy-four years (1637-1711), affords not only a striking illustration of what kings living in troubled times have achieved as musicians, but an example, unique of its kind, of several generations of one and the same dynasty taking active interest in music, mastering the technicalities of their art, and producing works of exceeding high merit. Already, towards the end of the fifteenth and beginning of the sixteenth centuries, under Maximilian I., music was cherished, and Josquin Desprès, the great master of the Netherlands school, was one of the brightest ornaments of his Court. Ferdinand II. was one of the most enthusiastic musical amateurs of his day, but his son, Ferdinand III., achieved still higher reputation. He composed music both sacred and secular, motets, hymns, a *drama musicum*, &c. He was noted for his noble style of writing, his flowing melody, and for the agreement which he established between tone and word. The great Froberger, it will be remembered, was organist at the Court of the monarch. Leopold I. was, as regards music, a worthy son of his father. The number of his compositions is exceedingly great, and from statements of his own, and records concerning him, it is clear that he was not only a skilled writer, but that he used music specially as an expression of his feelings, whether joyous or sad. Marshall Grammont, indeed, in his "Mémoires," mentions his predilection for melodies of a sorrowful cast. It is curious to note that sketches of his famous "Miserere" have been preserved. Though trained in the Italian school, Leopold encouraged native art by writing three German "Singspiele." The reputation of Leopold I. was not confined to his own country. Hawkins, in his "History of Music," speaks of him not only as a judge of music, but as a great master of the science. Of Joseph I. only three compositions have been preserved, but it is said that these give evidence that had he not worn the imperial crown he might have won the laurel wreath. The first volume of the above-mentioned publication will include the sacred works of these three Emperors and an interesting preface by Dr. Guido Adler.

A correspondent writes: "On the 12th ult. Edvard Grieg and his wife celebrated the twenty-fifth anniversary of their wedding day. The composer is at present staying at his beautiful villa, Troldhaugen, near Bergen, in which town, in the year 1843, he first saw the light. A numerous house-party had arrived on the previous day, and on the evening of the 12th ult. Grieg entertained his friends at a supper, served partly in the house and partly in the garden. The weather was delightful, and the evening one of those for which the summer in Norway is so justly renowned. Supper being over the guests gathered round whilst Grieg played his 'Brudefölget,' or Norwegian Bridal March (well known in English Concert-rooms), on the new grand presented to him by Messrs. Steinway, and Mrs. Grieg gave exquisite renderings of several of her husband's songs. Later in the evening an immense procession, drawn from the different musical societies of Bergen, arrived with their banners, and after defiling into the garden joined forces in the performance of a part-song specially composed for the occasion. The leader of the united choirs then stepped forward and, in congratulating the gifted pair, eulogised Grieg as one who, by his influence and example, had raised the standard of music throughout the country, whilst preserving to its music a national character; and spoke of Madame Grieg as the link betwixt her husband's thoughts and the public ear. Several thousand people from Bergen who had accompanied the procession had meanwhile collected, some on the hills overlooking the villa, others in boats on the sea. At midnight, after the departure of the choral societies, dessert was served in the customary Norwegian manner, and a poem by the well-known writer, Jonas Lee, entitled 'A Greeting,' set to music by Sinding, was sung. At 1 a.m. a special train, described as the longest ever seen in those parts, carried back to Bergen the enormous and enthusiastic crowd of well-wishers. The presents were both numerous and costly, and over a hundred congratulatory telegrams were received from England, America, Norway, Sweden, Denmark—in fact, from all parts of the world. It will be a pleasure to Grieg's numberless admirers in this country to learn that the rheumatic gout, from which he has been so terrible a sufferer, has so far yielded to the massage treatment that he hopes now to push forward with fresh work and renewed vigour, and has so far improved in health that he was able on this occasion to enjoy a spell of over two hours in the garden amongst his numerous friends and well-wishers."

THE British Section of the Vienna Musical and Dramatic Exhibition was completely installed early in June. The exhibits, which were collected and in the first instance stored, were last month packed in

South Kensington vans and forwarded to Vienna, and on arrival at the Exhibition it was found that no object, however fragile, had been injured. Descriptive labels had been prepared and printed in German in London, and are attached to each respective article, and these labels now serve as the basis of the catalogue so far as the British Section is concerned. The Emperor of Austria visited the British Section on May 30, and expressed great satisfaction with the interest and special excellence of the exhibits. He was received by the Ambassador, Sir Augustus Paget, and the Military Attaché, Colonel Douglas Dawson, who is the representative of His Royal Highness the Duke of Edinburgh as President of the British Section in the Exhibition. The portraits shown, which are of great merit and comprise paintings by Hogarth, Reynolds, Millais, Alma Tadema, Pettie, Sargent, and other artists of fame, are much admired. While admitting that more might have been done with longer preparation, the selection and suitableness of the exhibits could hardly have been surpassed. The insurance, which has been effected at Lloyd's against all risks, amounts to £25,000, which will give at least a money idea of a collection to which Her Majesty the Queen, the Duke of Edinburgh, and many of our well-known collectors and amateurs, including the Royal Academy and Royal College of Music, have liberally contributed. It is true that less has been done on the dramatic side than the musical, perhaps owing to the novelty of the scheme which the dramatic profession had not become familiar with. It has not been so with the musical side, as the experience of the very successful Loan Collection appertaining to the Inventions Exhibition at South Kensington in 1885 was always available. It is, however, satisfactory that, notwithstanding delay caused by want of funds before a subscription was mooted, the response made to the Duke of Edinburgh and the Selection Committee has been adequate to worthily represent this country. A successful endeavour has been made by means of autograph scores and other manuscripts, as well as printed editions, to show the present advance of English composition.

THE late performance of Liszt's "Angelus" at Princes' Hall, by the Rev. E. H. Moberly's String Orchestra of Ladies, seems to have given rise to a good deal of misapprehension. One critic spoke of it as "the late Walter Bache's arrangement"; another, improving upon this, expressed regret that when there are so many original compositions for string orchestra available, such an "arrangement" should have been admitted into the programme. A third spoke of it as a "transcription." It is unnecessary to multiply examples of carelessness or ignorance, but in the interests of truth, and for the avoidance of future misconception, it seems worth while to examine into the history of this charming piece, which the audience would gladly have heard a second time. The composition apparently dates from the year 1880, for in "My Musical Life" the Rev. H. R. Haweis has given an account of a visit he paid to Liszt at the Villa d'Este, near Tivoli, where he was spending the autumn of that year. He relates therein that, *àpropos* of a talk about bells, Liszt said, "I should like to show you an 'Angelus' which I have just written," and opening the pianoforte sat down and played it. It was originally designed for a string quartet, and in this form it seems to have first been brought to public notice on the occasion of its performance by the Heckmann Quartet, at a Festival of the *Allgemeiner Deutsche Musikverein* (General German Musical Association), held at Zürich in July, 1882. On the late Walter Bache's wishing to introduce it at his "Liszt" Concert of February 5, 1885 (alas! the last that he lived to give), he asked Liszt's permission for it to be performed by all the strings of the orchestra. To this Liszt replied: "The more the better," and himself added a double-bass part. Bache then took this enlarged version of the score in hand, and did for it what every Conductor would have to do to insure uniformity of bowing and expression; and under his editorship, and with a short preface explanatory of his share in the work, it was published by Messrs. Schott and Co., who have also issued a pianoforte transcription of it in Liszt's "Années de Pélerinage" (3me Année).

ONE of the most valuable papers ever heard at the Musical Association was that on "Fugal Structure," read by Mr. Ebenezer Prout at the last meeting, which was much more numerously attended than usual. Mr. Prout had no difficulty in proving that in fugue, as in other branches of our unfortunate art, practice was, until quite lately, miles ahead of theory. He showed that if the theorists were right then undoubtedly Bach was wrong. Having, however, come to the conclusion that Bach knew what he was about, Mr. Prout has found it necessary to adopt the awful course of regarding theorists as liable to error, and to remodel the rules of Fux and Cherubini in accordance with Bach's practice. This plan of deducing theory from practice, instead of modelling practice upon theory, stamps Mr. Prout, of course, as one of the "dangerous classes" at once; but it is the method "of the future," nevertheless, or we are very much mistaken. During the very interesting discussion which followed Mr. Prout's paper, the use of the term "Binary" to indicate the form seen in the first movement of a sonata or symphony was debated with some warmth. Mr. Prout defended it on the ground that in the old days such movements really contained two sections, divided, of course, by the double-bar, which is still retained. As, however, the music which immediately follows the double-bar has itself long ago grown into what is known as the "development" or "free fantasia" section, it is clear that the modern "first movement" is in three parts—exposition, development, and recapitulation. In the description of this form as "Binary" we again see theory lagging far behind practice. On the other hand, if we call it "Ternary" we confuse it with the form of the rondo, which has always been spoken of as in "Ternary form." Perhaps some of our readers will suggest a "way out"?

OF the many witticisms perpetrated at Wagner's expense there is, perhaps, none that has been more often quoted than the famous *mot* "Dans la musique de Wagner il y a de beaux moments et de mauvais quarts d'heure." This saying has hitherto been always ascribed to Rossini, but we are enabled to state on the very best authority that whoever uttered it, it was not the composer of "William Tell"; on the contrary, when taxed with it, he indignantly disclaimed its paternity. It seems that shortly after the historic *première* of "Tannhäuser" in Paris, Liszt called on Rossini, and in the course of their conversation the latter asked him why it was that Wagner had never paid him a visit. Liszt replied: "Well, my dear *Maëstro*, the fact is you make jokes sometimes and Wagner is sensitive." Rossini asked for an explanation and Liszt then told him of the saying with which he had been credited at Wagner's expense. Thereon Rossini, with great warmth, indignantly denied having ever made use of such an expression,

adding "far be it from me to use such language of one who has done so much to enlarge the borders of art." Liszt often alluded to this interview afterwards, but we have never seen the anecdote in print before.

MR. MORRIS STEINERT, of New Haven, Connecticut, U.S.A., has sent a large collection to the Vienna Exhibition of clavichords, spinets or virginals, harpsichords, and pianofortes, which he has gathered together with incredible pains in Europe as well as America. His space in the Exhibition is next to the British Section, and his instruments, together with Mr. Donaldson's clavicytherium, Messrs. Broadwood's old square pianofortes, and Mr. A. J. Hipkins's models of the first pianoforte actions (Cristofori's), form an objective history of the keyboard stringed instruments from A.D. 1500 to A.D. 1830. It is Mr. Steinert's intention to remain at the Exhibition until it closes. All his instruments are playable, and his talent for improvisation upon them is remarkable.

A PARAGRAPH in our last issue on the question of Performing Rights seems to have been considered capable of interpretation in a sense reflecting adversely on the agent of the "Société des Auteurs, Compositeurs, et Editeurs de Musique." We are unfeignedly sorry if, in consequence, Mr. Moul has suffered any annoyance, the more so as he assures us of his willingness to supply, at all times, whatever information is in his power regarding works over which the Société claims a performing right, and in respect of which it demands a fee.

FACTS, RUMOURS, AND REMARKS.

THE givers of a "comic and popular" Concert at the Spa, Harrogate, are to be congratulated upon the annotator of their programme, who rose to the occasion in a very characteristic way. Doing his best to be as "comic and popular" as the Concert, this gentleman said that Weber, in composing the "Turandot" Overture, had to "take an octave of notes, sort of twist its neck, and then apparently drown it in ting-ting and tom-tom." He describes a well-known *jeu d'esprit* by Gounod thus: "But the march we have here is what the frank schoolboy would call 'a rum sort of a go.' It starts with a bit of a breeze between two of these mannikins. The first wild skirling tells us that, and somebody gets what that same schoolboy would call 'a wunner.' Listen to that whop on the cymbal. That's it, and it was a murder.

> 'And he sort of smole a sickly smile, and curled up on the floor,
> And the subsequent proceedings interested him no more.'

The mourning thereat was evidently brief, brief as Harrogate sunshine, for there are only two or three bars of it. Apparently it was not of that kind which 'Purges the eyes, and moves the bowels, and drenches handkerchiefs like towels.' But afterwards there is either a grand funeral, or else it's a terribly long journey or something. The row and murder were accomplished in three bars of music only, but the rest—just listen to the procession it is, and to the hoppity-kickettiness of it all. It goes with a soul-harrowing jerk into the major presently, and the cheerfulness seems to point to the idea that somewhere about here there was a public house in the way. But it seems there was more grief than we at first gave them credit for, as they lapse into melancholy again, and indeed seem to be rather overcome at the finish." There is more to the same effect, but the reader must not have all the good things at once.

IT may not be generally known that Crouch, the author of "Kathleen Mavourneen," fought on the side of the Confederates during the American Civil War. *Brainard's Musical World* has just published a biographical sketch of the song-writer from information supplied by Crouch himself (who, born in 1808, is still living). In it we read: "Elsworth invaded Virginia, the States were seceding, the cry for men and arms was ringing through the land, and the Englishman Crouch enlisted as a private soldier in the 1st Regiment Richmond Grays, quartered at Norfolk. From the day on which he entered the army until the surrender of Lee, at Appomattox Court-house, through exposure, want, hardship, and starvation, Crouch was always at his post, never sick nor absent, and even unflinching in his refusal to accept the furlough which was proffered him. From the last battlefield he made his way, with three broken ribs and his right hand badly smashed, to Buckingham Court-house. Here, glad to earn a crust of bread, he entered into service as a gardener and farm-hand, and in this position he remained until the hostilities of the terrible civil struggle gradually died down." To an interviewer, Crouch said: "'I was doing very well in Richmond, and gave up $4,000 a year for $12 a month when I became a soldier, and the $12 I never got. When I went home after the war was over I found the house destroyed by fire, and all my books, manuscripts, and everything I possessed gone with it. I was about seventy-five when I came to Baltimore, and have remained here ever since. I write chiefly for musical reviews and teach, I don't make any songs now'—and he tapped his forehead, with a sigh."

THE subjoined example of common sense in the guise of pleasantry is taken from *Cathedral Chimes*: "The following musical incident is related by one who recently attended a fashionable church. The choir started with a reference to the lilies of the field, and after ringing the changes on the word 'consider' until all idea of its connection was lost, they began to tell the congregation, through the mouth of the soprano, that 'Solomon in all his glory was not arrayed.' Straightway the soprano was reinforced by the basso, who declared that Solomon was most decidedly and emphatically not arrayed—was not arrayed. Then the alto ventured it as her opinion that Solomon was not arrayed, when the tenor, without a moment's hesitation, sang, as if it had been officially announced, that 'he was not arrayed.' Then, when the feelings of the congregation had been harrowed up sufficiently, and our sympathies all aroused for poor Solomon, the choir at length, in a most cool and composed manner, informed us that the idea they intended to convey was that Solomon in all his glory was not arrayed 'like one of these.' These what? So long a time had elapsed since they sang of the lilies that the thread was entirely lost, and by 'these' one naturally concluded that the choir was designated. Arrayed like one of these? We should think not, indeed! Solomon in a Prince Albert or a cutaway coat! No, most decidedly no! Solomon in the very zenith of his glory was not arrayed like one of these."

THE events which have led to the withdrawal of Mr. Cowen's new Cantata, the "Water Lily," from the programme of the Leeds Festival are worthy of passing note, as is the withdrawal itself, since thereby the Festival loses the most important of its promised novelties. The propriety of consulting the composer about the "cast" of a new work for festival performance becomes self-evident when it is considered

that musicians frequently fit their solo music to the qualities of particular artists; and, above all, when, as a matter of fact, the festival authorities do not know what the music is like. For some reason or other, at the nature of which we are wholly unable to guess, the Leeds Committee did not communicate with Mr. Cowen at all, but, of their own motion, appointed certain vocalists to sing in his work. The composer objected to two of these, and requested the Committee to give him others whom he named. His demand was refused, whereupon Mr. Cowen, resolved not to run any risk, withdrew the Cantata. We regret the difficulty and its consequences, and are curious to know how the Leeds refusal of a courtesy which is usual under the circumstances will be explained.

WELSH choirs do well when they win prizes at Eisteddfodau, but badly when they quarrel over the gains. We all remember the scandal of the dispute in Carnarvonshire about the disposal of Mr. Pritchard Morgan's gold *bâton*. The present case of the Dowlais Harmonic Society is by no means so serious, but resembles it in kind. We gather that the Society, having lately won £205 in competitions, determined to put the money in the bank as a reserve fund in view of their appearance at the Rhyl National Eisteddfod in September and at the Chicago Exhibition next year. This resolution being objected to by certain members, who declared their purpose to obtain a share of the money, the matter was formally re-opened, the malcontents then urging that members unable to go to Chicago should not be deprived of all interest in the amount they had helped to win. Satisfactory assurances having been given on the point, the meeting closed amicably. Squabbles of this sort are by no means edifying, and decidedly tend to confirm the assertions of those who hold that choral singing in Wales is far too closely associated with what we in England know as "pot-hunting."

THE first number of the *School Music Review* has received the seal of public approval, its success, as anticipated, having fully indicated the need for such a journal. The music, containing Sir John Stainer's "Hymn for Children," set to a simple and singable melody; the Kindergarten song "Little Soldiers," by Alfred Moffat; and Abt's graceful Trio "The delight of Spring," together with some elementary studies in time and tune, is now issued separately from the paper. The number for the present month will include "Fairy Song," two-part song by Herbert Schartau; "Daisy Dell," unison song by A. Scott Gatty; two Songs for Junior Schools, "The Postillion" and "Evening"; a School Round by A. Moffat, and more Studies in Time and Tune. It will also contain General Notes; "What a High School Girl should be able to do," by the Editor, Miss Mundella, and Mrs. Marshall; Test Theory Questions for Pupil Teachers and Students; London School Board Children at Exeter Hall; Retirement of the Music Superintendent of the London Board Schools; the Scotch Schools and Music; Correspondence; and Reports of School Entertainments.

THE following outburst of prose-poetry, under the stimulus of an Organ Recital, has appeared in the *North Star:* "At times the quietness of the church was accentuated by what seemed like the gentle murmuring of the summer breeze amid the forest trees, and anon there arose birdlike notes, clear and sweet as the song of the thrush. Then the sacred edifice was filled with a sound as of thunder, and a shrill sharp note as of the clarion call to battle went echoing down the aisles, to be succeeded in a moment or two by the cadence of the babbling brook and the tinkling ripple of the wavelets on a summer sea against the side of the fairy craft skimming lightly o'er its surface." Music is not the food of love only. It nourishes the poetic feeling that lies underneath even a reporter's professional indifference, and sometimes, as in this case, there is a running over.

THE critic whom we have so long followed as a man of light and leading seems now to be on the staff of the *Auckland Star*, engaged in illuminating the Antipodean mind by such remarks as the following: "Some *Kudos* is also attached to the very accurate playing of the acoustic properties of the hall." Again: "What an orchestra is without a French horn space forbids us to say. What an orchestra is with a bad horn player would necessitate the use of unpublishable language." Again: "The *Andante con moto* is dreamy, rather languorous; had Mendelssohn not distinctly called it so, the movement might easily be mistaken for an *Andante*." Once more: "There is always a large contingent who love pizzicato items, and to meet the somewhat depraved musical taste of these the 'Serenata Napolitana' was given." Finally, the critic calls "Lohengrin" the "most philistine of Wagner's operas." We trust the Auckland public will take good care of this writer. Should anything happen to him, the disaster would "eclipse the gaiety of nations."

ONE of our correspondents has, with considerable ingenuity, associated the names of Mr. Edward Lloyd and Mr. Ira D. Sankey. After pointing out that these gentlemen are on the Atlantic, going in opposite directions to their native shores, he continues: "Here are two celebrities whose lines are wide apart, yet they have endeared themselves in the hearts of the people of two Hemispheres, proving the conscientious methods both have adopted to create so deep an impression and draw their eager, overflowing audiences. Nature endowed both with that charm of voice that told and captivated the hearer in the difficult and simple compositions alike, and made no distinction in class of audience or place of rendering. Both gentlemen are identical in their modes of living, chaste and circumspect, with temperate tastes. Only such can last, and let their charms accompany an extended career, which all will hope will long continue. Such models are worthy of press notice." Undoubtedly.

AN American journal, after quoting the remarkable statement that "conservative old London" is now seeking its "musical salvation in German Opera," goes on to say: "The idea of substituting German Opera for oratorio is as novel as it is ridiculous. London is cosmopolitan enough for all forms of musical works, but she will never do away with the oratorio. There are some writers so narrow that they think the success of one school of music means the downfall of all others. Some of the Wagnerites are not satisfied to see the composer of the music-drama take his place among other composers, but they desire that his works shall drive all other operas from the stage. Fortunately, the public is eclectic in its tastes, and does not want all its opera from the pen of one man, whether it be Wagner, Verdi, or Gounod. It also desires oratorio, its symphony, its chamber music, and ballad concerts."

The complete programme of the Gloucester Festival has now been issued. On the first day "Elijah" and "The Redemption" will be given; Wednesday's work includes Handel's "Joshua," Dr. J. F. Bridge's new Motet "The Lord's Prayer," Bach's "My spirit was in heaviness," Miss Ellicott's "The birth of song," an Organ Concerto by Handel, and Schumann's D minor Symphony. Thursday will be devoted to Dr. Parry's new Cantata "Job," Mr. C. Lee Williams's "Gethsemane," the "Hymn of Praise," and Spohr's "Fall of Babylon"; Friday to "The Messiah," Mendelssohn's "Hear my Prayer," Schubert's "Unfinished" Symphony, Handel's "Occasional" Overture, and Bach's magnificent Organ Fugue "St. Anns." The principal vocalists are Madame Nordica, Misses Anna Williams, Hilda Wilson, Mary Morgan, Jessie King, L. F. Higgs, and Messrs. Edward Lloyd, E. Houghton, Watkin Mills, Plunket Greene, and Santley. Mr. Done and Mr. Sinclair are the organists, and Mr. C. Lee Williams conducts.

From a recently published Report, we gather that the Middlesbrough Musical Union has had a successful season in an artistic sense, but that, financially, there has been retrogression. The Committee say: "But it is a prime necessity for the Society to pay its way, and if this cannot be accomplished in any other manner, the question of some reasonable increase in the rate of subscription may, at some future time, have to be considered. While regarding the present financial position as one which calls for careful management, the Committee have confidence that no well-directed and unselfish effort for the public good will long be allowed to languish for want of support." We should hope not, in the case of a flourishing community like that of Middlesbrough.

With reference to a burning question, the Boston *Home Journal* makes the following judicious and judicial remarks: "It is not improbable that in years to come the music-dramas of Wagner's later period will be known chiefly by excerpts given in concerts, just as to-day the memory of certain ancient operas is kept alive in Paris by fragments heard at the Conservatory. Time settles all these questions, and time cares not for the adverse criticisms of men of a past day, nor for the hysterical praise of blindly adoring worshippers. The verdict of time is not a response to the impassioned pleas of wrangling advocates. The music of the composer is the evidence in point, and time only weighs the evidence."

Toronto journals are pretty well unanimous in approval of the manner in which Dr. Bridge's "Callirhoë" and Gounod's "Redemption" were performed at the Philharmonic Festival, under Mr. Torrington. One journal, by the way, gives an amusing summary of the "Callirhoë" argument: "The Cantata 'Callirhoë' relates an extremely legendary Greek story of two people who loved each other very much, but as one did not find out the state of her heart until the other had killed himself for love of her, she also suicided, and both soprano and tenor became river deities."

We have received favourable accounts of Madame Schumann, whose health seems to be quite restored. While this great pianist and teacher will, with her elder daughter, remain in Frankfort, her younger daughter, Mdlle. Eugenie Schumann, intends to come to London in October to undertake pupils privately, or in class, who will study with her during the winter season. She will also continue to prepare pupils who may wish to study afterwards in Frankfort with Madame Schumann. Due notice will be given of the date of her arrival and where she will reside.

A New York paper having stated that Mr. Edward Lloyd's Concerts in New York were not appreciated, a Chicago journal answered: "Who supposed they would be? In voice, in method, he has no superiors. He sings in pure English. That is enough. If there is anything that the average New Yorker can't endure it is *pure* English. If it can only be broken into unrecognisable bits of ze italien or der deutsche it will be relished by the four hundred 'furreners.' Mr. Lloyd is appreciated in Chicago. May he come often."

The correspondent of the *Morning Post* who wrote complaining that a costermonger's voice, coming through the open windows of St. James's Hall, disturbed his enjoyment of a Schubert Recital, was quite unreasonable. People must live and let live. Probably the "coster" was crying "Fresh, ripe strawberries," making many mouths water with suggestions of colour, fragrance, and flavour. Lovers of Schubert should be tender with lovers of strawberries.

Says the *Merthyr and Dowlais Times*: "A Merthyr man was much impressed by the bills announcing the performance of 'Blodwen' at Aberdare. Not being conversant with the subject or the merits of Dr. Parry's opera, he asked a friend, 'What is "Blodwen"? I've seen it advertised a good deal.' 'Oh,' was the reply, '*He's the fellow that walks the tight-rope*. He's in Aberdare to-day.' And then the band played!"

At this year's Choral Festival in Lichfield Cathedral, on the 7th inst., Mendelssohn's "St. Paul" is to be given with full band and chorus. At the conclusion of the Oratorio the 100th Psalm will be sung, with an orchestral accompaniment specially written by Sir Herbert Oakeley, Honorary Visitor to the Diocesan Choral Association.

An American writer, anxious to escape hearing a German artist sing "He shall feed His flock like a *sheep-hayrd*," asks, "Cannot this broad land of ours produce any first-rate oratorio singers?" Undoubtedly it can, but most of them come to England, where they are sure of appreciation.

The following item appeared some time ago in the catalogue of a firm of organ-builders:

> No. 363, built in 1872.
> 2 Manuals. 20 registers.
> Deaf and Dumb Asylum.

The Boston *Musical Record* observes: "Strange to say, no amount of criticism seems to have any effect upon conductors. It is asserted that some of them do not even read the press comments upon their work. What incorrigible men they are, to be sure!"

A correspondent desires to know what should be done to the wretch who perpetrated the following: "What relation is A to B in the ascending scale? A stepfather!"

A writer in the *American Art Journal* has made a curious slip in speaking of Wagner as "the great American master."

MESSRS. STEINWAY AND SONS have just been appointed pianoforte manufacturers to the Emperor and Empress of Germany.

MR. J. F. BARNETT, Mr. Alfred Gaul, and Sir John Stainer have been invited to contribute works to the next Norwich Festival.

CRYSTAL PALACE.

THE success of "Judas Maccabæus" in the central transept of the Crystal Palace, on the 25th ult., was so great, whether as regards the attraction it had for the public or the character of the performance, that we may look to see the production, from time to time, of other Handelian oratorios. For reasons perfectly understood, the scope of the Handel Festivals is very limited, amounting, indeed, to no more than the liberty of varying the selection given on the second day. Advantage should be taken of the single midsummer performance to make up for this deficiency, and we hope in due time to hear other works of the great master under the impressive conditions which attended the production of "Judas." The Maccabean oratorio was well chosen as a "draw" for the general public. It abounds in solos and choruses widely known and admired, while its story, passing from despair to exultation, and from defeat to victory, presents a large variety of effect and is never dull. We must not, however, attach too much importance to the choice of a work for performance under the conditions which ruled on the 25th ult. Provided it be by some great master, the public, we fancy, are comparatively indifferent; the chief consideration being the grandeur of the scale upon which the chosen oratorio is executed. With 2,000 voices and an orchestra in proportion, the mere tone is a "sensation." There is nothing like it in quality, while the overwhelming power exerted in the case of Handel's massive choruses leads to effects both upon mind and feeling which all, whether musical or non-musical, can in some degree appreciate.

It can scarcely be requisite to say that only the London contingent of the Handel Festival army was "mobilised" for the performance. But these pretty nearly filled the great orchestra, and their united power was not very much less than that of the larger force. It proved enough, at any rate, for a great impression, especially in the more famous of the concerted numbers. The first "hit" was made in "O Father, whose Almighty power," given with remarkable precision and *élan*. After it, the warlike outbursts "We come" and "Lead on" were felt to be quite safe. "Hear us, O Lord," would have gained by another rehearsal, but "Tune your harps" and "We never will bow down" were quite satisfying—a fact emphasised by long and loud applause. With regard to the choral performance generally, we may say that it indicated rather a gain than a loss of efficiency since last the executants were called together. This is not surprising. Cultivated as music now is, every year must witness an advance in knowledge and skill. The principal solos were in the long-tried hands of Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley, who had nothing save familiar work to do, and secured, therefore, an easy triumph. With characteristic generosity, the audience gave small heed to evidence that time makes no exception in favour of fine voices, recognising only the fact that in each case they had to recognise the merits of an artist whose name and fame are a possession of all England. It is needless to tell how Madame Albani sang "From mighty Kings," what Madame Patey did with "Father of Heaven," how Mr. Lloyd stirred his audience with "Sound an alarm," or in what manner Mr. Santley, executing the "divisions" of "The Lord worketh wonders" as fluently as ever, excited general admiration. All this can be imagined without much risk. It should be stated, however, that Madame Clara Samuell sang "Wise men flattering" excellently well, and that Mr. M. Humphreys was useful in the second tenor solos. Mr. Manns conducted with care and decision, and Mr. Eyre, though accompanying the recitatives rather too loudly, did good service as organist.

ROYAL ITALIAN OPERA.

WE take up our record of Sir Augustus Harris's very successful French and Italian season with the production, on May 27, of Massenet's "Manon," in French. M. Van Dyck appeared as the *Chevalier de Grieux*, and repeated the success which he achieved last season when he first made his bow before a London audience. Mdlle. Mravina played the part of *Manon*, for the first time here, and won general approval. The cast included M. Plançon as *De Grieux père*, Signor Miranda as *Guillot*, and M. Dufriche as *Lescaut*, the performance being conducted with distinguished ability by M. Léon Jehin.

On May 30 there was a revival of Gounod's "Roméo et Juliette," which work the English public, after years of indecision, have so taken to heart that it has become the best paying opera in the repertory of Covent Garden. There was an immense attendance on this occasion, partly accounted for, no doubt, by the re-entry of the De Reszké brothers after their American tour. It may be said at once, with regard to these artists, that hard work and much travel had had its effect upon them, neither being in good voice, though dramatically as excellent as ever. Their reception was truly English in cordiality. Madame Eames was a coldly correct *Juliette*. She tried to be warm, but could not even simulate passion with success. On the other hand, her voice and phrasing were irreproachable. Mr. Plançon made an imposing *Capulet* and Mr. Montariol an appropriately fiery *Tybalt*.

"Lohengrin" was added to the season's repertory on the 2nd ult., Mr. Jean de Reszké playing his accustomed part as the Knight of the Swan, supported by Madame Nordica as *Elsa*, Mr. Edouard de Reszke as the *King*, Miss Giulia Ravogli as *Ortrud*, and Mr. Dufriche as *Telramond*. This, with Mr. Abramoff as a sonorous Herald, was a very good cast, and the performance, conducted by Mr. Mancinelli, reflected credit upon the establishment. Into matters so familiar there is no need to enter at large. Enough that each artist justified the expectations based on previous efforts, and that a full house seemed quite content—nay, even delighted, with what was done.

"Lohengrin" was immediately followed by the "Flying Dutchman," the representation of which by no means rose to the same level. Wagner's early opera appeared to have been imperfectly prepared and suffered accordingly. Moreover, in our opinion, neither the representative of *Senta* (Miss Macintyre) nor of the *Dutchman* (Mr. Lassalle) was equal to a task which calls for special dramatic capacity. It need not be said that both artists sang well, and used their excellent voices unsparingly, but the mysticism of the characters was not grasped and therefore not presented. Miss Macintyre, dressed inappropriately, considering the nature of the part, made but little suggestion of the fateful elements in *Senta's* nature, while Mr. Lassalle carried the *Dutchman's* curse with a quite satisfied and unromantic air. The artists undertook a task the exigencies of which they could not, or, at all events, did not properly estimate. On the other hand, some amend was made by a very fine performance of the duet in the second act.

"Les Huguenots" was revived on the 10th ult., with Miss Macintyre as *Valentina* and Mr. Montariol as *Raoul*, Mr. E. de Reszké being the *St. Bris*. Of this performance it is enough to say that Miss Macintyre showed a decided advance and was, on the whole, satisfactory, both as actress and singer.

One of the season's novelties—to wit, Mr. de Lara's "La Luce dell' Asia," was brought out on the 11th ult., in presence of an audience moderate as to numbers, but quite interested in the effort of a composer heretofore known only in connection with drawing-room songs. It is unnecessary to discuss the new work at length, because we are not likely to see it enrolled among accepted things, and because the lesson it conveys can briefly be stated. The "Light of Asia," founded on Edwin Arnold's poem of the same name, was originally a Cantata for the concert-room, with a libretto prepared by Mr. Beatty Kingston. In that form it might have met with success, but the composer was advised to turn his work into an opera, and did so. As a result "La Luce dell' Asia" is, strictly speaking, neither opera nor cantata. There is too little action on the stage;

lyrical expression is too constant for a drama, and the character of the choral music in certain instances distinctly suggests oratorio. Where Mr. de Lara attempts dramatic music he is weak, though noisy, and his strength appears only in the more lyrical and sentimental numbers. Here he is at home, and the result is often satisfactory. We advise the composer to change his work back to its first state, and give it in the Concert-room, where its merits would meet with due appreciation. Sir Augustus Harris gave the novelty every chance, allotting Madame Eames and Mr. Lassalle to the principal parts, and providing an effective *mise-en-scène*. Since the first representation, "La Luce dell' Asia" has had a second hearing.

Passing note should be made of a capital performance of "Carmen," in which Madame Deschamps, as the gipsy, made quite a sensation, and M. Jean de Reszké re-appeared as *Don Jose*. On the 25th ult., too late for notice here, Meyerbeer's "Prophête" was revived.

GERMAN OPERA.

Exceptional interest has been lent to the opera season at Covent Garden by the engrafting on to the main scheme of a separate series of performances by a specially organised German company, including, as its chief attraction, Wagner's "Ring des Nibelungen" and "Tristan und Isolde." The interest and enthusiasm excited by these performances, which have been attended by crowded audiences both at Covent Garden and at the supplementary performances at Drury Lane, forms a most conclusive and convincing rejoinder to those critics who have chosen to regard the Wagnerian cult as an elaborately inflated bubble which had already collapsed. It was asserted that the Bayreuth Festivals were only kept alive by the artificial stimulus of patriotic enthusiasm, and that a repetition of the experiment of 1882 would inevitably lead to disastrous results. The experiment has been repeated and with the most signal success. Whatever may be the ultimate fate of Wagnerian opera there can be no doubt that, to use the cant phrase of the day, it has "caught on" like wild-fire in the present season, and that the admirers of the Bayreuth master in this country have been doubled in number by the enterprise of Sir Augustus Harris. To this result many causes have co-operated, foremost amongst which must be reckoned the retention of the services of Herr August Mahler, to whose great ability and mastery of his subject the completeness of the representations have been primarily due. Herr August Mahler, though his name was unfamiliar to the bulk of English amateurs on his arrival little more than a month ago, is no novice in the conductor's craft. His first appointment, if we mistake not, was at Cassel, where he conducted an Oratorio-Verein with great ability. Thence he migrated to Leipsic as second in command, where, it is worthy of note that, together with C. von Weber, the grandson of the great composer, he completed the Opera of "Die drei Pintos" from Weber's sketch of 1821, and produced it on January 20, 1888. From Leipsic he moved to Pesth, where he was responsible for the production of a complete cycle of Wagnerian operas. His present appointment is at Hamburg, whence he has brought with him the major part of the excellent orchestra employed at the present series of German Operas at Covent Garden, together with several of the principal vocalists. In this connection we may mention that Herr Max Alvary, whose reputation, previous to his appearance at Bayreuth at the last Festival, had been made at the Metropolitan Opera House, New York, under Herr Anton Seidl, hails from Hamburg; and that Frau Sucher, though her fame is known all over Germany, was for several years specially attached to the Hamburg Opera House, where her husband held the post of chief Conductor. Frau Sucher, we may remind our readers, is no stranger to these shores, her impersonation of *Isolde* having formed one of the principal attractions of the season of German Opera at Drury Lane in 1882, when she also appeared as *Euryanthe*, *Senta*, and *Elsa*.

From a purely business point of view the success of the enterprise was more or less assured from the outset, all the reserved seats for the seven performances at Covent Garden having been subscribed for before the initial performance on the night of the 8th ult. The choice of "Siegfried" for the opening night seemed a little incongruous, inasmuch as the "Ring" was to be given in its entirety; but thereby hangs a tale. Herr Max Alvary, who was to sustain the title *rôle*, had stipulated that he should make his *début* in that opera, and the due sequence of the tetralogy was accordingly dislocated to suit the exigencies of the popular tenor. We recommend this instructive episode to the consideration of Dr. von Bülow, whose views on the subject of operatic tenors are too well known to need further particularisation. Apart from this fact the performance of "Siegfried" calls for well-nigh unstinted commendation. It was well mounted, finely acted and sung, and admirably conducted. Following the Bayreuth precedent, the auditorium was darkened throughout the whole course of the opera, a method of procedure which, it must be admitted, is less convincing when, as at Covent Garden, the orchestra and its lights remain in full view of the audience.

The prelude to "Siegfried," so full of sombre and abysmal sonority, applied a test to Herr Mahler's orchestra from which they emerged with great credit, and the course of the first act was followed by the enormous audience with a rapt attention, which never flagged throughout the entire opera—even during the protracted utterances of that heaviest of Wagnerian heavy fathers, *Wotan*. In the first act Herr Max Alvary, who makes a remarkably pretty *Siegfried*, sang with judicious reserve and acted with plenty of animation. The forging of the sword was accomplished in a most realistic manner, but the delivery of the splendid *Schmiedelieder* lacked the fierce dæmonic exultation which M. Van Dyck throws into them, and, for the rest, they were taken at an unduly slow *tempo*. Herr Lieban, as *Mime*, proved himself to be a very clever singer and a comedian of the first rank. He is perhaps a trifle inclined to overdo the restlessness of the scheming and malignant dwarf, but, taken all round, his conception of the *rôle* is extraordinarily subtle and elaborate. *Mime's* excitement in the second Act, just before *Siegfried* slays him, was a most thrilling and convincing piece of acting; Herr Lieban's enunciation, again, was marvellously distinct and pointed. Herr Grengg, as *Wotan*, used his fine bass voice with considerable effect, Fräulein Traubmann sang the part of the *Bird* with great charm and brightness, and Frau Heink was thoroughly efficient in the somewhat thankless *rôle* of *Erda*. Frau Sucher's *Brünnhilde* is too well known to Wagnerian connoisseurs to call for detailed notice. Her voice may have lost a little of its earlier freshness, but it remains fully adequate to the vocal requirements of the *rôle*. She sang with wonderful fervour, sonority, and incisiveness of attack, while her acting, notably in the awakening, is characterised by a statuesque picturesqueness, and a heroic energy seldom seen on the operatic boards. Herr Max Alvary improved greatly as the opera went on. His acting, though it lacks spontaneity, is always intelligent, and as a singer he has the great merit of never attempting an effect which is not within his reach. The impressiveness of the last act was not a little impaired by the absence of all attempt to convey the notion of difficulty and danger in *Siegfried's* ascent to *Brünnhilde's* rock; but otherwise Wagner's exigent stage directions were, on the whole, satisfactorily carried out, and the menagerie not more ridiculous than usual. Herr Mahler, who conducted *more Teutonico* from the middle of the orchestra, was called, along with the principal performers, after the second and third acts, and most enthusiastically greeted. The "cuts" in the score were few and so judiciously managed as to render criticism in this regard quite unnecessary.

"Tristan und Isolde," which was given on the night of the 15th ult., is familiarly alluded to by the faithful as "Tristan." With Frau Sucher in the *rôle* of the heroine, it should always be called "Isolde." Only a heroic tenor of the most Titanic force could hope to match this massive and magnificent impersonation, whereas Herr Alvary, as though still further to emphasize the disparity between his resources and those of Frau Sucher, by an injudicious innovation which would never have been tolerated at Bayreuth, chose to play the

part in a make-up suggestive of a boy of nineteen or twenty rather than of a well-tried warrior and diplomatist. Herr Alvary sang cleverly and capably throughout, though he manifests an undue partiality for employing the spoken sound as opposed to musical notes in declamatory passages. In the long dialogue with *Kurwenal* (excellently played by Herr Knapp) at the opening of the last act—one of the most trying scenes in the whole range of opera—Herr Alvary acquitted himself with real distinction. Herr Wiegand as *Marke* was thoroughly efficient, but Fräulein Ralph, who played the difficult *rôle* of *Brangäne*, must be exempted from criticism in consideration of the short notice at which she undertook the part. The opera was handsomely mounted, the scene on board ship, in the first act, being decidedly effective. Herr Mahler gave a much more sentimental, not to say jerky, reading of the *Vorspiel* than that with which English audiences have been familiarised by Dr. Richter; but with this exception his share of the performance was marked by rare intelligence and mastery of the score. It is worthy of note, as a characteristic indication of the tone and temper of the audience who frequent Wagnerian opera, that when a cat appeared and remained on the stage for some little time in the last act, there was not the faintest ghost of a giggle throughout the vast auditorium. Frau Sucher has played the *rôle* of *Isolde* for upwards of eight years, but it is generally admitted that she never sang or played it more finely than on this night. She was equally successful in delineating the moods of resentment, of rapturous love, and of poignant grief, while her singing in the great love duet was marked in places by a delicacy not always encountered in German artists.

"Rheingold," which in its relation to the rest of the tetralogy may be compared to the porch of a temple, and which was described by Wagner himself as a *Vorabend* or preliminary evening, was performed on the 22nd ult. The dream of Wagner's life, according to his latest biographer, Mr. Ferdinand Praeger, was "unlimited means." It is rather curious that he should have taken as the root idea of his greatest work the *auri sacra fames*, the satiation of which only brings death in its train. "Rheingold" is at once the shortest and, in the opinion of the best critics, the least interesting of the sections of the "Ring"; but the unrealities and grotesquenesses of the drama are in a great measure redeemed by the surpassing magic of the orchestration. It cannot be said that what may be styled the pantomimic features of the piece were very happily dealt with at Covent Garden. The stage was far too dark in the first act, and the swimming of the Rhine-maidens was very inferior to their singing, which was admirable. The treasure, again, as brought on by *Alberich's* satellites, was painfully suggestive of a collection of wedding presents, while the giants, with their thick-soled boots, were more like advertisements for some orthopædic treatment than anything else. The scenery again was less effective than in the other performances. Herr Alvary's *Loge* was a dapper, finicking personage; but the notion of craft, devilry, and speed might have been more strongly suggested. Frau Andriessen, as *Fricka*, sang fairly and acted with due dignity, while Fräulein Bettaque made a favourable *début* as *Freia*. The *Wotan* of Herr Grengg was adequate vocally, while Herr Lissmann made an admirably sinister *Alberich*. Herr Lieban, as *Mime*, once more proved himself a singularly finished comedian, and the three Rhine daughters found excellent representatives in Fräulein Traubmann, Fräulein Ralph, and Fräulein Heink.

PHILHARMONIC SOCIETY.

THERE was little in the programme of the sixth Concert (the 1st ult.) to gratify quidnuncs, who were asked to accept a selection of standard and familiar works, tempered just a little by two movements from Raff's rather uninteresting Violoncello Concerto in D, chosen for the appearance of Mr. Hugo Becker, an artist of quality as well as note. It appears to us that the Philharmonic should not sanction the presentation of fragments. If it was worth while to perform any part of Raff's Concerto—as to which there may be various opinions — respect for the composer's design should have given the whole of it. On the other hand, we can sympathise with the desire of the directors to treat an artist's choice with courtesy. The purely orchestral works in this programme were headed by Mendelssohn's Overture "The Hebrides"—a piece which remains as fresh as when first heard, and can no more be exhausted than the waves that beat on the "sounding shores" of the Western Islands. With this noble Overture the "Unfinished" Symphony of Schubert kept fitting company, and both were admirably played under Mr. Cowen's direction. Great pains were taken with the Symphony, with the usual result that the two superb movements generously rewarded effort by a more complete revelation of their inherent beauties. The orchestral arrangement of Dr. Mackenzie's Benedictus and the Courante from his "Ravenswood" music brought the selection to an effective end. Mr. Frederic Lamond's performance of Beethoven's Pianoforte Concerto in G was a well-considered and generally successful effort, in which classical feeling held sway, resisting the promptings of the mere virtuosity, which even on a Philharmonic audience can make more impression than legitimately belongs to it. Miss Macintyre was the vocalist.

The final Concert of the eightieth season took place in the afternoon of the 15th ult., on which occasion, as at the previous Concert, no novelty was presented. Consistency may be claimed for the directors in this matter. They resolved to have a season mainly for the performance of standard works, and the determination was carried out to the very end, supported, no doubt, by the approval of the subscribers. Wagner's "Siegfried Idyll" stood at the head of the programme. Respecting the choice of this work we will only suggest that it may not be well to challenge comparison with the Richter readings of Wagner's music at the very time when these are available. The field of selection is quite large enough to avoid this. In Beethoven's "Pastoral" Symphony, conductor and orchestra stood on more advantageous ground, and, we must add, made the most of the position, although Mr. Cowen asked for indulgence on the score of unavoidably imperfect rehearsal. The performance of this master-work was a very fine one. Mr. Arbos gave a brilliant and, at the same time, expressive reading of Max Bruch's first and best Violin Concerto, thereby greatly advancing himself in the estimation of connoisseurs; and Mr. Sapellnikoff, with the halo of a former *virtuoso* success around him, took in hand Rubinstein's Concerto in D minor, a good deal of which he played less as an interpreter than as a show pianist of strength and dexterity. With an English audience this is the shortest cut to the winning post, and Mr. Sapellnikoff had an easy success—three recalls and an encore. The vocalist was Miss Esther Palliser.

RICHTER CONCERTS.

OF the five Concerts which have now been given of this (the 20th) series, it is obviously possible to speak of four only; and of these four there is little to be said that has not already passed into the "truistic" stage, if such a coinage be permissible. We are all happily familiar with the many qualities possessed by Dr. Richter, and there is no need to explain why he still holds firmly his position as the greatest Conductor known here, or why to say that he has been on his highest level this season is to imply that his Concerts have touched the highest standard known to English amateurs. All this is a thrice-told tale. The programmes, too, have for the most part been drawn from familiar works, and it is only necessary to say (though this also is becoming a truism) that the size and enthusiasm of the audiences have varied in direct proportion to the amount of Wagner's music given. The Wagnerian selections have been as comprehensive as usual; in addition to excerpts from "Tristan," "Die Meistersinger," and the "Ring" cycle, we have had the "Kaisermarsch," the "Siegfried Idyll," and the fine though gloomy "Faust" Overture. Other masters have been represented: Beethoven's "Eroica" and B flat Symphonies, the "Hebrides" Overture of Mendelssohn, Grieg's "Peer Gynt" Suite, and Brahms's Symphony in C minor have all found place in Dr. Richter's far-reaching scheme. Three works new

to these Concerts have been given: Dvorák's "Husitská" Overture, a scene from the first act of Goldmark's "Queen of Saba," and Smetana's delightful "Lustspiel" Overture. The vocalists have been Mr. Barton McGuckin and Mr. Andrew Black.

BACH CHOIR.

The Concerts of the Bach Choir, apart altogether from their merits as musical performances, are above all valuable in this, that they furnish us with almost our only opportunities of acquainting ourselves, through the vocal masterpieces of the sixteenth and seventeenth centuries, with the modes of musical thought and expression current in those spacious days. It is nothing to the point to urge that such experiences are for the archæologist rather than the artist, for their educational value is as great as obvious. We long ago recognised the importance of having in our art-galleries the best procurable examples of the early schools of painting, that we may study the growth and development of the art as it was practised by successive masters of each epoch; and it is clear that the musical masterpieces of the past are equally worthy of attention, provided only that we bring to bear on their appreciation the artistic as well as the historic temper. To do this is to develop the musical sense far more fully than when we interest ourselves exclusively in the work of our own day. Fortunately, the programme of the last Concert, given on May 31, was chosen with such discretion that every work was for delight as well as for instruction. The settings, by Sweelinck, of Psalms 75 and 134 are a happy instance; for, with all their quaintness and *naïveté*, they are everywhere beautiful and impressive, and are of immense value on the historical side, since, as has been aptly said, the old Amsterdam organist is the connecting link between the Italian and German schools. Palestrina's noble Mass "Assumpta est Maria" is a work to be received with the same feelings; nor can exception be taken to the inclusion of Pearsall's ballad dialogue "Sir Patrick Spens," or C. Wood's clever part-song "Full fathom five." Brahms's Motets "Fest und Gedenksprüche" have, it must be confessed, little more than academic interest; but they, as indeed all the pieces named, were sung very admirably under Professor Villiers Stanford, to whom so much of the success of the choir is due. It should be added that two movements from Bach's Partita in E major were very creditably played by Miss Lilian Griffiths; that Miss Beatrice Hallet was an excellent accompanist, and that those who took part in the performance of the Mass were Misses Ethel Cain, Maggie Purvis, Jeanie Rankin, and Clara Butt; and Messrs. William White, Stirling Butt, and Sandbrook.

THE SARASATE CONCERTS.

The second of these performances, on the 11th ult., was a Chamber Concert by the Spanish violinist, assisted, as on many previous occasions, by Madame Berthe Marx. The programme consisted chiefly of music for pianoforte and violin in combination, and included Raff's melodious, if somewhat diffuse, Sonata in A (No. 2), a new Suite in D, by Emile Bernard, and four of Dvorák's Slavonic Dances. The Suite, like other efforts by the French composer, is bright and melodious, if not very original, and the third movement—a remarkably piquant Minuet—pleased so much that it was warmly re-demanded. Madame Marx played some solos by Chopin with charming delicacy, and was encored in a sparkling Study by Paul von Schlözer.

The Concert of the 18th ult. was orchestral, and included a new Symphony in C, by the Conductor, Mr. W. G. Cusins. This proved to be a very lengthy if not a very elaborate work, and if the composer intends it for publication he would do well to re-write it in a more concise form, for the themes are pleasing and the treatment full of musicianly touches, the fault being that each movement is too expanded. Perhaps the best of the four is the *Scherzo* in C minor, with its two trios, the first based on a cheerful hunting call, though in this the influence of Beethoven is strongly apparent. Considering that the audience must have been impatient to hear Mr. Sarasate, the reception accorded to the Symphony was very complimentary to Mr. Cusins, who, though a highly accomplished musician, cannot be accused of unduly forcing his compositions on the attention of the public. The principal works for violin and orchestra were Emile Bernard's Concerto and Lalo's "Symphonie Espagnole," for both of which Mr. Sarasate has an obvious predilection, and his third solo was a brilliant Fantasia, full of sparkling effects, from his own pen, performed for the first time.

ROYAL ACADEMY OF MUSIC.

The Students' Concert of the Royal Academy of Music, on the 20th ult., at St. James's Hall, was rendered interesting by the performance of Bach's Cantata "Liebster Gott, wann werd ich sterben," the English version of which commences "When will God recall my spirit?" This, like the Magnificat a few months ago, was performed as nearly as possible under the conditions with which the composer was familiar, and with more marked success. The voices were twenty in number and the orchestra twenty-one, and the only addition to Bach's score was a very modest organ part contributed by Mr. E. Prout. The subject of the Cantata is a meditation on death, and in the accompaniments will be found some curiously realistic touches foreshadowing the "programme music" of to-day and showing once more that "there is nothing new under the sun." The work was carefully and artistically rendered under the direction of Dr. A. C. Mackenzie, who cannot do better than continue his labours in the same direction—that is to say, to put more of Bach's unknown Cantatas before the young people under his charge. A miscellaneous selection followed in which all the pupils who took part displayed the evidence of good training which, in due course, should bear rich fruit.

The Competition for the Maas Memorial Prize took place at the Royal Academy of Music on the 11th ult. The Examiners were Messrs. Charles Lyall and Joseph Bennett. There were ten candidates, and the Prize was awarded to Reginald Brophy. The Competition for the Parepa-Rosa Prize took place on the 18th ult. The Examiners were Madame Annie Marriott and Miss Liza Lehmann. There were twenty-six candidates and the Prize was awarded to Minnie Robinson; the Examiners highly commended Kate Cove and Elsie Mackenzie. The competition for the Leslie Crotty Prize took place on the 20th ult. The examiners were Messrs. H. Plunket Greene, Eugène Oudin, and Lewis Thomas (in the chair). There were seven candidates, and the Prize was awarded to Arthur Appleby. The examiners highly commended H. Lane Wilson and Albert Henning.

LINCOLN AND PETERBOROUGH FESTIVAL.

(By our Special Correspondent.)

The Lincoln and Peterborough Oratorio Festival, which was held in the noble Cathedral of the former city on the 15th ult., would have been of scarcely more than local interest had it not been made the occasion of the initial performance of a Cantata by Mr. J. M. W. Young, the Cathedral Organist. Though such masterpieces of oratorio as Handel's "Messiah" and Spohr's "Last Judgment," which formed the remainder of the programme, were no doubt thoroughly welcome to the large majority of those who attended the Festival, whose opportunities of hearing these works performed on what may be termed "Festival scale" are possibly as few and far between as other angelic visitations, it can hardly be affirmed that details of their performance are of surpassing interest to the world at large. Consequently, we may (with the remark that they were, on the whole, adequately performed, though occasional symptoms of unsteadiness indicated the absence of a perfect understanding between Conductor and chorus) pass on to the "novelty," Mr. Young's "Return of Israel to Palestine." Though this is not a long work, occupying only fifty minutes in performance, it is divided into three parts, of which the first may be said to deal with the thanksgiving of the Israelites for their deliverance from the Egyptian bondage; the second to be of a prophetic character, and taken up chiefly with a setting of the familiar passage from Isaiah: "The wilderness and the solitary place shall

be glad for them"; and the third to have for its subject the choice of a ruler over the Chosen People. It will be seen from this that the connection between the parts is but slight, and, indeed, one of the merits of the work is its capability of being cut up into anthem lengths. The music is not offensively original, but is in both form and character based on familiar lines; and, indeed, in parts where the composer has undertaken the difficult task of setting words already associated with the music of well-known composers, it can hardly be said that he has freed himself from the charge of temerity by any striking originality of treatment. In his orchestration Mr. Young makes a feature of an unwontedly liberal use of the organ, not confining it to the comparatively subsidiary position allotted to it by all the great masters since the time when the modern orchestra arrived at perfection, but allowing it to compete with the other instruments, it having been—as he acknowledges in a foot-note to the score—"his firm opinion for many years that, by a judicious combination of the organ and orchestra, new and beautiful effects may be produced." We are inclined to regard this step as a retrogression rather than an advance, and therefore to think it a matter for congratulation that the resources of the temporary organ erected at the West end of the nave by Messrs. Nicholson and Co. did not enable Dr. H. Keeton, who, to use the favourite idiom of the provincial reporter, "presided" at the instrument, to realise all the effects indicated in the score, for to attempt to contrast the orchestral stops of the organ with the actual instruments represented by them can only result in demonstrating the inferiority of the imitations in both timbre and intonation. In Miss Anna Williams, Miss Hilda Wilson, Mr. Henry Piercy, and Mr. Ffrangcon Davies an excellent quartet had been secured, who did full justice to the solo portions of the cantata. The same artists took part in the performance of "The Messiah," except that Mr. Santley took the bass solos, and sang with remarkable vigour. The chorus, numbering about 500 voices and selected from the choirs and choral societies of Lincoln, Peterborough, Nottingham, Grantham, Gainsborough, Louth, and Sleaford, was well balanced and sufficiently powerful, and the band, though it would have been greatly improved by an increased number of strings, did its work well. The very large congregations showed that the Festival was appreciated in the district, and it was satisfactory to notice that seats in the transepts were obtainable at the price of one shilling, so that persons possessing but modest means were not debarred from indulging their taste for good music.

THE HANDEL SOCIETY.

THE name of "the great Saxon" did not appear in the catalogue of pieces performed at the Concert at St. James's Hall on May 26; but no fault could reasonably be found with a programme that contained one of Beethoven's Masses and representative compositions of Haydn among past musicians and of Dr. Hubert Parry among those happily still among us. The growing appreciation, during later years, of Beethoven's great Mass in D, has had the effect of throwing its predecessor in C somewhat into the shade. The latter is, of course, not comparable with the riper effort of genius, but, at the same time, it is instinct with an earnestness and elevation of thought that should save it from positive neglect in the Concert-room. The Handel Society may, therefore, be complimented on the judgment displayed in reproducing it, as well as upon a generally efficient performance. The only indication of choral weakness occurred towards the close of the Credo, but Mr. F. A. W. Docker quickly restored confidence to his forces, and no serious difficulty was apparent later. The solo parts were sustained by Miss Lilian Redfern (soprano), Miss Howard Tooth (contralto), Mr. Vivian Bennetts (tenor), and Mr. Arthur Wills (bass). Dr. Parry subsequently conducted his bold and spirited setting of the Eton Ode written by Mr. Swinburne for the 450th anniversary of the foundation of the College. The rendering, both by band and chorus, had appropriate dash and energy. Haydn's Symphony in G, "The Military," received energetic treatment under the conductorship of Mr. Docker.

SIR CHARLES HALLÉ'S SCHUBERT RECITALS.

THESE performances deserve separate notice on account of their unique interest, and they continue to attract a fair number of amateurs, though St. James's Hall is by no means so full as could be wished. At the third Recital, on May 27, the pianoforte pieces were the Sonata in A minor (Op. 42), the best known of the series and certainly one of the finest, though there is no reason for the exceptional favour which it enjoys; the still more familiar "Wanderer" Fantasia (Op. 15, not Op. 45, as printed in the programme), which Schubert himself declared was almost unplayable, though it is now in the repertory of every pianist; and Nos. 1, 2, and 3 of the popular Impromptus (Op. 142). Miss Fillunger sang five very fine and unhackneyed *Lieder* with her customary success.

The fourth Recital, on the 10th ult., was more interesting, for the two Sonatas included in the programme are very rarely heard. These were the works in A (Op. 120) and in D (Op. 53), both composed in 1825, though they differ widely in scope and character. The A major Sonata is quiet and reflective and by no means diffuse, but that in D is planned on a very elaborate scale, and its length is of course a disadvantage. But it is written throughout in Schubert's ripest manner, and the slow movement and Scherzo are not only original but indescribably beautiful. The fourth Impromptu from Op. 142, and minor pieces, completed the instrumental selections, and variety was given as before by Miss Fillunger's artistic rendering of several of the *Lieder*, including the impressive "Kolma's Klage."

The fifth Recital, on the 24th ult., is the last we can notice this month. It included the so-called "Fantasia-Sonata" in G (Op. 78), the splendid, though, perhaps, rather too diffuse Sonata in C minor (the first of the posthumous set of three composed in 1828), and minor pieces. The eight *Lieder* selected by Miss Fillunger were tastefully rendered, but it was unfortunate that they were for the most part sombre in character.

PIANOFORTE RECITALS.

THESE performances have been so numerous during the past month that a few words must suffice as regards the majority of them. Taking up the record, we must first speak of Miss Janotha's Recital on May 26 at St. James's Hall. This was noteworthy for the small proportion of pianoforte music, the most important piece being a series of "Mountain Scenes" from Miss Janotha's own pen, inspired, it seems, by a tour in the Carpathians. The sketches are not very easy to grasp at a first hearing, but they are clever and decidedly Schumannesque. A number of songs, chiefly settings of Tennysonian verses, were well rendered by Miss Carlotta Elliot, Miss Marie Brema, and Mr. James Ley, the last-named vocalist being a baritone of promise.

On the same afternoon Mr. Siloti, a pianist from Moscow, gave a Recital at the Princes' Hall, and proved himself a performer of very high calibre even among the crowd of executants who have recently claimed attention. His programme was refreshingly unconventional, and he was heard to great advantage in various pieces by Bach, Beethoven, Liszt, and Rubinstein. A set of Variations in B minor, said to be from the pen of Schubert, needs identification. The theme is Schubertian, but the Variations are not.

On May 27 Miss Kleeberg gave her first Recital at the Princes' Hall, and gave much satisfaction to a numerous audience by her extremely refined and artistic playing. Perhaps her best effort was in Mendelssohn's Variations in E flat (Op. 82), but the gifted French pianist was also heard to great advantage in Handel's Suite in D minor, some pieces by Chopin, and Schumann's "Faschingsschwank aus Wein."

Master Otto Hegner gave his third and last Recital for the present season at St. James's Hall on May 30, and gave highly satisfactory readings, alike in an intellectual and in a manipulative sense, of Beethoven's Sonata in C (Op. 2, No. 3), three of Schubert's Impromptus, Chopin's Ballade in A flat, and other pieces. Master Hegner is making rapid progress in the right direction, and bids fair to take rank among the highest in his profession.

Mr. Isidor Cohn, who gave a Recital on the same afternoon at the Princes' Hall, has been well trained, and rendered Brahms's Sonata in C (Op. 1), together with pieces by Handel, Beethoven, Schumann, Chopin, Mackenzie, and other composers with accuracy and generally good taste. More than this, however, cannot be said.

The second Recital of Mr. Slivinski at St. James's Hall on the 1st ult., Miss Else Sonntag's Recital at the Steinway Hall on the same afternoon, and that of Mr. Benjamin Parsons at the Princes' Hall on the 2nd may pass without criticism; and space precludes detailed notice of Miss Kleeberg's second Recital on the 8th, though it should be mentioned that pieces by no fewer than thirteen composers were played, for the most part in a highly finished style.

The Recital of the season was that of Mr. Paderewski on the 14th ult., when, in spite of largely enhanced prices, St. James's Hall was crowded, many being disappointed who wished to gain admission to the unreserved portions of the room. A successor to Rubinstein has therefore been found in the affections of the public, and it is fortunate in the interests of art that he is worthy of his position. On this occasion the Polish artist excelled all his previous efforts in London, playing throughout with delightful purity of tone and mechanism, and yet with a full measure of that individuality of style and expression without which pianoforte music is mechanical and uninteresting. Mr. Paderewski's best efforts were in pieces in which the utmost delicacy is required, such as Mozart's Rondo in A minor, Schubert's Impromptu in B flat (Op. 142, No. 3), and Chopin's Prelude in A flat and Waltz in C sharp minor; but there was much to admire in his rendering of Bach's Chromatic Fantasia and Fugue, the Sonata in C minor of Beethoven (Op. 111), and, from the *virtuoso* standpoint, Liszt's Rhapsodie in C sharp minor (No. 12). A Nocturne in B flat, from his own pen, shortly to be published, proved to be a pretty little piece by no means conventional. At the close there was an extraordinary demonstration, and the audience could only be persuaded to leave the hall after Mr. Paderewski had added three more pieces to his already lengthy programme. Such tokens of admiration are rarely bestowed by London amateurs, but we do not say that in this instance they were undeserved.

On the following afternoon the first of three Recitals was given, at the Steinway Hall, by Mr. Max Schwarz, the Director of the Raff Conservatorium at Frankfort. As a musician, and still more as a teacher, Mr. Schwarz enjoys a very high reputation, and several leading pianists of the day may be numbered among his pupils. But good executants do not always make good teachers, nor *vice versâ*, and as Wagner spoke of Kapellmeister music, so Mr. Schwarz may be described as a Kapellmeister pianist. He played Beethoven's Variations in F (Op. 34), the same composer's Sonata in C minor (Op. 111), and various pieces by Schubert, Brahms, Chopin, Mackenzie, and other composers with unfailing accuracy and good taste, but without much inspiration. In Raff's Chaconne (Op. 150) and Schumann's Variations in B flat (Op. 66), both for two pianofortes, he received able assistance from Madame Blanche Schwarz.

Mr. Buonamici, an accomplished Florentine musician, who visits this country from time to time, gave an interesting Recital on the 16th ult. at the Princes' Hall; for although his programme did not include a single example of Italian pianoforte music, old or new, it was curious to hear the music of Beethoven and Chopin as it appears to an artist from the Southern peninsula. Thus the Sonata Appassionata of the Bonn master was played with unwonted energy, while in a Prelude and two Mazurkas by the Polish composer the sentimental character of the music was accentuated. Mr. Buonamici easily conquered the difficulties of pieces by Rubinstein and Liszt, including the Weimar virtuoso's extraordinary Fantasia on "Lucrezia Borgia." His efforts were very cordially received by a large audience, including a considerable portion of his own countrymen and women.

The next Recital of note was that of Miss Szumowska, the clever pupil of Mr. Paderewski, which took place at St. James's Hall on the 21st ult. Not being a sensational performer, Miss Szumowska did not attract a large audience, but she gave much satisfaction by her sound and intelligent playing, her programme including Chopin's rarely heard Sonata in B minor, smaller pieces by the same composer, Beethoven's Variations in C minor, Mendelssohn's Prelude and Fugue in E minor—without opus number—and pieces by Schumann, Paderewski, Rubinstein, and Liszt. The young artist phrases beautifully and she has brilliant technique.

THE OUDIN RECITALS.

THE second and third of Mr. and Mrs. Oudin's Vocal Recitals at Princes' Hall were largely attended, and at each choice specimens were presented of old and new songs and duets. Considerable diversity of style marked the selections. At the earlier Concert the executants revived with success two rarely-heard duets by the Abbé Clari and Perez respectively, and at the third they gave Herbert Bunning's graceful "When love is nigh." On each occasion Mrs. Oudin more than confirmed the favourable impression made at the initial Recital. Among her solos on the 9th ult. were pieces by Delibes and Godard, and therein she manifested accurate perception of the sentiment of her theme, together with the means requisite for adequate exposition. Mr. Oudin was heard in songs by Cowen and others. He also came forward as a composer with two elegant duets, "Pastorale" and "Constancy," and of these as of the other compositions in which the vocalists appeared together the delivery was exceedingly artistic. In the duets just named considerable curiosity was shown, and the applause received should serve as encouragement for the introduction of other vocal works from the same pen. So much judgment has been evinced in the programmes during the first season that the resumption of the Oudin Recitals will be awaited with interest.

MISS CHAMINADE'S CONCERT.

THOUGH described as a Pianoforte Recital, the performance at which Miss Chaminade appeared for the first time in London at St. James's Hall, on the 23rd ult., was virtually a Chamber Concert, as no fewer than six artists took part in it. Miss Chaminade's name has appeared in the programmes of high-class Concerts of late, and the large audience, including many well-known musicians, testified to the curiosity concerning her. Let it be said at once that, alike as a composer and an executant, the young French musician made a remarkably favourable impression, although it was perhaps somewhat unwise to offer a programme entirely of her own compositions. The impression created by her Pianoforte Trio in A, in which she was ably assisted by Messrs. Johannes Wolff and Hollmann, was wholly favourable, for the work is remarkably bright, fresh, and homogeneous, in the last respect contrasting well with other efforts of the same kind from female hands. The rest of the programme consisted for the most part of elegant *salon* pieces and refined songs, the latter being artistically rendered by Mr. and Mrs. Oudin. Miss Amina Goodwin joined Miss Chaminade in some compositions originally written for orchestra, but transcribed for two pianofortes.

MADAME DA VEIGA'S HARP RECITAL.

MADAME DA VEIGA, who gave a Harp Recital in St. James's Hall on the 7th ult., is an artist of rare accomplishments. It is seldom, indeed, that the harp is handled with such skill, for Madame da Veiga joins to a thorough mastery of the technique of her instrument a not common degree of artistic intelligence and sympathy. The worst of the matter is that there is very little good music written for the harp, and on this occasion the Concert-giver had not chosen the best of that little; her programme being made up entirely of compositions by her master, Felix Godefroid. But, such as it was, everything was delightfully played, the best rendered piece being, perhaps, "Les Gouttes de Rosée." Madame da Veiga is understood to have a high reputation in Paris, and she will certainly enjoy a not less enviable reputation here if she chooses to visit us again. We ourselves had witnessed with little regret the apparent decline in the popularity of the harp, but so exquisite a player does much to alter such a feeling. The vocalist at this Concert was Señorita de Cardenas, a clever soprano, who was at her best in a Spanish song, "La Juanita."

POPULAR MUSICAL UNION.

A CONCERT was given at Grosvenor House on the 18th ult., in support of the funds of the Popular Musical Union, a Society which is doing much valuable work towards bettering the musical education, and through it the general culture, of the industrial classes. The methods employed are, chiefly, the giving of Concerts consisting largely of selections from oratorios, and the establishment of choral and orchestral classes in various districts. To Mrs. Ernest Hart, who founded the Union in its original form, much of the success that has attended the work is due, for she has thrown herself into it with that philanthropic generosity which characterises her. The justice of the Union's appeal for financial aid must be quite apparent, and there is occasion now only to award general praise to the Concert itself. The first part consisted of selections from "Judas Maccabæus" and the "Elijah," and in these (conducted by Mr. W. Henry Thomas) both chorus and orchestra were extremely good, in point both of precision of attack and tonal balance. The soloists were Mrs. Helen Trust and Mr. Ben Davies, who also sang in the second part; the other artists being Madame Belle Cole, Mr. Lawrence Kellie, and M. Emile Sauret. A selection from the "Creation" was also given, and Mrs. Hart made an interesting speech in which she gave some account of the details of the work done in the past year; making special reference to the services rendered by Mr. Ganz.

MR. HENRY LAZARUS'S FAREWELL CONCERT.

ON May 31 Mr. Henry Lazarus took his farewell of the public he has served so faithfully, and the art to which he has been so loyal. For nearly half a century he has been the greatest clarinet player of his time, and he won his reputation by absolutely artistic methods. His purity of tone and the perfection of his phrasing made him an ideal classic player, and it is not too much to say that he always cared more for his music than himself and his own advancement. It was not wonderful, then, that on the pathetic occasion of his farewell a great number of his distinguished colleagues should have come to make the occasion memorable, or that when Mr. Lazarus himself had played—the piece was Gade's "Fantasiestücke" for clarinet and pianoforte, the pianist being Miss Lily Kornatski—the audience should have emphasised so strongly its regret at witnessing the close of so honourable a career. Amongst those who sang and played were Madame Clara Samuell, Miss Grace Damian, Madame Patey, Mr. Barton McGuckin, Mr. Arthur Oswald, Signor Piatti, M. Tivadar Nachèz, and Mr. Ganz; and the executive committee consisted of Messrs. Arthur Chappell, Charles Coote, Stanley Lucas, A. G. Lazarus, and Lieut. Dan Godfrey. Mr. Coote, of 42, New Bond Street, is acting as treasurer to the fund which is being raised to present some fitting testimonial to Mr. Lazarus.

NONCONFORMIST CHOIR UNION.

THOUGH the youngest of the great amateur choral associations designed for the development and improvement of music in religious services, and for the co-operation of choirs, this Union is not far behind its brethren either in vocal efficiency, in the number of members competent to take part in the annual gathering on the Handel orchestra of the Crystal Palace, or in popularity with the public. It was founded so recently as 1888, and may be credited with having done excellent work in its sphere of operations. The musical success of the present year's meeting at Sydenham (18th ult.) must have answered the expectations of Mr. E. Minshall, the able chairman and conductor; Mr. E. W. E. Blandford, the treasurer; and Messrs. T. R. Croger and A. J. Hawkins, the hon. secretaries. A number of choruses, high-class anthems, and bright part-songs were rendered by a choir of nearly 4,000 adults, who, throughout, gave proof of careful training, and of a desire that the issue of their labours should help to extend the favour bestowed on their organisation. "Sing unto God" ("Judas Maccabæus"), the "Hallelujah" ("The Mount of Olives"), "The Lord be a Lamp" ("St. Peter"), Tours's "Blessing, glory, wisdom, and thanks," and Arthur Briscoe's "Praise the Lord, O my soul," were sung with firmness and genuine impulse combined with correct feeling. The accompanying organist was Mr. J. R. Griffiths. The part-songs included Smart's "Lady, rise! sweet morn's awaking," and Pinsuti's "Eldorado." Relief to this choral host was afforded by a select choir of ten, by organ solos played by Mr. Fountain Meen, and by performances by the Crystal Palace band.

DR. READ'S "SIGUND."

AN acceptable addition to the list of cantatas for men's voices and orchestra—a list which, so far as English words are concerned, is none too lengthy—was made on May 27 at a Concert given in the Hall of Queen's College, Oxford. The libretto of "Sigund," as the novelty of the evening was entitled, is the work of the Rev. P. H. Ditchfield, who has contrived to give a large amount of opportunities for dramatic effect in an exceedingly brief tale. The hero of the story is a Viking chieftain roving through the world with a band of followers in search of adventure, and the main incident of the Cantata is a tournament, at which he overthrows all-comers, and thereby wins the hand of a fair lady. But on learning that the lady's affections have been long bestowed on the bravest of his vanquished foes, he abandons his claim and pursues his adventurous quest. These simple incidents have, however, been arranged so skilfully, and expressed in such excellent verse, that no want of interest is perceptible. Dr. Read has laid out his score in eight numbers, and allotted all the most important and interesting music to the chorus and band. The most striking features are the opening war-song of the Vikings, the graceful "Volkslied" that follows it, and, above all, the three tournament choruses, which reach a very high level of dramatic power; but the whole work is full of life and charm, and as it possesses the further merit of presenting nothing of great difficulty to the performers, is sure to meet with a hearty reception from choirs of male voices. Wherever it is possible, the services of the small orchestra required for the accompaniments should be obtained, as the pianoforte accompaniment gives only a faint idea of the varied orchestral effects that are introduced. The performance of the Cantata was exceedingly good, band and chorus worked well together, and Mr. A. F. Ferguson sang the music allotted to *Sigund* (bass) with great artistic feeling. The audience was delighted with the work, and insisted on recalling the composer three or four times.

J. S. BACH'S CHAMBER MUSIC.

MR. DANNREUTHER at his fourth Lecture on Bach's Chamber Music, delivered at the Royal Institution, said he proposed on that occasion to refer chiefly to the Toccatas, Capricci, and Divisions. With regard to the first-named, the lecturer said, conscientious Bach players were often greatly exercised concerning the proper style of their performance. No light was thrown on this by either Bach or his contemporaries, but in the preface to the original edition of Frescobaldi's Toccatas, 1614-16, and of his Capricci, 1614, the lecturer had had the good fortune to find that which was wanted. We knew that Bach studied and imitated the works of Frescobaldi and his pupil Froberger, and that the latter was regarded in Germany as a model player of organ and harpsichord music. The links, therefore, between Frescobaldi and Bach were complete, and the precepts of the former could safely be applied to the performance of works by the latter. Concerning his own Toccatas, Frescobaldi said: "This manner of playing is not subject to strict time. . . . The beginning of the Toccatas should be played *adagio*; tied, slurred, or sustained notes, and, indeed, the bulk of each piece should be taken in proper proportion, one beat to chime with another; but the beat (that is, the *nuances* of *tempo*) must be left to the good taste of the executant. . . . Cadences, though written quick, should be somewhat sustained; where they are found at the end of passages preparatory to a final cadence the *tempo* should be retarded, for the perfection of this style and manner of playing consists in *tempo*." Speaking of the Capricci and Recercari, he said:

"As a rule the pieces should be started at a slow pace, so that they may gain in liveliness and spirit as they proceed. . . . The major triple and sextuple time (therefore the 3-1) is to be taken *adagio*; the minor triple and sextuple time (*i.e.*, the 3-2) a little quicker; 3-4 time and also 4-4 in a lively manner; and 6-4 *allegro*. . . . It is advisable to dwell on certain dissonances near the end of a section, and to retain the closes *arpeggiando*, so as to impart fire and animation to that which follows." Thus, the modern Bach player was fully justified in doing anything which brought out the beauty and characteristics of the music; but extremes of speed were excluded. The rapid *tempo* adopted by many would have been impossible on the harpsichord and ineffective on the clavichord. The same remark applied to violinists, owing to the superior elasticity of the modern bow, which enabled them to play at a pace which, with the old form of bow, would have merely resulted in a scramble. Bach's "Variations" were of two kinds, "Divisions on a tune," in which the tune remained the same; and "Divisions on a ground," in which the bass remained the same. In the latter Bach had put forth his full strength. The "30 Veränderungen über eine Aria" were marvels of contrapuntal and artistic skill, with which there was nothing to compare except the thirty-three Variations by Beethoven.

GRESHAM LECTURES.

Professor Bridge concluded, on the 3rd ult., his Easter term Lectures at Gresham College. At the two first the rise and development of the "Madrigal" were considered, and special reference made to Thomas Morley's famous collection "The Triumphs of Oriana," published in 1601 and dedicated to Charles Howard, Earl of Nottingham. The madrigal, the Professor said, occupied in the sixteenth and seventeenth centuries an artistic position between secular and church music—the former based on folk-songs, the latter on the church modes. The madrigal originated in the Flemish school, but was perfected in Italy. Its introduction into England seemed to have been due to Nicholas Yonge, probably one of the singing men at St. Paul's Cathedral, who, in 1588, published, at his own cost, a collection by Flemish and Italian writers, entitled "Musica Transalpina." The compositions were adapted to English words, and the preface probably introduced the word "Madrigal" into England. This work appeared to have given the impetus to English composers, whose writings in this style ultimately surpassed those of their Italian contemporaries. Other collections speedily followed that of Yonge, amongst the earliest being one entitled "A Sett of Italian Madrigals Englished," by Watson, and another by Thomas Morley, who afterwards edited "The Triumphs of Oriana." The "Glee," like the anthem, was of purely English growth. The word was mentioned as early as 1673, but the glee chiefly flourished from 1760 to 1860, Sir John Goss being one of the last to write important music of this class. Much confusion had arisen in the minds of many concerning the difference between the madrigal and the glee owing to the misuse of these titles by ignorant composers. It was somewhat difficult to give a terse definition of either, but the madrigal could be sung by any number of voices, while the glee should be sung by solo voices. Moreover, the parts of the madrigal should be of equal melodic value, while those of the glee need not. The majority of the former were also in one movement, but the latter in several and strongly contrasted; added to which the glee was more modern in style.

During these Lectures a number of madrigals, some by little known writers, were admirably sung by members of the Westminster Abbey Choir.

The third Lecture was entitled "Musical Notes in Pepys' Diary." Samuel Pepys, the Professor said, was a capable performer and composer, an enthusiastic listener, a good critic, and one who zealously strove for the propagation of musical art. Four songs witnessed to his skill as a composer, of which one, called "Beauty, retire," was referred to in his diary as follows, under date of February 23, 1666: "Comes Mrs. Knipp to see my wife; and I spent all the night talking with this baggage, and teaching her my song of 'Beauty, retire,' which she sings and makes go most rarely—and a very fine song it seems to be." Mrs. Pepys, judging from the entry of March 1, 1667, was not of a very musical nature: "Before dinner, making my wife to sing. Poor wretch! her ear is so bad that it made me angry, until the poor wretch cried to see me so vexed at her, that I think I shall not discourage her so much again, but will endeavour to make her understand sounds and do her good that way." Pepys seemed never to have been happier than when either listening to music or in company of a musician, whom he usually took to a "taverne" to have a song or ask questions. Thus, under December 10, 1667, we read: "Met Mr. Kingston, the organist, walking, and I walked with him and asked him many questions. I do find that he can no more give an intelligible answer to a man who is not a great master in his art than another. And this confirms me that it is only the want of an ingenious man that is master in musick to bring music to a certitude and ease in composition." Pepys apparently tried to be that man, since we afterwards read "All the evening trying some conclusions on my viall in order to the inventing a better theory of musique than hath yet been abroad, and I think verily I shall do it." The Professor concluded by quoting some of the many valuable references made in the diary to the composers and performances of the time.

The illustrations, sung by Mr. Dan Price and Westminster choir boys, included Pepys' song "Beauty, retire," which proved to be a remarkably expressive setting.

The fourth Lecture described the development of the French horn and its use in the orchestra by the great masters. The Professor is never more happy than when dealing with a technical subject, and his remarks on this occasion concerning the peculiarities and effective treatment of the horn were most lucid and valuable.

The illustrations, played by Messrs. Levsey, Smith, Muskett, and Boreland were of a most instructive and interesting character, and it was satisfactory to observe, as indicative of the increased interest now taken in orchestral music, that this Lecture attracted the largest audience of the series.

THE RHYTHM OF PLAINSONG.

Mr. C. F. Abdy Williams read an exhaustive paper "On the Rhythm of Plainsong," on the 10th ult., before the members of the Plainsong and Mediæval Society. Mr. Williams said all authorities seemed to agree that rhythm played an important part in plainsong, but none appeared to have any exact knowledge of its nature. The difficulties in studying the subject arose from the confusion between plainsong and measured notation in the received authorities. Plainsong at St. Peter's, Rome, and St. John Lateran, was sung without rhythm, and it was not until the lecturer became acquainted with the works of Pothier that he obtained any clue to the original rhythm. This writer explained everything so clearly and logically that it seemed impossible to doubt any longer that the true art of performing plainsong as practised at its best epoch—*i.e.*, that of St. Gregory, had been re-discovered. This manner of performance was set forth in the Solesmes edition of the Church service books of the fifteenth century. The loss of the ancient rhythm was owing to the invention of polyphony, the plainsong notes being gradually reduced to equal length, which were sung very slowly to give greater liberty and scope to the contrapuntal additions. Pius IX., wishing to introduce uniformity into the Church, formed a special commission, the result of whose labours was the Ratisbon edition, which was declared to be authentic. This attempt to enforce uniformity naturally led many to study the matter for themselves, and there were at present two parties in Rome who respectively favoured the Ratisbon and Solesmes editions. The lecturer had heard the Mass sung according to each edition on the same day; and to him there was no doubt of the superiority of the latter in beauty and fitness. There were two kinds of rhythm—*i.e.*, strict and free. The former demanded an equal division of the time values of the various portions of a musical composition, or of the accents in poetry; the latter a general balance of syllables, accents, and phrases as observable in good prose, and this corresponded with the rhythm of plainsong. The

Four Part-Songs

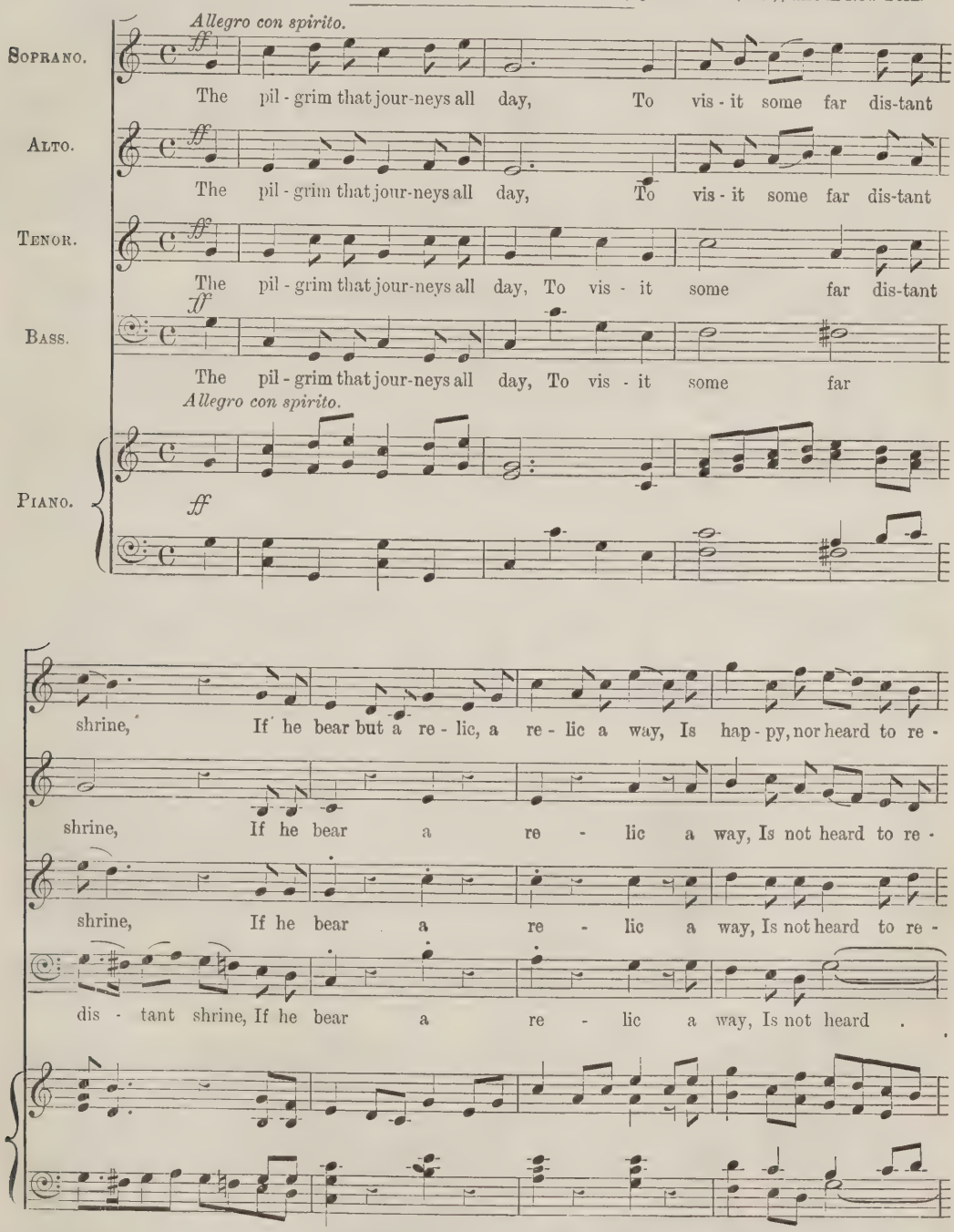
FOUNDED ON CANZONETS BY WM. JACKSON (OF EXETER)

BY

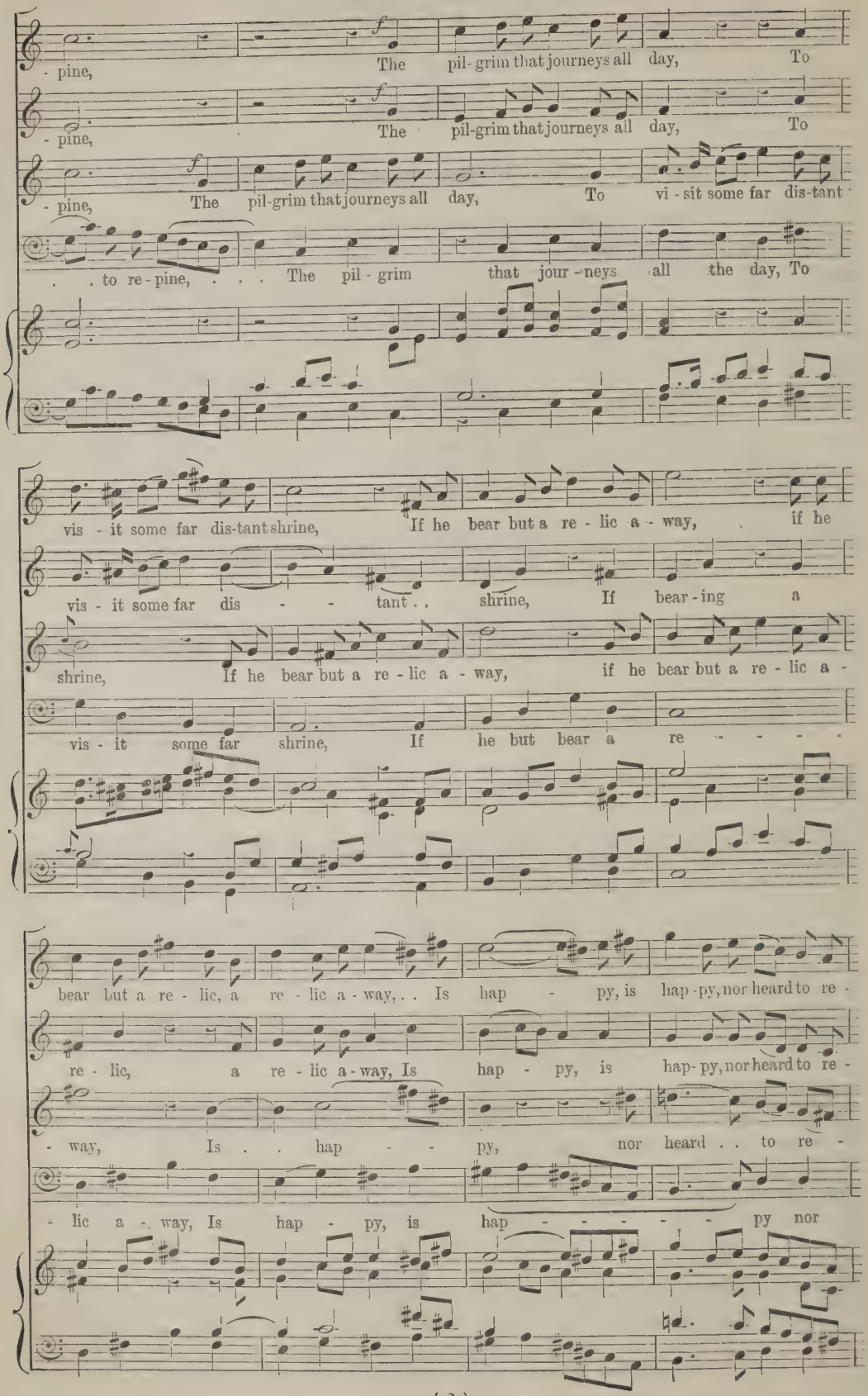
F. CORDER.

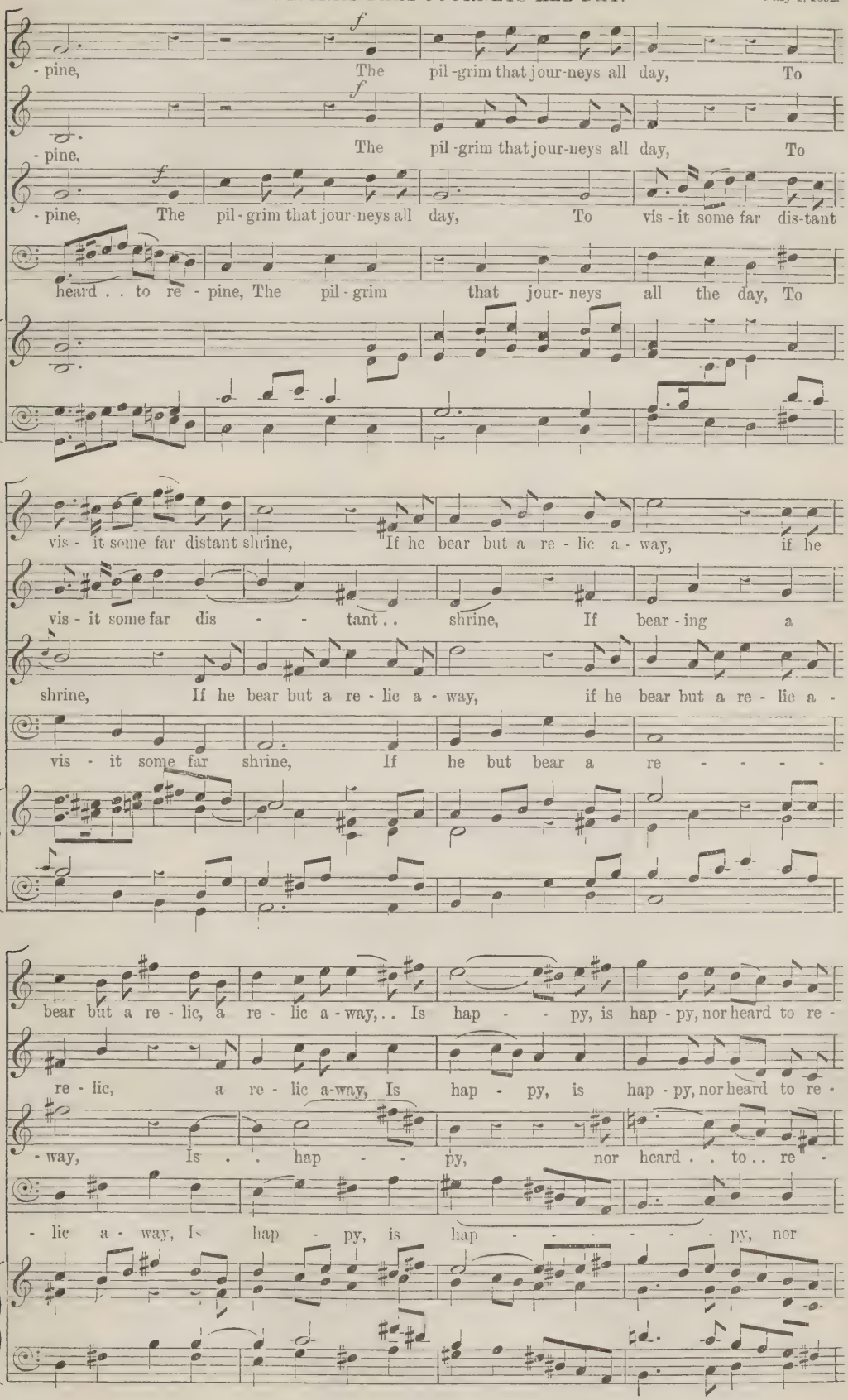
No. 1.*—The Pilgrim that journeys all day.

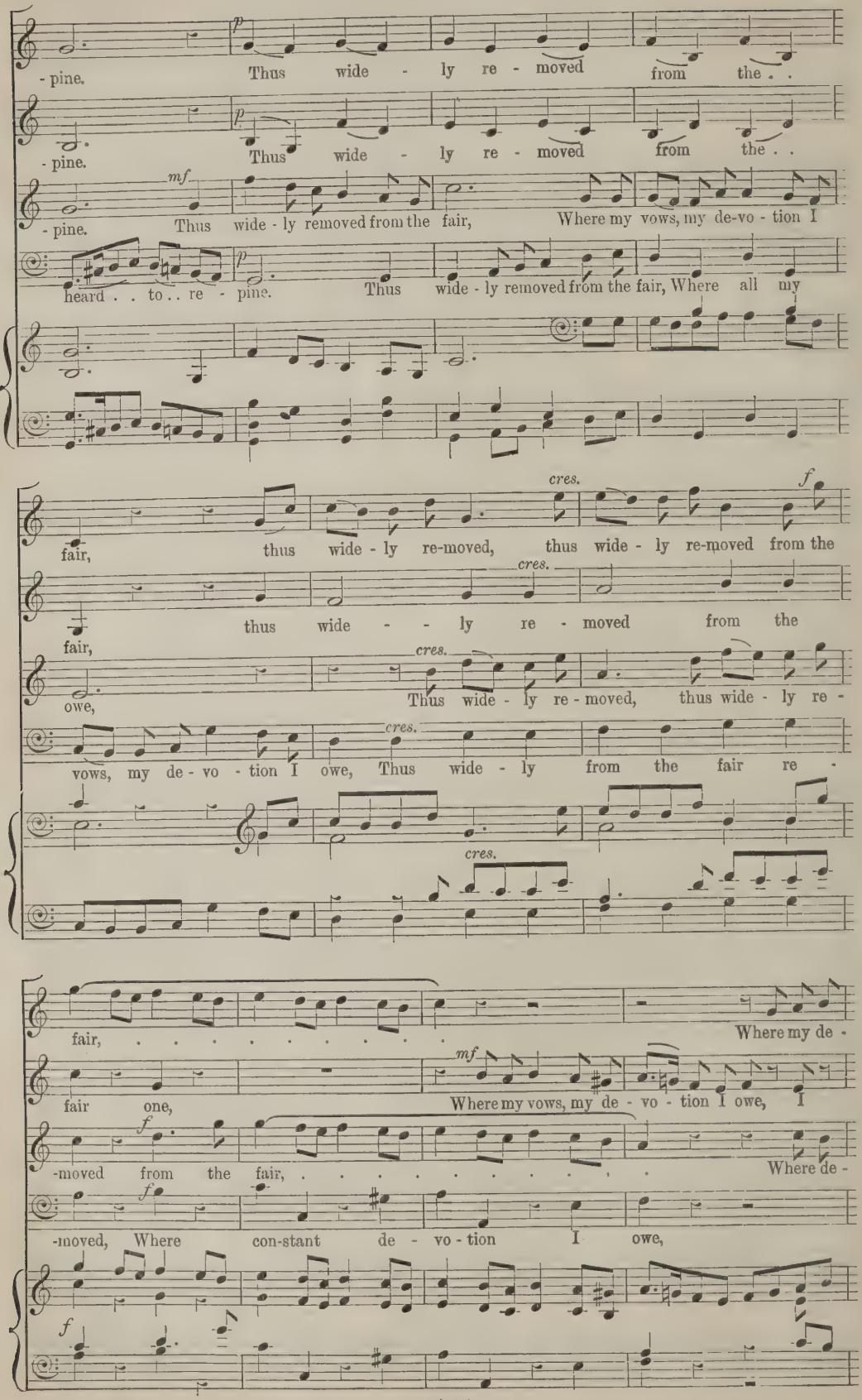
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

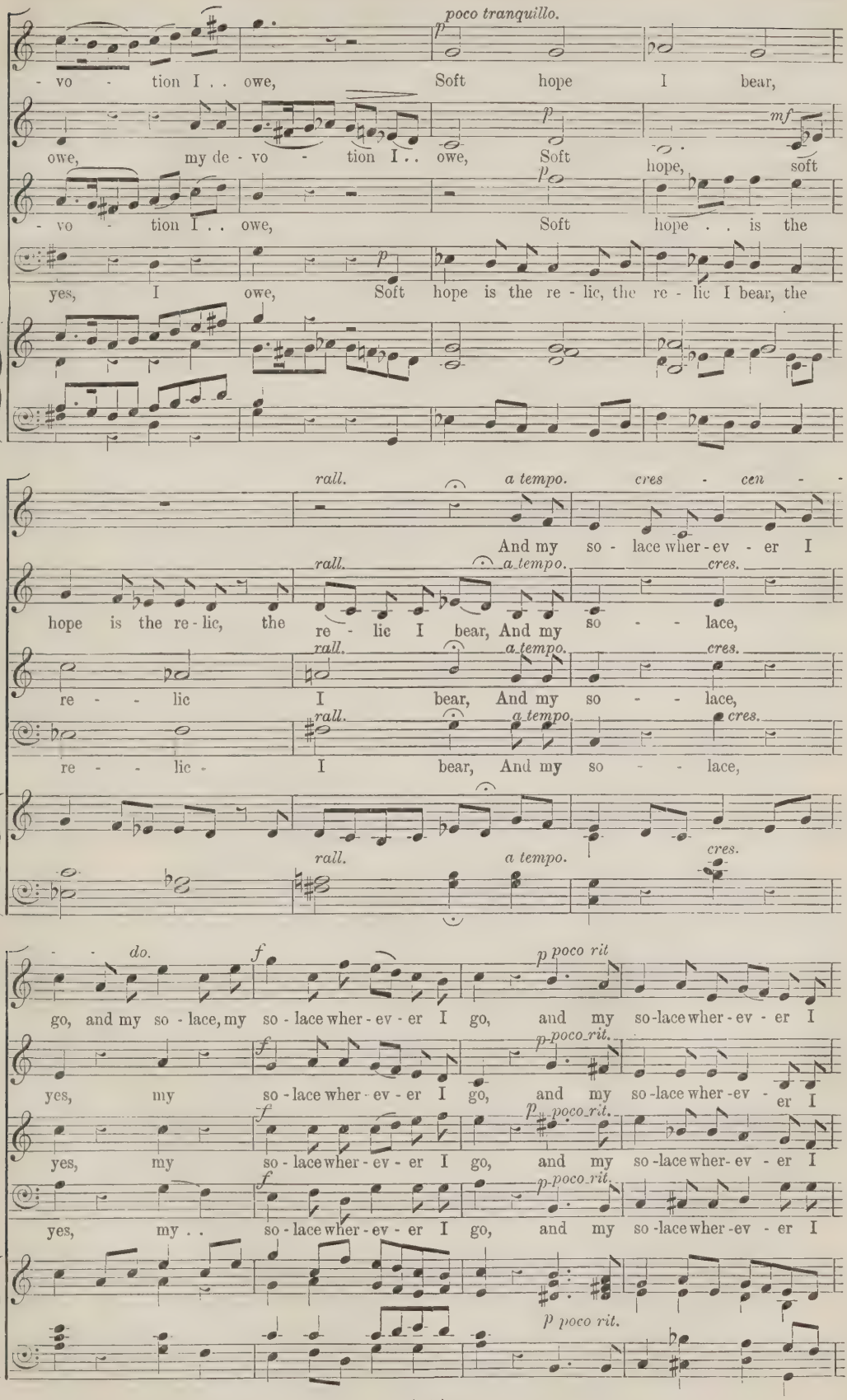

Allegro con spirito.
Soprano.
The pil - grim that jour-neys all day, To vis - it some far dis-tant
Alto.
The pil - grim that jour-neys all day, To vis - it some far dis-tant
Tenor.
The pil - grim that jour-neys all day, To vis - it some far dis-tant
Bass.
The pil - grim that jour-neys all day, To vis - it some far
Allegro con spirito.
Piano.
ff
shrine, If he bear but a re - lic, a re - lic a way, Is hap - py, nor heard to re -
shrine, If he bear a re - lic a way, Is not heard to re -
shrine, If he bear a re - lic a way, Is not heard to re -
dis - tant shrine, If he bear a re - lic a way, Is not heard .

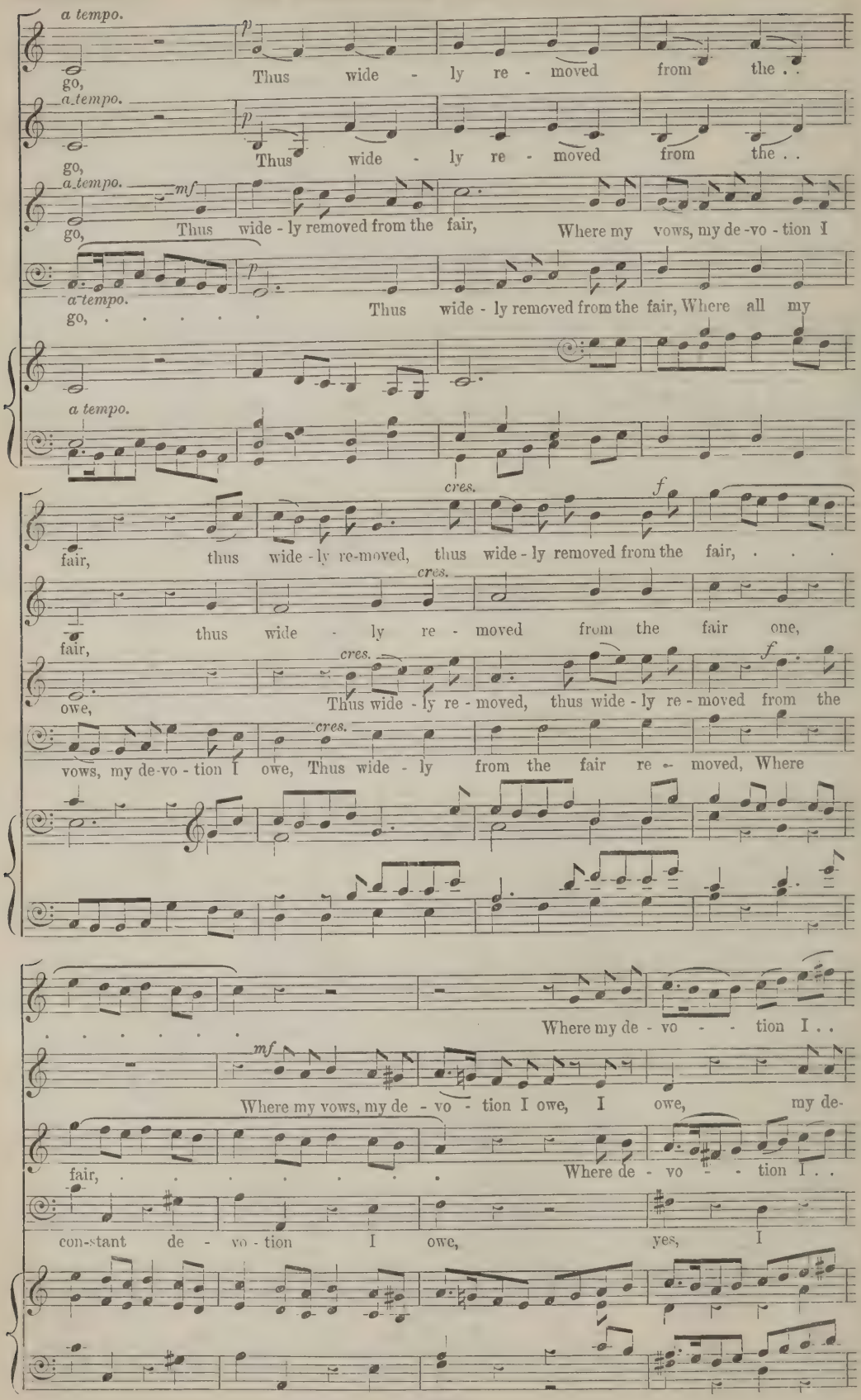
* For Nos. 2, 3, and 4, see Novello's Part-Song Book, Nos. 625, 626 and 627

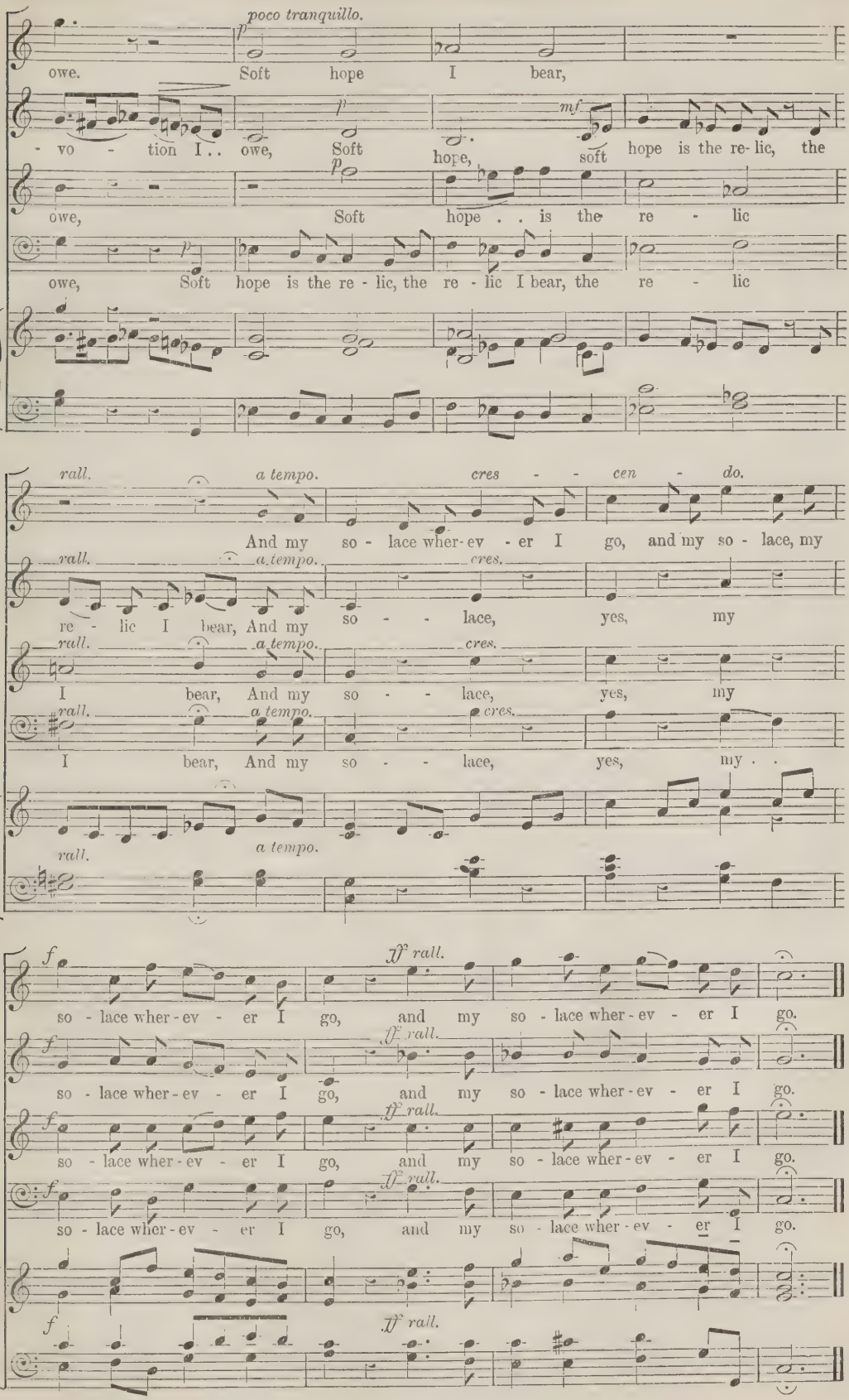

- pine, The pil-grim that journeys all day, To
- pine, The pil-grim that journeys all day, To
- pine, The pil-grim that journeys all day, To vi - sit some far dis-tant
. . to re - pine, . . . The pil - grim that jour - neys all the day, To
vis - it some far dis-tant shrine, If he bear but a re - lic a - way, if he
vis - it some far dis - - - tant . . shrine, If bear - ing a
shrine, If he bear but a re - lic a - way, if he bear but a re - lic a -
vis - it some far shrine, If he but bear a re - - - -
bear but a re - lic, a re - lic a - way, . . Is hap - py, is hap - py, nor heard to re -
re - lic, a re - lic a - way, Is hap - py, is hap - py, nor heard to re -
- way, Is . . hap - - py, nor heard . . to re -
- lic a - way, Is hap - py, is hap - - - - - py nor


- pine, The pil-grim that jour-neys all day, To
- pine, The pil-grim that jour-neys all day, To
- pine, The pil-grim that jour-neys all day, To vis-it some far dis-tant
heard . . to re - pine, The pil-grim that jour-neys all the day, To
vis-it some far distant shrine, If he bear but a re-lic a-way, if he
vis-it some far dis - - tant . . shrine, If bear-ing a
shrine, If he bear but a re-lic a-way, if he bear but a re-lic a-
vis-it some far shrine, If he but bear a re - - - - -
bear but a re-lic, a re-lic a-way, . . Is hap - - py, is hap-py, nor heard to re-
re-lic, a re-lic a-way, Is hap-py, is hap-py, nor heard to re-
-way, Is . . hap - - py, nor heard . . to . . re -
-lic a-way, Is hap-py, is hap - - - - - - py, nor


- pine. Thus wide - ly re - moved from the . .
- pine. Thus wide - ly re - moved from the . .
- pine. Thus wide - ly removed from the fair, Where my vows, my de-vo - tion I
heard . . to . . re - pine. Thus wide - ly removed from the fair, Where all my
fair, thus wide - ly re-moved, thus wide - ly re-moved from the
fair, thus wide - - ly re - moved from the
owe, Thus wide - ly re - moved, thus wide - ly re -
vows, my de - vo - tion I owe, Thus wide - ly from the fair re -
fair, Where my de -
fair one, Where my vows, my de - vo - tion I owe, I
-moved from the fair, Where de -
-moved, Where con-stant de - vo - tion I owe,


poco tranquillo.
- vo - tion I . . owe, Soft hope I bear,
owe, my de - vo - tion I . . owe, Soft hope, soft
- vo - tion I . . owe, Soft hope . . is the
yes, I owe, Soft hope is the re - lic, the re - lic I bear, the
rall. a tempo. cres - cen - -
And my so - lace wher - ev - er I
hope is the re - lic, the re - lic I bear, And my so - - - lace,
re - - - lic I bear, And my so - - - lace,
re - - - lic - I bear, And my so - - - lace,
do.
go, and my so - lace, my so - lace wher - ev - er I go, and my so-lace wher - ev - er I
yes, my so - lace wher - ev - er I go, and my so-lace wher-ev - er I
yes, my so - lace wher - ev - er I go, and my so-lace wher- ev - er I
yes, my . . so - lace wher - ev - er I go, and my so-lace wher-ev - er I
p poco rit.


a tempo.
p
go,
Thus wide - ly re - moved from the . .
a tempo.
p
go,
Thus wide - ly re - moved from the . .
a tempo.
mf
go,
Thus wide - ly removed from the fair,
Where my vows, my de - vo - tion I
a tempo.
p
go, ...
Thus wide - ly removed from the fair, Where all my
a tempo.
cres.
f
fair,
thus wide - ly re-moved, thus wide - ly removed from the fair, . . .
cres.
fair,
thus wide - ly re - moved from the fair one,
cres.
f
owe,
Thus wide - ly re - moved, thus wide - ly re - moved from the
cres.
vows, my de-vo - tion I owe, Thus wide - ly from the fair re - moved, Where
Where my de - vo - - tion I . .
mf
Where my vows, my de - vo - tion I owe, I owe, my de-
fair, ...
Where de - vo - - tion I . .
con-stant de - vo - tion I owe, yes, I


poco tranquillo.
owe. Soft hope I bear,
- vo - tion I .. owe, Soft hope, soft hope is the re- lic, the
owe, Soft hope . . is the re - lic
owe, Soft hope is the re - lic, the re - lic I bear, the re - lic
rall. a tempo. cres - - cen - do.
And my so - lace wher- ev - er I go, and my so - lace, my
re - lic I bear, And my so - - lace, yes, my
I bear, And my so - - lace, yes, my
I bear, And my so - - lace, yes, my . .
ff rall.
so - lace wher - ev - er I go, and my so - lace wher - ev - er I go.

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Anglican chant with its recitation note and subsequent barred music was a mixture of free and strict rhythm. Both kinds were, however, based on the same fundamental law—viz., that each accent-portion and phrase had a specific relation to the others and the whole. The rhythm of plainsong consequently depended very greatly on the correct accentuation of the words to which it was allied. All syllables which were unaccented should be sung lightly and without any forcing or jerking, the time they occupied being dependent on their weight—*i.e.*, the number of consonants contained in the syllable. The unaccented syllables should be viewed as grouped round the accented syllables, and these syllable-groups, or words, corresponded to the feet in poetry: the smaller divisions of the musical sentences to the Greek *kola*, or musical phrase; the larger divisions, or the whole sentence, to the period or strophe. The Psalms supplied excellent examples of this grouping. In plainsong no attempt should be made to sing in strict rhythm. To do so would be to entirely alter its character. Plainsong was prose music. After describing the neumæ and their manner of performance, the lecturer said the good execution of plainsong required great flexibility of voice to glide lightly and smoothly, and without any apparent effort, over the melody. It should be remembered that this kind of music had its origin where climate and surroundings disposed towards a light and joyful form of art, perhaps a little out of keeping with the severer spirit of more Northern nations. The Gregorian song was essentially a song of joy, hence it required freedom from restraint and a graceful, easy flow in performance. When sung in this way the effect was extremely beautiful. It was like no other music, and it seemed to open a new world of artistic excellence.

MUSIC IN SCHOOLS.

THE returns of the Education Departments of England, Wales, and Scotland have just been issued. The tale they tell is still one of progress, if progress can be measured by the increase in the number of children learning to sing by note. The figures for two other years are given for comparison:—

ENGLAND AND WALES.

I. NUMBER OF CHILDREN TAUGHT BY NOTE OR BY EAR.

Year.	Taught by Note.	Taught by Ear.
1884	1,282,586	1,997,572
1890	2,515,545	1,219,357
1891	2,686,138	1,080,513

II. AMOUNT OF GRANTS FOR MUSIC.

	Paid for Note singing at 1s.	Paid for Ear singing at 6d.	Total.
1884	£64,129	£49,939	£114,068
1890	£125,777	£30,484	£156,261
1891	£134,307	£27,013	£161,320

III. RELATIVE PREVALENCE OF METHODS.

School Departments.

	Staff or Ordinary Notation.	Tonic Sol-fa.	By Ear.
1884	2,396	6,773	18,593
1890	2,244	13,893	13,054
1891	2,362	15,153	11,833

The returns from the Scotch Department this year give the numbers of children taught by note and by ear. Formerly, only the number of the School Departments was given:—

SCOTLAND.

I. NUMBER OF CHILDREN TAUGHT BY NOTE OR BY EAR.

	Taught by Note.	Taught by Ear.
1891	480,094	50,102

II. AMOUNT OF GRANTS FOR MUSIC.

	Paid for Note singing at 1s.	Paid for Ear singing at 6d.	Total.
1891	£24,004	£1,402	£25,406

III. RELATIVE PREVALENCE OF METHODS.

School Departments.

	Staff or Ordinary Notation.	Tonic Sol-fa.	Both Systems.	By Ear.
1887	101	2,016	19	1,038
1891	83	2,465	40	668

The noticeable features of these statistics are the rapid decrease in the number of children being taught by ear and the increasing popularity of the Tonic Sol-fa method. It will be seen that whereas in Scotland only 5·5 per cent. of the whole grant is paid for ear singing, in England and Wales the proportion is nearly 17 per cent.

OBITUARY.

WE regret to have to announce the death, on the 9th ult., at Berlin, of Dr. WILHELM LANGHANS, the well-known German musical author and composer, in his sixtieth year. He was born at Hamburg on September 21, 1832, and studied the violin at the Leipzig Conservatorium under David, and subsequently also under D. Allard at Paris. Having gained much practical experience as a leading violinist of the Leipzig Gewandhaus and the Düsseldorf orchestras, he took up his residence as a teacher, first in the French capital and afterwards at Berlin, where he obtained a professorship of musical history at the Neue Akademie der Tonkunst, a position which, in 1881, he exchanged for a similar one at the Berlin Scharwenka Conservatorium, of which Institution he had latterly been the acting director. His writings bear witness to the author's substantial knowledge and highly cultured intellect, and must be numbered amongst the most valuable contributions by modern German writers to musical literature. The more important of them are "Das musikalische Urtheil," "Die Musikgeschichte in zwölf Vorlesungen," and "Geschichte der Musik des 17, 18, and 19 Jahrhunderts"; the last-named being a continuation of Ambros's well-known work. He has also furnished an excellent translation into German of the life of Chopin, by Professor Niecks. As a composer, the deceased artist has made himself favourably known by a Symphony, a String Quartet, pieces for the violin, and a number of songs. Dr. Langhans was an occasional contributor to THE MUSICAL TIMES, and was the author, *inter alia*, of an interesting paper on "Musical Instruction in German Schools," published in the July number of 1879. He was an assiduous reader of our journal, and only a few weeks since, in a letter addressed to the writer, expressed his "admiration of its contents and general artistic tendencies." He had the degree of Doctor conferred upon him by the University of Heidelberg in 1871, and was an honorary member of the Royal Academy of Florence and of the St. Cecilia of Rome.

We regret to record the death of EOS MORLAIS, the Welsh tenor. His health had been failing for some time, but latterly he had rallied, and had even accepted an engagement to appear at Cwm Rhondda within a few days of his death. Originally a collier, he possessed a remarkably fine voice and true artistic instinct, and had been before the public as a singer of repute for more than a quarter of a century. He was in his fifty-fifth year.

The following deaths, not yet recorded by us, have occurred during the past three months abroad, viz.:—

On April 1, at Lisbon, TEODORO QUILEZ, distinguished violin *virtuoso*, a native of Spain, aged forty-two.

On April 11, at Moscow, Madame ZOË KOTSCHETOFF, gifted Russian operatic singer, aged thirty-four.

On April 18, at Wiesbaden, FRIEDRICH BODENSTEDT, lyrical poet (whose verses, especially his "Lieder des Mirza Schaffy," have been many times set to music), in his seventy-third year.

On April 18, at Vienna, FRANZ TOMS, an excellent performer on the cornet-à-pistons, member of the Hofcapelle, aged fifty-five.

On April 21, at Weimar, CARL IMMISCH, *virtuoso* on the bassoon, member of the Grand Ducal Orchestra, aged sixty-seven.

On May 2, at Leipzig, CARL AUGUST OTHO, contrabassist and maker of stringed instruments, member of the Gewandhaus Orchestra, aged fifty-two.

On May 5, at Hanover, WILHELM GERTZ, excellent violinist, for over forty years a leading member of the Royal Opera orchestra.

On May 5, at Naples, Giuseppe Lombardo, alias Lombardini, operatic composer, for many years Professor of Singing at the Naples Conservatoire, and author of some valuable treatises upon his art, aged 72.

On May 8, at Dresden, Johannes Martens, at one time a very successful operatic tenor at the Hof-Theater.

On May 9, at Erfurt, Marie Breidenstein, excellent Concert singer and vocal teacher, residing in that town.

On May 16, at Leipzig, Dr. Adolf Emil Wendler, senior director of the Gewandhaus Concert Institution, for some years editor of the Leipzig *Allgemeine Musik Zeitung*, aged eighty-four.

On May 18, at Paris, Alexis Bouvier, highly popular composer of romances, and also of some operettas, aged fifty-six.

On May 25, at Wiesbaden, Hermann Philippi, for a number of years the much esteemed baritone at the Royal Theatre in that town.

On May 25, at Paris, León Vercken, successful composer of light operas, born at Liège in 1828.

On May 29, at Paris, Marie Donne, for twenty years one of the most highly esteemed vocal professors at the Conservatoire, aged forty-three.

On the 4th ult., at Paris, Alphonse Leduc, chief of one of the most important music publishing firms in France, and editor of the journal *L'Art Musical*.

On the 5th ult., at Havre, Madame Rossi-Caccia, at one time a greatly admired *prima donna* of the Paris Opéra Comique, under her maiden name of Juana Rossi, aged seventy-three.

On the 13th ult., at Halle, Wilhelm Halle, for many years the very meritorious orchestral Conductor at the Stadt-Theater, aged fifty-five.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Scarcely have the echoes of the past season died away ere the note of preparation for its successor is sounded. The Festival Choral Society has already decided upon its programme for next winter, during which four Concerts will be given—the usual number, which, however, was curtailed last year owing to the date of the Festival being altered to October. The chief choral works to be brought forward are Gounod's "Redemption," which enjoys an extraordinary popularity here; the "Faust" of Berlioz; the German "Requiem" of Brahms, a perfect novelty here; and a programme devoted to Handel, to include the Serenata "Acis and Galatea," and a selection from "Israel in Egypt." Mendelssohn's "Lobgesang" will also be given.

The Musical *Matinées* of the Royal Birmingham Society of Artists came to a close on the 11th ult. The programmes were not in any way remarkable, but Mr. Oscar Pollack undoubtedly catered with success for the frequenters of the Society's Exhibition. The performances of an amateur orchestra, with a very young Conductor, Mr. H. W. Stratton, were noteworthy features of the Concerts.

A musical experiment which promises very important development was initiated on the 2nd ult., when the Moseley Botanical Gardens were opened. The grounds comprise the estate of what was formerly Spring Hill College, a theological training school for the Congregational body. Most delightfully situated, and abounding with sylvan charms, the attraction is added of a fine orchestra, under the direction of Mr. W. Moore. It is intended to make music a great daily feature, and eventually Concerts of the highest type will be undertaken. The success of Mr. Ross's venture is, so far, very decided. The college buildings are intact, and there is an organ in the lecture-room, upon which Recitals are given. Mr. Ross owns the estate and is not likely to allow the class of entertainment to deteriorate, so that important musical doings will have to be chronicled in the near future.

Mr. D'Oyly Carte's Company was at the Prince of Wales's Theatre, for the week beginning with the 13th ult., and the "Yeomen of the Guard," the "Gondoliers," and other of the Gilbert and Sullivan operas attracted fairly large audiences.

MUSIC IN BRISTOL.

(From our own Correspondent.)

There has been very little musical activity in Bristol during the past month, and the few events to be recorded have closed the season. St. Mary's (Tyndall's Park) Choral Society gave a praiseworthy performance of Cowen's graceful work the "Sleeping Beauty," on May 24, the characters being undertaken by Miss Street, Miss Boucher, Mr. W. H. Lewis, and Mr. W. H. Wickes. Mr. S. W. Pullen was the Narrator, and Mr. F. W. Rootham conducted.

Christ Church (Clifton) Choral Society fairly well interpreted Hadow's Cantata "The Soul's Pilgrimage," on May 31, under Mr. John Barrett's direction. The solos were mostly sung by members of the Society.

The season of Popular Chamber Concerts, given by Miss Lock and her associates, was brought to an end, on May 28, by an excellent performance of an admirable programme, of which the brilliant playing by Mr. Theo. Carrington of Max Bruch's Violin Concerto in G minor (Op. 26) was the chief feature.

It is gratifying to record a yet further development in church music, particularly at Christ Church and St. Stephen's, both in the old city.

The daily performances during the summer months by the Bristol and Clifton Public Band commenced on May 30.

MUSIC AT CAMBRIDGE.

(From our own Correspondent.)

Of the many and varied events crowded into the brief period of festivity which, in spite of the fact that it has now been transferred to the month of June, still retains its title of "May Week," none have been of more general interest than the Concerts, which have served to introduce more than one new composition of importance to public notice. The first place belongs, as a matter of right, to the Concert given by the University Musical Society, an institution which, under the energetic rule of Professor Stanford, has achieved a more than local celebrity. This year the Concert partook of an official character, having been made the occasion of the performance of the "Installation Ode" with which it is the custom of the University to greet its newly-made Chancellors. As a rule a composition of this kind is of the more or less perfunctory character belonging to *pièces d'occasion*, but it must be admitted that in the present instance Dr. Stanford, to whom, as Professor of Music to the University, the task had been allotted of setting Dr. Verrall's rhymed Latin verses, has infused an air of novelty into his composition. It may sound somewhat contradictory to assert that the chief novelty in the Professor's music is that not a bar of melody is original, especially since this might be truly predicated of half the "new works" that see the light; but the distinction lies in this, that in the present case the sources of inspiration are acknowledged. After a short introduction, founded on the well-known "Cambridge Chimes," heard at first alone, and then in combination with the chorus, and serving to give a "local colour" to the work, the Ode proper begins, the stanzas being allotted to a reciter, and each followed by a chorus based on the well-known German students' song "Gaudeamus igitur," the orchestra adding a varied but always graceful counterpoint, displaying to great advantage the composer's ingenuity and musicianship. Indeed, from a musical point of view, the Ode might be regarded as a series of variations on "Gaudeamus igitur." Two points in the score call for special notice. The first is where, after an allusion in the poem to the Vice-Chancellor of the University, the composer has introduced, as a counterpoint to the "Gaudeamus" melody, the tune of "D'ye ken John Peel," the appropriateness of which lies in the fact that the present holder of that office is a namesake of the disciple of Nimrod immortalized in the ballad. This is as effective as it is ingenious, but it is equalled by a remarkably clever orchestral "Quodlibet," consisting of the combined melodies, "Rule, Britannia," "Auld lang syne," and "Let Erin remember the days of old," and provoked by a reference to "the triple realm bound to the British Crown." The Ode being intended to follow immediately the Academic

Festival Overture of Brahms, the last bars of that work (which, it will be remembered, are founded on "Gaudeamus igitur") are, with the German composer's readily-accorded permission, employed by Dr. Stanford in his final chorus, with the addition of vocal parts. It only remains to be added that the performance, under the composer's conductorship, was a most spirited one, and that the verses were admirably recited by the Hon. Stephen Powys, whose pronunciation of the Latin was, by the way, in accordance with the very latest theories.

The next work in the programme was Dr. C. H. H. Parry's setting of the Choric Song from Tennyson's "Lotos-Eaters," composed expressly for the Society, and performed for the first time on this occasion. Dr. Parry's latest production, which is laid out for soprano solo, four-part chorus, and orchestra, is conceived in a dramatic spirit, the music not being in any conventional form, but following closely, and without a break, the sentiment of the poetry. Consequently it eludes verbal description, which is, however, the less necessary since the Cantata is now published. Suffice it to say that Dr. Parry's music is equal to his best work in refined and thoughtful workmanship, while as regards the orchestration he has probably produced nothing quite so felicitous and showing such a mastery over the materials at his command. The soprano soloist's part is difficult and not always grateful, though it comprises two portions instinct with grace and beauty—the stanzas "How sweet it were, hearing the downward stream," and "But, propt on beds of amaranth and moly." Without adopting the "leading motive" principle in its entirety, the composer has, by the recurring employment of typical themes and figures, given a unity and cohesion to the work. It is worthy of remark that "The Lotos-Eaters" is another instance of Dr. Parry's fastidiousness in the choice of texts, and it was certainly not unfitting that to such "librettists" as Milton, Pope, Shelley, and Swinburne he should at length add the name of our present laureate. The soloist on this occasion was Mrs. Hutchinson, who sang with refinement and good taste, and the Conductor was Dr. Parry, who directed a performance which may be described as adequate, if not in all points marked by the perfection which usually characterises the singing of the Society's excellent chorus. The introductory verses were ably recited by the Hon. Stephen Powys. The remainder of the programme was devoted to Wagner and Beethoven, the former master being represented by the Introduction and closing scene from "Tristan und Isolde," the latter by the Fifth Symphony. Both these were conducted by Dr. Richter with the best possible results.

If from the many College Concerts, whose importance is, as a rule, social rather than artistic, that which was given by the St. John's College Musical Society is selected for notice, it is because it was made the occasion of the production of a Cantata by the Society's Conductor, Dr. Garrett, who has so long occupied a prominent position in Cambridge as Organist to the University and to St. John's College. This work is a setting of Schiller's poem "The Triumph of Love," or, to be more exact, of Herman Merivale's translation of the same, and is for a quartet of soloists, chorus, and orchestra; it was begun some years back, but completed only recently. Dr. Garrett's music is, it need hardly be said, marked by that sense of melodious beauty and refined musicianship which characterise one of the foremost of our living composers of Church music. It may be that some judicious compression, which might be effected by pruning the Cantata of sundry repetitions, would improve it as a whole, and certainly the last chorus, regarded from a musical point of view, savours of an anti-climax, the previous quartet and chorus, "Love—'tis Love that thrills alone," being calculated to form a more dignified and effective conclusion than its successor, which is practically a repetition of the opening number. As regards the performance, the soprano soloist, Miss Florence Monk, deserves especial praise for her thoroughly artistic rendering of her part. The orchestration suffered from the "scratch" character of the band, while the substitution of choir-boys for female voices detracted from the effect of the choruses, though, on the whole, it must be admitted that Dr. Garrett, who conducted, made the most of his materials.

The grand Chapel of King's College was literally crammed on the afternoon of the 15th ult., when Mendelssohn's "St. Paul" was given, under the direction of Dr. A. H. Mann, by his Festival Choir, for the benefit of Addenbrooke's Hospital. The principal vocal parts were sustained as follows:—Soprano, Miss Carrington; contralto, Miss Rina Robinson; tenors, Messrs. W. Driver and E. Iles; basses, Messrs. Carrington, Daniels, and Moore. The chorus, which was fairly evenly balanced, consisted of nearly 200 voices, while they had the support of a band of seventy-one instrumentalists, with few exceptions resident in East Anglia. The acoustical properties of King's College Chapel are very peculiar, and with the endeavour to obviate some of the difficulties Dr. Mann brought his wood-wind and horns to the front centre of the orchestra, having the strings on either side and the remaining brass at the back—the latter raised; but not much improvement was caused by this innovation. The Oratorio was preceded by several collects and the hymn "All hail the power of Jesu's name," sung to "Miles Lane." To this Dr. Mann had composed some most effective orchestral accompaniments which added to the simple grandeur of the hymn. On the whole, the performance of "St. Paul" was good. The choruses went capitally, and the few airs were carefully sung. The recitatives were the weak part, and this not from any lack of ability on the part of either voice or band, but from a want of understanding between the two—another rehearsal was really necessary. The outgoing voluntary was Handel's Fourth Organ Concerto in F, brilliantly played by Mr. F. Dewberry.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Edinburgh Bach Society brought its fourth session to a close with the Annual Concert, which was given on the 1st ult. Even considered as an ordinary Concert, the success would have been cause for congratulation, but viewed in the light of an annual Function (*Sollemne*) the success was almost unqualified. The resources of the young Society are already quite sufficient for the adequate rendering of the master's concerted works, and the artistic aim and the level of execution are alike high. Encouraged by last year's experience the committee engaged a larger room and was rewarded by an audience which very nearly filled the Queen Street Hall. Undoubtedly the most successful number was the beautiful D major Concerto, played by Mr. Collinson and most delicately accompanied by the orchestra (leader, Mr. H. Dambman), under the direction of Mr. Franklin Peterson, Hon. Sec. of the Society. Other Concertos were those in C major for two pianofortes (Messrs. Dace and Kunz), in D minor for two violins (Miss Macgregor and Mr. Colin McKenzie), and in G major for violin and two flutes (Messrs. McKenzie, Zoblinski, and Smith), all of which were well played. Mr. Waddel's String Orchestra (largely composed of amateurs) was not always quite steady, but there was ample evidence of study and appreciation in its rendering of the C major Orchestral Suite. The most important solo was the Chaconne, played by Miss Nellie Macgregor, who for the last three years has been pursuing her studies under Professor Brodzky, in Leipzig. This young artist commands a full, powerful tone and excellent bowing. She was twice enthusiastically recalled. Mr. Grant McNeill won a hearty encore for the charming rendering he gave of a Sarabande and Bourrée from the Violoncello Suites. Miss Margaret Kennedy contributed the Slumber Song from the "Christmas" Oratorio. The annotated programme, containing a portrait of Bach and numerous musical illustrations, was prepared for the occasion by the Secretary.

The attendance at the ordinary meetings of the Society this year has been most encouraging, the average being eighty out of 200 members.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT).

ENQUIRY at the office of the Liverpool Philharmonic Society has elicited information to the effect that no change, such as that forecast a month ago, in the administration of the programmes is likely to be made and that, as a matter of fact, the orchestra is now actually engaged for the entire

twelve Concerts of the coming season. This will be a relief to all true music-lovers, as the remarks made at the recent annual meeting, fully reported in the local press and summarised in this column, were calculated to engender a feeling of no little anxiety. The explanation of the Secretary is to the effect that no such change as suggested had ever been seriously contemplated, but that Chamber Concerts had been talked about—presumably to be given, as was the case many years ago, as an extra series, and that misunderstanding was the result on the part of somebody or other. It is to be regretted that what was given to the public in good faith by the reporters should not have been at once explained by those in authority through the medium of the press.

While Sunday music is exercising the minds of people in the Metropolis, a similar question has been to the front during the past month in the second city. The Liverpool Sunday Society has regularly given Orchestral Concerts during the winter months, with a professional band of about forty performers, under Mr. W. I. Argent, for many years past in the Rotunda Hall. The latter is one of the Corporation buildings and will accommodate about 1,500; but last season thousands were turned away from the doors, while the overcrowding inside, in a not well-ventilated room, was at times fearful. It was sought, therefore, to enlarge the sphere of action by transferring the performances to St. George's Hall, which will accommodate three or four thousand, and to increase the orchestra proportionately. By the narrowest vote in the City Council this proposal was, on the 1st ult., rejected, twenty-three members voting against and twenty-two for it. Of course the opposition, which has been steadily decreasing, will a little later on cease to exist, and in the meantime the usual number of Symphonic Concerts will be commenced in October on the old lines.

Another new departure in regard to Sunday music is that of the Liverpool Brass Band, an excellent organisation which had its origin in the factory lately occupied by Messrs. Gray and Davison in Colquitt Street. Application was made some time ago that permission be given for the performance of music in the parks on the Sunday, but this the City Council refused. On two recent Sunday afternoons the band above-named has taken up its quarters in the large square fronting St. George's Hall, which is under no municipal restrictions, and its music has been listened to by thousands.

The Liverpool Musical Club held a second meeting on its restored basis as a professional organisation on the 11th ult., and the rules as revised by Mr. Heinecke, the Hon. Sec., were passed. Dr. Hunt gave an excellent Lecture at the Music School on the 17th ult., the subject being Corelli and his period. A Concerto by Gemianini, a seventeenth century writer, for two principal violins, viola, and violoncello, two ripieno violins, and organo, was played by a number of the students and professors. The last monthly meeting of the local section of the National Society of Professional Musicians took place on the 18th ult., at Childwall, when a paper on "Imagination the *sine quâ non* of artistic work" was read by Mr. C. Gressler. Students' Concerts have been given during the month by the pupils of Mr. H. Lawson and Mr. Monk.

At the opening of the Southport centenary celebrations, on the 18th ult., Mr. J. J. White, Mr. Batley, Mr. H. Hudson, and Dr. J. C. Hall acted as Conductors. A descriptive piece, entitled "The Queen of the North-West," composed for the occasion by the first-named gentleman, who is musical director of the local Winter Gardens, was performed in the morning, and Mendelssohn's "Hymn of Praise" followed in the afternoon. The chorus was provided by the Southport and Birkdale Philharmonic Society.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

IN the Summer months we are left in a state of hopeful expectancy rather than of keen enjoyment of music. We look onward and wonder what may be in store for us. And it is rumoured that the coming winter may, possibly, be one of unwonted activity, and that those institutions which have struggled through much depression and have survived several seasons of difficulty and anxiety will be compelled to justify their continued existence and more vigorously to bid for prolonged popular support. The whole future of art among us is, indeed, uncertain; for old things are passing away and the new growth rises but slowly. Concerning the new school of music, little beyond vague surmises as to the mode of its formation and constitution has oozed out; but we trust that no imprudence may be suffered to blight its prospects or endanger its stability, as any narrowing of its basis would unquestionably do. It is fair to await quietly the disclosure of the plans of a Committee which certainly includes some men of calm judgment and ripe experience. But the object in view is far too important to allow those plans to escape the strictest examination, or to be suffered to imperil the future of music here.

But, between whiles, we are not left entirely without sweet sounds. We still have the weekly Organ Recitals at the Town Hall, which continue strongly to attract, and at which Mr. Pyne goes through a very large *répertoire* of solid music, with, perhaps, rather a superabundance of modern French work and a not altogether unnatural reverence for his old master, Dr. Wesley; and, undoubtedly, contrast of style is thus brightly exhibited. And at the Botanical Gardens we enjoy reminiscences of the Jubilee year, when the Exhibition Committee made us acquainted with the excellences of our best military bands. Fortunately, too, the directors of the speculation entitled "Old America"—or, disrespectfully, "The Slotteries"—are wiser than to supplement the imported brass and reed music by similar provision of home-growth; and therefore they enable their patrons, when tired of the blatant strains outside, to retire to the seclusion of the Concert-room and to listen to the more delicate performances of orchestral works by the small but compact band of Mr. Vetter.

MUSIC IN NORWICH.

(FROM OUR OWN CORRESPONDENT.)

THE Winter and Spring Concert season in Norwich was practically brought to a close on the 1st ult. by the fourth annual Concert of the Ladies' Orchestral Society, under the conductorship of Mr. F. W. B. Noverre. The band numbers thirty-three performers, and although several parts are but weakly represented, the general *ensemble* was highly satisfactory. In one respect the Ladies are worthy of imitation by older bodies of instrumentalists—viz., in their appreciation of the meaning of the words *piano* and *forte*. Certainly the Conductor is to be congratulated on the result of his training, for each expression mark was duly observed. The principal works for the band were Haydn's Symphony (Op. 66), letter T; the Overtures to "La Dame Blanche," "L'Italiani in Algieri," and Kreutzer's "Nachtlager in Granada," the Symphony and also the last-named Overture being remarkably well played. The lighter pieces were Massenet's "Le dernier sommeil de la Vierge," Macbeth's pretty Intermezzo "Forget-me-not," and an American novelty, "A Darkey's Dream," by Lansing. A lady professional, Miss Amy Flood-Porter, created quite a sensation by the perfect violoncello playing displayed in her solo "Le Désir," by Servais, an exhibition seldom eclipsed by performers whose names are more prominently before the public. The vocalists were Miss Teresa Blamy, who has established quite a reputation in Norwich; Mrs. John Wilkinson, and the Misses Grace and Delia Woods.

The Glee and Madrigal Concert annually given by the Cathedral Choir took place on May 24, under the supervision of Dr. Bates, the Cathedral Organist. An interesting programme had been compiled, containing excerpts from composers dating from 1589 to 1892. The madrigal "With wreaths of rose and laurel," by William Cobbold, who was Organist of Norwich Cathedral about the year 1600, was naturally listened to with interest, as was Benet's "Flow, O my tears," another madrigal of about the same period, which was charmingly rendered. A novelty was "The Goslings," a new humorous glee by Dr. J. F. Bridge, wherein humour and pathos are happily blended. Reichardt's glee "The image of the rose," or as it would be more properly called, a solo with vocal accompaniment, was capitally sung by Mr. Hemmings, the other parts being cleverly hummed with closed lips by Messrs. Cockaday,

Holden, Brookes, Thouless, Davies, Smith, and Brockbank. The only song in the programme was Dudley Buck's "When the heart is young," given in good style by Master Snelling. A welcome break in the flood of vocal melody were several pianoforte solos, exceedingly well played by Mr. J. W. Meers. The large audience repeatedly testified by their applause how much the perfect rendering of the various pieces was appreciated.

In spite of the great heat, the forty-second Concert of the Gatehouse Choir attracted a large audience on the evening of May 27. The work for the choir was smaller than usual, a chorus from Gounod's "Roméo e Giulietta," Locke's music to "Macbeth," and a new part-song composed for the occasion by Mr. R. H. Legge completing their share in the evening's performance. It was quite refreshing to listen again to Locke's once popular strains. The solos were fairly sung by Miss Burrow, Miss Palmer, Miss N. Bond, and Mr. and Mrs. A. J. Clarke. Mr. Legge's part-song, "Summer," proved an acquisition to the list of similar compositions, wedded, as it is, to more sensible words than is usual in such lucubrations. A short selection of songs and duets was also given by members of the Society. In conjunction with the Conductor at the pianoforte, Messrs. Johannes Wolff (violin) and W. C. Hann (violoncello) gave a fine interpretation of Mendelssohn's D minor Trio. The two latter gentlemen were also heard in solos on their respective instruments. By a strange coincidence the forty-second Concert given by the Society took place on the forty-second birthday of its esteemed Conductor (Mr. Kingston Rudd), advantage of which was taken to present him with a purse containing forty-two sovereigns as a mark of the esteem in which he is held by present and past members of the Choir. The presentation was made in felicitous terms by the Mayor of Norwich (G. M. Chamberlin, Esq.), who was one of the founders, and the first honorary secretary, of the Norwich Gatehouse Choir.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

As usual in the Spring, comparatively few artists on tour have visited Oxford, the chief of them being Mr. Plunket Greene, Mr. Johannes Wolff (May 18), and Master Otto Hegner (May 25). The main attractions to musicians have been found in the various College Concerts, which have, on the whole, maintained a good standard of excellence. Miscellaneous programmes, of various degrees of interest, were furnished by Exeter, Brasenose, Jesus, and Pembroke Colleges, of which the only notable feature was the breaking out of a mania for duets for two pianofortes. More important and interesting Concerts were given by Merton, Queen's, and Keble Colleges, each of which contrived to produce a Cantata with orchestra. Macfarren's "May-Day" and Goodhart's "Earl Haldane's Daughter" formed the staple of the Merton Concert, and were given with good effect, though deficiencies in the band made themselves severely felt more than once. The orchestra and chorus at Keble were very good. Parry's "St. Cecilia's Day" formed the chief attraction, and two new part-songs by Messrs. Buck and Wilson were also heard. At Queen's there was, as there always is, plenty of novelty. Dr. Read's "Sigund," the work of the evening, is reviewed elsewhere, and it is only necessary here to remark that it went remarkably well for a first performance. A striking chorus by Zabel, hitherto unheard in this country, was also included in the programme. The Concerts at New College and Magdalen took place too late to be noticed here, and the only other fact that needs chronicling is a fine performance of Schubert's Octet, organised by Mr. Farmer, at Balliol.

At Commemoration the Choral and Philharmonic Society gave the most important Concert of the Term on the 20th ult., in the Sheldonian Theatre, under Dr. Roberts's *bâton*. For this occasion the finest orchestra heard in Oxford for many years, except at Dr. Richter's Concerts, had been commissioned, and the Concert was an exceedingly good one. The works performed were Dvorák's "Spectre's Bride," Cowen's "Language of Fowers" Suite, and Parry's "Blest Pair of Sirens," which was conducted by the composer. The solo parts in Dvorák's Cantata were admirably sung by Miss Mary Davies, Mr. Henry Piercy, and Mr. Watkin Mills, and the chorus sang remarkably well, more especially the sopranos and altos. Altogether, a capital performance to wind up the academical year.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

Mr. T. WESTLAKE MORGAN succeeds Dr. Roland Rogers, who recently resigned the appointment of organist at Bangor Cathedral. Dr. Creser attended the final competition (*vice* Sir John Stainer) at Chester, for which six candidates had been previously selected from the entire number of applicants. Dr. Rogers's retirement took place at the close of June, but though his twenty years' service at the Cathedral has thus terminated, he will still continue his professional work at Bangor.

The list of subjects for competition at the National Eisteddfod to be held at Rhyl in September has been wisely revised, and there are now offered the following prizes. Chief choral contest for choirs of from 150 to 175 voices, £200; second choral contest for choirs of from 60 to 80 voices, £50; male voice contest, 30 to 40 voices, £25; female contest, 20 to 30 voices, £15; children's contest, 45 to 60 voices, £10; orchestral contest for bands of 40, £30; brass band contest, maximum number of performers 25, 1st prize, £15, 2nd prize, £10, 3rd prize, £5. In addition, a prize of £20 is offered to the native of the Principality who shall write the best cantata; and the Dr. Parry Musical Scholarship will be awarded to the best tenor singer.

MUSIC IN BERLIN.

(FROM OUR OWN CORRESPONDENT.)

THE musical interest of the past month has been confined almost exclusively to the operatic performances at Kroll's Theatre. Most of the members of the reliable company who have for some years past won a reputation for this establishment by their excellent *ensemble* are once more here, and in many cases show gratifying signs of progress. Of the numerous "Gäste" who have been engaged for special performances, mention must be made of Frau Moran-Olden and Madame Sembrich. The former lady, a genuine contralto with an extensive upper range, achieved a great success as *Leah* in Rubinstein's "Die Maccabäeus," where her remarkable dramatic talent had every opportunity for display. This singer was also heard to great advantage as *Leonore* in "Fidelio." The appearances of Madame Sembrich, who always excites a quite exceptional enthusiasm in Berlin, have been a culminating series of triumphs; her performances, which ended with a mixed programme, have included "La Traviata," "Lakmé," "Rigoletto," "Il Barbiere," and "Die lustigen Weiber von Windsor." On every occasion the house has been sold out, and the customary scene of *prima donna* worship, with waving handkerchiefs, floral tributes, &c., repeated. Madame Sembrich's greatest artistic achievement has been, undoubtedly, her embodiment of *Frau Fluth* in Nicolai's favourite opera; the part of the merry matron is far better suited to Madame Sembrich's temperament and appearance than the romantic heroines of Verdi and Delibes, and her performance, both dramatically and vocally, was singularly sympathetic.

The only novelty as yet produced at Kroll's has been Alban Förster's "Lorle," an opera in four acts, which had already enjoyed a fair run at Dresden. The first performance, on the 3rd ult., met with considerable success, which was emphasised at the subsequent repetitions. To a very unpromising libretto (a perversion, by Hans Schefsky, of Auerbach's tale "Die Frau Professorin") Herr Förster has written a great deal of very pleasing, if not very dramatic, music; his orchestration is always clever and appropriate, and two or three numbers in *Lied* form are likely to have a wide success. If Herr Förster, whose reputation has hitherto rested on a number of popular songs, has not quite reached the standard of grand opera, "Lorle" must, in any case, be regarded as a first attempt of great promise.

At the Opernhaus, on the 4th ult., was produced "Ritter Pásmán," by Johann Strauss, libretto by Herr Doczi. Here again the composer has endeavoured to overstep the limits to which he has hitherto confined himself; "Ritter

Pásmán" is of far more pretentious proportions than the previous compositions of the "Valse-King," but it must be confessed that its undoubted success is chiefly due to the ballet, a drinking song, and a vocal valse of great charm, but quite inappropriately introduced. An excellent performance is secured with Frau Herzog, and Herren Modlinger, Philipp, and Krollop in the chief parts.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE month of May has been accepted by general sanction and recognised usage as the time for the Musical Festivals with which the season ends, and this year has been no exception; rather has it been unusually marked by the number and character of new works produced, as well as by the prominence and artistic distinction of the forces engaged. First in point of time came the annual Festival of the Hampden County Association, held at Springfield, Mass., on May 4, 5, and 6. This was marked by an enthusiasm both on the part of performers and audience which augurs well for the future. Such well-known artists as Mr. and Mrs. Henschel (who confirmed all their previous successes), Mr. Max Heinrich, Mrs. Lawson and others united with the chorus and Festival orchestra to give a series of Concerts of the highest character, at which were produced, among other works, Dvorák's "Spectre's Bride," George Henschel's "Hamlet" Suite, and Chadwick's "Phœnix Expirans." The "Spectre's Bride" had the place of honour, being set as the sole production for the first Concert. Written as it was for the Birmingham (England) Festival in 1885, and produced under the direction of the composer, it has since had several hearings in this country, and is therefore known to music-lovers; but the anticipated arrival of the great Bohemian composer in this city, the well-remembered production of his "Stabat Mater" at Cincinnati, and the almost simultaneous rendering of the "Requiem" Mass at the same place, all united to give zest to the enjoyment of those fortunate enough to have heard the "Spectre's Bride" interpreted by such intelligent and pleasing singers as Mrs. Corrine Moors Lawson, Mr. Max Heinrich, and Mr. Whitney Mockridge; the success was pronounced, and while it can add little to the established fame of the great composer, it will increase the knowledge of the public as to the marvellous power and dramatic intensity of this greatest master of the modern romantic school.

At the fourth Concert, on Friday, May 6, the great interest centred upon the "Hamlet" Suite, which was given under the direction of the composer, and embraced the *Hamlet* Prelude, the *Ophelia* Prelude, the Interlude (Act III.), Pastorale (Act V.), Prelude (Act. IV.), *Ophelia's* Death, and the Danish March. The impression made by the previous performance of this brilliant composition by the Boston Symphony was greatly strengthened, and as this music will doubtless be heard more frequently next season, it is destined to take a high place in the permanent *répertoire* of our leading orchestral bodies.

The "Phœnix Expirans," composed for and dedicated to the Association, had its first production at the third Concert, under the direction of Mr. Chadwick, who, as the Festival Director, has naturally come into prominence, and this latest composition will doubtless add to his excellent standing.

The Biennial Festival at Cincinnati, the tenth of the series, drew together Mr. Theodore Thomas and his new orchestra, the Festival chorus, and as soloists Mr. Lloyd, Mrs. Lawson, Mesdames Antonia Mielke-Ritter, Goetze, De Vere-Sapio, and others of equal note. The first Concert was devoted to Mendelssohn's "St. Paul," the last to Dvorák's "Requiem" Mass (Op. 89), and between these great finalities were produced scenes from Gluck's "Alcestis," Bach's "Christmas" Oratorio, "Fidelio," and, on what was officially designated as "Opera Night," notable and characteristic selections from "Euryanthe," "Parsifal," "Tannhäuser," and Act III. of the "Götterdämmerung." Large audiences greeted the performance of these works, on Saturday evening especially, when a great triumph was scored by the singers engaged in the Dvorák "Requiem." As compared with its former production in New York, it is ungracious to discriminate save in the fact that owing to the large forces engaged certain effects were possible in respect of massive tonality which were not to be expected of the small but very choice body of singers whom Mr. Warren Ross brought together.

Contemporaneous with this Musical Festival was that in Indianapolis, which enlisted the services of Mr. Walter Damrosch and his New York orchestra, Madame Fursch-Madi, Miss Margaret Reid, Miss Little, Signor Campanini, and Dr. Carl Martin. Mendelssohn's "First Walpurgis Night," "The Messiah" (unfortunately reduced to fifteen numbers), and the oft-repeated but ever impressive "Redemption" of Gounod, were sung with great effect under the *bâton* of Mr. Damrosch. The illness of Signor Campanini and sudden indisposition of Miss Burch were unfortunate features, which did not, however, result seriously; the latter event brought out the admirable qualities of Mrs. Ford in "The Messiah," she having responded to a telegram which called her to take Miss Burch's place.

With all these counter attractions, the Apollo Club of Chicago celebrated its twentieth anniversary with a Festival in which 800 singers participated. Preceding, as it did, the Cincinnati Festival by a few days, the Club was thus enabled to engage Mr. Thomas and his orchestra. Here, too, appeared Madame De Vere-Sapio, Miss Buckley, Mr. Knoor, and Mr. Ludwig. The works performed were of the highest order, including the "Creation," Berlioz's "Requiem" Mass, "Acis and Galatea," and Mendelssohn's "Hymn of Praise," and, as a grand climax, the "St. Matthew" Passion Music—that mighty Protestant Mass of Bach—with Madame Joachim, Mrs. Johnston-Bishop, Messrs. Ludwig, Lamson, and Maisch as the soloists. Thus has the West been favoured during this last month, and generously has it responded both in audiences, generous applause, and, what is of equal importance—money.

Mention should be made of the great success of Lord Tennyson's dainty play "The Foresters," which Mr. Daly is carrying in a procession of triumphs through the great cities of the East. It would alleviate Sir Arthur Sullivan's illness, we fancy, to witness the delight with which, nightly, great audiences greet his charming music set to the poet's beautiful words.

Nearer home we have to note the admirable programme prepared for music-lovers at the Testimonial Concert given to Mr. R. H. Humphries, the popular Conductor of the Banker's Glee Club, and of the Amphion. Among other numbers Grieg's "Land Sighting" was especially pleasing, as also Mozart's "Lullaby," arranged by Mr. Humphries, who is doing very good work in the direction of chorus singing.

The rapidly-approaching Summer, with its intense heat, brings a cessation of musical activity, for in New York Grand Opera, high-class Concerts, &c., are things of the past for this season. Open-air Concerts at the Madison Square and light Opera at the Casino are in vogue, albeit a little later Mr. Seidl and Mr. Damrosch each take a turn with their orchestras in an effort to alleviate the distresses of our heated term.

MISS NETTIE ATKINSON gave two Violin Recitals, on the 8th and 20th ult., at Princes' Hall, in the presence of a numerous and sympathetic audience. On the first-named occasion the Concert-giver proved herself at once the possessor of an excellent technique, combined with a good, albeit as yet somewhat thin, tone, and a thoroughly musicianlike appreciation of the works she had selected for interpretation. These were the *Allegro* from Mendelssohn's only Violin Concerto; the Romance in G, by Beethoven; and a Polonaise by Wieniawski. At her second Recital the violinist played Wieniawski's well-known "Legende." The lady also gave a Rondo Caprice by Saint-Saëns, in which she was deservedly encored, and, in conjunction with Mdlle. Clotilde Kleeberg, Beethoven's Sonata for pianoforte and violin in D major. Miss Atkinson was exceedingly well supported on both occasions by a number of artists, the mere mention of whose names will suffice to indicate the attractiveness of the remaining portions of the respective programmes—

viz., in the first Recital: Mdlle. Janotha, Miss Marie Brema, Mr. Ben Davies, and Mr. Norman Salmond; in the second Recital: Madame Belle Cole, Miss Beverley Robinson, Mr. Plunket Greene, and Master Jean Gérardy, Mdlle. Kleeberg's co-operation having already been mentioned. Mr. Waddington Cooke was a very efficient accompanist.

The Summer Concert by the professional students of the London Academy of Music took place in St. James's Hall on the afternoon of the 17th ult., under the direction of Mr. A. Pollitzer, the Principal of that thoroughly sound and prosperous Institution. The programme was exacting, but it was carried out in a way that proved how excellent is the tuition offered to pupils, perhaps the most successful performance being that of Schubert's "Unfinished" Symphony, which, judged by a high standard, was extremely creditable. Miss Theresa Blamy sang with good expression Mendelssohn's "Loreley," and Mr. Mervyn Dene, who sang an air from Handel's "Susannah," showed that he has the makings of a really good singer. Miss Mabel and Miss Stella Fraser are already violinists of more than promise, and Miss Kate Bruckshaw's reading of Weber's Concertstück was clear, firm, and dramatic. Others who performed, in each case with much credit, were Miss Florence Croft, Mr. Gilbert Denes, Mr. Charles Loder, Miss Ada Wray, Miss Grace Meiter, and Miss Alice Hayman.

The Queen Vocal Quartet—formed of the Misses Mina Rees, Amy Sargent, Mary Hutton, and Lucie Johnstone—gave a successful Concert at Collard's Rooms, in Grosvenor Street, on the 16th ult. Association for some time, combined with a desire to ensure perfection of *ensemble* rather than individual display, has resulted in an evenness of balance and uniform attention to light and shade, rendering the part-singing of these ladies deserving of cordial approval. Among their efforts on this occasion in which unanimity of expression was specially observable were Sullivan's "The long day closes," Brahms's "Fischerlied," an American melody, "The Hazel Dell," and the homely "Banks of Allan Water." The members of the Quartet party also effectively contributed solos—Miss Amy Sargent selecting Goring Thomas's "In Springtime" and Miss Lucie Johnstone the "Little Boy Blue" and "De tout mon cœur" of Josiah Booth. Mr. Braxton Smith, Mr. Arthur Taylor, Mr. Henri Seiffert (violin), and Dr. W. Housten Collisson (pianoforte) appeared during the afternoon.

The South Hampstead Orchestra, conducted by Mrs. Julian Marshall, held its seventh annual Concert at the Hampstead Conservatoire on the 2nd ult. The ability of the body having Madame Charlotte Wilkes for leader was put to a somewhat severe test with pieces demanding such watchfulness and delicacy as Beethoven's C minor Symphony, Grieg's Suite for strings, "Aus Holberg's Zeit," and Sullivan's "Overtura di Ballo"; but the ordeal was passed in a satisfactory manner alike by executants and Conductor. Mrs. Hutchinson sang with her accustomed charm Mozart's "Deh vieni, non tardar," the Romance "Der Vollmond strahlt," from Schubert's "Rosamunde" music, M. V. White's "The Bonny Curl," and Fischhot's "Frühling ist da," being encored in the last-named. Miss Susan Lushington, Miss Diana Massingberd, Miss Lushington, and Mrs. L. Maxse joined with good effect in Dvorák's "Bagatellen" for two violins and violoncello with pianoforte.

Mr. W. G. Cusins, whilst presenting no novelty at his annual Concert at St. James's Hall on the 22nd ult., contrived on the whole to steer clear of the commonplace. Injury to his arm prevented the appearance of Signor Piatti, but as substitute came Señor Arbos, the violinist, who, besides playing a couple of light solos, joined Mr. Cusins in the variations from the "Kreutzer" Sonata. Two of Mr. Cusins's solos were the Berceuse (neatly played) and Ballade in A flat of Chopin, and as examples of his composition there were the Septet in F major and the Ballad "As through the land" (encored as rendered by Mr. William Shakespeare). Madame Giulia Valda, Madame Patey, and Miss Gwladys Wood also sang; but the most interesting of the vocal pieces were a couple of *morceaux* by Mascagni, "Rosa" and "M' ama, non m' ama," possessing the warmth of colouring that has done so much for "Cavalleria Rusticana."

Mr. Farley Sinkins gave an interesting Orchestral Concert in St. James's Hall on the 9th ult., chiefly, it appears, to give Mr. J. C. Ames an opportunity of introducing himself as a composer and performer on the Janko keyboard. The peculiarities of this keyboard are by this time sufficiently well-known, and, whether or not pianists will ultimately adopt it with anything like unanimity, there can be no doubt of its many merits. As a pianist Mr. Ames has considerable ability, his performance of Grieg's Concerto in A minor being extremely sympathetic. It is impossible to judge of the value of his new Violin Concerto, the true nature of which was completely obscured by the depressingly false intonation of Mr. L. de Reeder. The vocalist was Mr. Plunket Greene, who sang as admirably as ever; and there was a full orchestra, which, under the direction of Mr. Cowen, played in excellent style.

On the 1st ult. the Dedication Festival was held at St. Augustine's, Honor Oak, Sir John Stainer's Magnificat and Nunc dimittis in B flat and Sir Arthur Sullivan's Oratorio "The Prodigal Son" being sung in an entirely satisfactory manner by an augmented choir of fifty voices, assisted by an orchestra of thirty led by Herr Ferdinand Hartung. The soloists were Master Brown, Mr. Hiles-Smith, Mr. Cheeseman, Mr. G. W. Bronté-Bramwell, and Mr. A. H. Bevans. The orchestra also played the first movement of Schubert's "Unfinished" Symphony and Mackenzie's Benedictus, and assisted Mr. W. M. Wait, Organist of St. Andrew's, Fulham, in a fine performance of Handel's Second Organ Concerto. Mr. Wait presided at the organ throughout, and Mr. E. E. Vinen, Organist and Choirmaster of St. Augustine's, ably conducted. There was a large congregation.

An interesting Violoncello Recital was given, on the 11th ult., by Mr. E. Van der Straeten at the new Hall of the North-East London Institute. The programme included three movements from Popper's Suite "In the Forest"; two solos for Viola da Gamba (unaccompanied); *Andante* from A minor Concerto, Rubinstein; two songs by Grieg; Suite on Old English Airs, by Mr. Van der Straeten; three movements from Suite in D, by Bach, for violoncello solo; Adagio and Allegro, Schumann; song, with violoncello obbligato, Van der Straeten, and song by Jensen; and last, not least, the A major Sonata by Beethoven. Mrs. McNaught was the pianist and Miss Rose Dafforne the vocalist, both of whom deserved the friendly reception which they received. The execution of the programme gave great satisfaction to a numerous audience, and the artists were recalled at the end.

Madame Adelina Patti's re-appearance, after her successful tour in America, brought a crowded audience to the Royal Albert Hall on the 11th ult. The famous singer was, of course, warmly welcomed, and demonstrated that her vocal powers were unimpaired by giving twice as many familiar pieces as she had been set down for. To "Let the bright Seraphim," "Ernani, involami" (rendered with the same brilliancy and neatness as of old), and "Il Bacio," she added, as encores, "On the banks of Allan Water," "The Last Rose of Summer," and one of Arditi's later waltzes. Songs that have figured "many a time and oft" at like entertainments were also given by Mesdames Patey and Amy Sherwin, and Messrs. Santley and Ben Davies. Madame de Pachmann and Master Jean Gérardy played instrumental solos and Signor Arditi presided over an orchestra.

Agreeable proofs of the industry and ability of Miss Marie Wurm, late holder of the Mendelssohn Scholarship, were afforded at a Concert given by her at Princes' Hall on the afternoon of the 11th ult., at which the programme was entirely composed of her own compositions. Amongst these attention is claimed by two agreeable vocal quartets and three vocal trios for female voices, creditably rendered by Mr. Stedman's choir of ladies. Of the instrumental pieces the most noteworthy were a clever Impromptu in B minor, an Etude Fantastique, and a Concerto in B minor, in which the orchestral accompaniment, arranged for a second pianoforte, was performed by Madame Else

Mathis, of Berlin. Mrs. Hutchinson sang three songs, of which a "Child's Song" pleased so much by its quiet charm that a repetition was insisted on.

MISS ANGELA VANBRUGH, a promising violinist, obtained the services of several distinguished artists for her Concert, on the 10th ult., at Princes' Hall. Besides joining Miss Dora Bright and M. Hollman in the *Andante* and *Finale* of Mendelssohn's Trio in C minor, Miss Vanbrugh played some solos, beginning with Wieniawski's "Second Polonaise," in which she exhibited breadth of style and facility of execution. Miss Giglio, a young singer who to a fresh and well-trained voice adds a pleasing and unaffected manner, gave a Villanelle by Eva dell' Acqua with a brightness and fluency that made her performance one of the most acceptable of the afternoon. Miss Marian McKenzie was successful in pieces by Raff and Brahms, and Miss E. Florence also sang. Chopin and Jensen were drawn upon by Miss Bright for pianoforte solos.

A PIANOFORTE Recital was given on the 23rd ult., at the Guildhall School of Music, by pupils of Mr. J. Baptiste Calkin, when a programme consisting mainly of representative classical pieces was gone through, on the part of seven young ladies, in a manner which reflected the highest possible credit upon the excellent teaching imparted to them by their distinguished master. Although the occasion was not one on which the mentioning of individual names is usually called for, we feel bound to make an exception in the case of Miss Madeline Payne, a child of twelve, whose advanced technical attainments and truly artistic feeling, as evidenced in her interpretation of Beethoven's Variations on an original theme in F, and of Schubert's Impromptu in B flat, furnish unmistakable promise of a successful artistic future.

ON the 22nd ult., after an interval of thirteen years, Messrs. Stephenson and Cellier's Musical Proverb, "Charity begins at home," was revived at the German Reed entertainment. Mr. Corney Grain and Mr. Alfred Reed appear in their original characters of the *Village Beadle* and his son *Joe*, and it is needless to say that both these gentlemen met with the success that usually attends their efforts in this popular entertainment. Miss Fanny Holland was seen to advantage as the *Beadle's Wife*, and Mr. Avalon Collard played well as the *Amateur Photographer* and afterwards as the *Schoolmaster*, singing his one song with good effect. Miss Gertrude Woodall, who made her *début* as *Susan*, sang with taste. Mr. Corney Grain also gave two of his entertaining musical sketches.

AN interesting and successful Concert was given at 25, Seymour Street, Portman Square, on Tuesday afternoon, the 21st ult., under the direction of Mr. A. Hughes-Hughes. The programme commenced with J. Dowland's fine part-song "His golden locks," and this was followed by airs from Lawes's "Comus" and Purcell's "Indian Queen." Then came vocal and instrumental music by Corelli, Handel, Mozart, and Beethoven, a Wagner excerpt, a Grieg pianoforte duet, &c.; and this programme, including specimens of music drawn from three centuries, was throughout arranged in chronological order, a fact which deserves attention in these days when pieces are so often strung together without any plan or principle of combination or contrast.

IN the beautiful drawing-room of Mrs. Arthur Wilson's house at 17, Grosvenor Place, Mr. Norman Salmond gave a Concert on the 11th ult., which was, in point of artistic interest, considerably above the level of such entertainments. Mr. Salmond himself is a singer of well-established reputation, and in all respects his own performances were on this occasion of conspicuous value, for he had chosen pieces which served to display to the fullest the many good features of his voice and style. When it is added that Miss Macintyre, Miss Palliser, Madame Belle Cole, Mr. Ben Davies, and Mr. Plunket Greene were amongst those who took part, it will be understood that nothing but praise is demanded for the rest of the programme.

MDLLE. ROSINA ISIDOR provided a varied programme on the 13th ult. at the Portman Rooms. A numerous choir of ladies did justice to a Cantata, "Daughters of Acquilija," arranged from Verdi's "Attila," in the course of which they received an encore for their spirited delivery of a martial strain, "Right gallant we appear." Mdlle. Isidor acquitted herself with success in "Ernani involami," and did still better in Palmieri's sacred song "Pilgrim, thou art weary," in which she was accompanied by the composer. Miss Dews gained distinction by the taste and feeling marking her singing of Hullah's "Three Fishers," and further assistance was given by the Misses Le Brun, Mervyn Keatinge, Lisa Dorisi, and Messrs. Herbert Thorndike, Charles Chilley, David Bispham, and Tito Mattei.

AN Orchestral Concert, extremely successful in every respect, was given by Mr. Leo Stern, the accomplished violoncellist, and his wife, the equally talented violinist, Madame Nettie Carpenter, at St. James's Hall on the 13th ult. The principal numbers in the programme were Max Bruch's Violin Concerto in G minor and that of Saint-Saëns in A minor for violoncello, both of which were brilliantly played, as were a number of minor solos. Madame Nordica was highly effective in some vocal pieces, including a fine aria from Massenet's opera "Hérodiade," and the orchestra, under Mr. Cusins, was heard in Mendelssohn's "Hebrides" and Beethoven's "Egmont" Overtures.

A PIANOFORTE and Vocal Recital was given on the 17th ult. at Princes' Hall, by Messrs. Edgar Hulland and Alison Phillips, who had provided an interesting programme for the occasion. Mr. Hulland, a pianist of considerable ability, good technical, acquirements, and endowed with artistic feeling, gave Bach's Chromatic Fantasia and Fugue, Schumann's "Faschingsschwank," and pieces by Chopin, O'Leary, and Liszt, in all of which, but for an unfortunate slip of memory in the Fugue, he acquitted himself in a thoroughly musicianlike manner. Mr. Phillips, who has a good method and sings with earnestness and good expression, contributed songs by Beethoven, Carissimi, Schumann, Brahms, and others. Mr. George Clutsam was the accompanist.

MR. LUARD SELBY gave a Concert at the Steinway Hall on the 9th ult., when he brought forward several compositions of his own. The most noticeable were a Sonata for violin and pianoforte and a song, "I was born when roses were blooming." The Sonata is cleverly written, contains much graceful melody, and is well laid out for both instruments; and the song is instinct with not a little charm and fancy. Praise almost equally warm may be given to several other of the songs, and to certain pieces written for the clarinet and pianoforte. Mr. Selby, himself a pianist of merit, was assisted by Miss Leona Bynnes, Madame Campbell-Perugini, Mr. Jasper Sutcliffe, and Mr. G. A. Hepworth.

THE second of Mr. Sauret's Violin Recitals at St. James's Hall, on the 2nd ult., was not less successful than the first, in an artistic sense. The admirable French violinist gave a brilliant and expressive rendering of Mendelssohn's Concerto, the composer's pianoforte accompaniment being excellently played by Mr. Clutsam; and a highly artistic rendering was given of Beethoven's Sonata in C minor for pianoforte and violin, the pianist being Miss Kleeberg. Solos were contributed with effect by both artists. The vocal pieces, however, which added length but no great interest to the programme, might well have been spared.

THE Swiss colony in London held their annual Soirée at the Portman Rooms on the 17th ult. Mdlle. Tallant and Mr. Faulks played a pianoforte and violin duet; Mr. Billeter displayed his skill on the zither in "Ränd1er Hans Grubon"; a choir of gentlemen from the Swiss clubs rendered with taste "Le Plaisir du Chasseur" and "Mein Vaterland"; the Misses Albrecht gave a vocal duet; and Mdlle. H. R. Milliquet sang in a refined manner "An American Serenade," which was accompanied by the composer, Mr. Richard A. Northcott, the Organist of the Swiss Church. There was a large and enthusiastic audience.

MISS ANNA BIESNER gave a Morning Concert on the 8th ult. at Steinway Hall, before a fairly numerous and appreciative audience. The Concert-giver, a very able and conscientious pianist, was associated with M. Louis de Reeder in an efficient rendering of Beethoven's "Kreutzer" Sonata, and for her solo performance played pieces by

Brahms, Henselt, and Chopin. The programme also included some harp solos by Mr. Charles Oberthur, and a number of songs contributed by Mesdames Crewe-Riechelmann and Noëmi Lorenzi. Signor Romili was the accompanist.

AT a representative meeting of the London pianoforte, reed organ, and harmonium manufacturers, held at the Midland Hotel on the 7th ult., it was resolved to recommend a return to the system of apprenticeship by indentures with a view to raise the standard of British workmanship in these trades. It is much to the credit of the pianoforte and organ trade that it should be among the first of English industries to attempt to deal, in a practical manner, with a difficulty which so many without adequate knowledge of the subject have failed to compass.

MISS EDITH HIGGS gave a Concert at Princes' Hall on Thursday evening, the 2nd ult., before an appreciative audience. Miss Higgs sang "A Summer Night" (Goring Thomas) and "Beauty's Eyes" (Tosti), for both of which she was recalled. She was ably assisted by the following artists: Miss Kate Flinn, Miss Macfarlane, Mr. Maldwyn Humphreys, Mr. Gilbert Thorne, Mr. Henry Ward, Herr Poznanski (violin), and Mr. Mortimer (elocutionist). Mr. Macdonald and Mr. Collings officiated as accompanists.

MISS ALICE ROSELLI gave her annual Concert at Chelsea Town Hall on May 31, when she was assisted by Madame Giulia Valda, Madame Enriquez, Mr. W. H. Cummings, Mr. Santley, M. Eugene Wagner (pianoforte), Mr. John Thomas (harp), M. Duloup (violin), and Mr. Charles Fry (recitations). Miss Bessie Waugh, Miss Kuhe, and Mr. Henry Bird acted as accompanists.

A VERY interesting Vocal Recital, consisting chiefly of ballads by Loewe, was given at Steinway Hall on the 13th ult., by Mr. Albert B. Bach, well known as an enthusiastic admirer of this fine composer's works. Mr. Bach sang ten of the ballads with full appreciation of their dramatic requirements, and the accompaniments were very artistically played by Mrs. Bach.

ST. DUNSTAN'S Mass, "Rex Splendens," recently published by the Plainsong and Mediæval Music Society, will be sung at the Festival Service of the Society of St. Osmund, to be held at St. Michael's Church, Paul Street, Finsbury (near Moorgate Street Station), on Monday, the 18th inst., at 11.30 a.m.

AT the annual Council meeting of Trinity College, London, held on the 18th ult., the Rev. Dr. Bonavia Hunt vacated the honorary office of Warden which he, as founder of the College, had held for twenty years. Professor E. H. Turpin was chosen as the new Warden.

MR. E. MINSHALL, the Organist and Director of the Music at the City Temple, has been presented by the congregation with a silver salver and a purse of 250 guineas, as a token of their appreciation of his services during the past sixteen years.

REVIEWS.

History of the Leeds Musical Festivals, 1858—1889. By Fred. R. Spark and Joseph Bennett. With portraits and *fac-similes*.
[Fred. R. Spark and Son, Richard Jackson, and Novello, Ewer and Co.]

SEVEN Leeds Musical Festivals having come and gone, it is obvious that no more fitting time could have been chosen for the appearance of their history than now, when we are practically on the eve of an eighth. If we leave out of consideration a "Festival of Music at Leeds" which took place in November, 1784—lasting three days and consisting solely of sacred music by Handel—the first modern Festival was given to celebrate the opening in 1858 of the Town Hall. Sterndale Bennett was appointed Conductor, and "The May Queen" then first saw the light. Among the music heard on that interesting occasion was a selection from Bach's "Passion." The Festival lasted four days, and then and there the Yorkshire choristers established their now world-wide reputation. We read in the *Times* that 'the 'Hailstone' chorus was nothing short of prodigious. . . . Such vigorous, powerful, and full toned voices, it rejoices the heart of the jaded Londoner to hear. The trebles and basses especially are unrivalled anywhere." This first Festival concluded with a people's Concert (at popular prices) and a ball, and resulted in a profit of £2,000, which was presented to the infirmary. For complete lists of the works then heard and the performers engaged, details of expenditure and receipts, and a number of interesting particulars relating to the magnificent organ, the formation of the chorus, and the fees of the solo singers (a comparison of which with those now paid is calculated to "raise a smile"), we must refer the curious to the book itself. There, too, they will find the fullest information on every point connected with succeeding festivals (the second took place in 1874, an attempt made in 1861 having failed); a number of carefully selected extracts from Press criticisms — Metropolitan, local, and foreign — and much curious matter not originally intended for the public eye. On this last account, if on no other, the volume will be widely read. Its value to musical historians and critics needs no showing, but it will appeal also to the student of human nature and "manners," who, being admitted behind the scenes and allowed to read large portions of the correspondence between the Festival Committee and the eminent composers and artists whose co-operation has conferred lustre on these triennial gatherings, will find admirable opportunities of viewing the artistic temperament in its business relations. Some of the disclosures might, perhaps, have been omitted —certainly with advantage to those concerned; otherwise, matter and manner are of the quality one would naturally expect in a volume due to the collaboration of Alderman Spark (the able Secretary of the Festivals) and Mr. Joseph Bennett. Of the letters printed, many are given in *fac-simile*, one from Raff being remarkable on account of the minuteness of the handwriting. There are also excellent portraits of Bennett, Costa, and Sir Arthur Sullivan; an appendix containing, amongst other things, an interesting sketch of the four Festivals given at York between 1823 and 1835; an alphabetical list of all the works performed, and an excellent index.

The Mastersingers of Nuremberg. By Richard Wagner. A musical explanation with numerous musical examples by Albert Heintz. Translated into English by Constance Bache.

Tristan and Isolde. By Richard Wagner. Explained according to the musical development of its motives by Albert Heintz. With sixty-six musical examples translated into English by Constance Bache.
[Novello, Ewer and Co.]

BACH, Haydn, Mozart, Schubert, and in a still greater degree, Beethoven and Schumann, were accustomed to derive the whole melodic material of their longest pieces—some of them in several movements—from thematic developments of a few leading subjects. Wagner, as everyone knows, constructed his music on precisely the same principle, carrying it, however, a step farther by connecting his melodies and their developments with the primary and subsidiary incidents of his dramas. The practice has, it is needless to inform musical readers, been universally recognised as the best method of securing that unity in variety without which in art the highest results are unattainable. That in the hands of weaklings the art of thematic development may easily produce mechanical rather than musical results is obvious. *Ars est celare artem*: and for this great gifts are needed. Compare, for instance, the fugue of an average "degree exercise" with one from the "48," or Bruneau's "Le Rêve" with "Die Meistersinger." The same "system" in both cases; but there the resemblance ends. It would not have been necessary to emphasise this, but that a little while ago we were asked to attribute the crudities of "Le Rêve" to the system on which it is constructed, whereas the real cause was the composer's inability to deal with the requirements of that system with sufficient mastery. What those requirements are may be learnt by going through the vocal score of "Tristan" or "Die Meistersinger," with Mr. Heintz as guide, philosopher, and friend (he is each by turns), and noting with what skill are woven the productions of Richard Wagner's loom.

The authors of handbooks explanatory of the Wag-

nerian music-drama have been compelled to invent names for the various themes, and of these titles much fun has been made—not always, it must be admitted, without justification. Mr. Heintz's use of these convenient "labels" is helpful without ever being far-fetched, and his derivations of the various musical passages from their parent themes betoken intelligence of no common order. His grasp, too, of the psychological connections between the various dramatic incidents is firm, and he explains them with remarkable lucidity. The name of the translator is sufficient guarantee that this difficult part of the work has been well done.

Novello's School Songs. Edited by W. G. McNaught. Books 1 to 5. [Novello, Ewer and Co.]

These are the first numbers of a series for which it is not difficult to predict wide and lasting popularity. The voice parts are given in both Staff and Tonic Sol-fa notations, and a pianoforte accompaniment of quite moderate difficulty is added. Books 1 to 4 each contain songs by Mr. Alfred Moffat, entitled "Happy Hours for Little Singers," of which twelve are for a single voice, the remainder being in two parts. All are appropriately tuneful and simple. Book 5, six two-part songs for treble voices, by various composers, contains "Under the Greenwood Tree," by C. Wood, in which some clever imitative writing is introduced; "The Swallow's Flight," by B. Haynes; "Merry Songsters," by J. Kinross, which has a pretty accompaniment of florid character; "Waken not the Sleeper," an expressive piece by Reinecke; Mendelssohn's "Evening Song," and Abt's "Whither." All these are admirably adapted to develop the expressive powers of young singers without putting them to too severe a test. It should be added that the contents of each book in the series thus auspiciously inaugurated is published separately, and that the pieces in Book 5 are published in two forms—*i.e.*, with voice parts in Staff and Tonic Sol-fa notations and pianoforte accompaniment, and with the voice parts only in Tonic Sol-fa notation.

The School Music Review. A monthly periodical devoted to the interests of music in schools. No. 1, for June, 1892. [Novello, Ewer and Co.]

Whoso considers the enormous number of persons employed in teaching music at the various public and private schools throughout the kingdom, and remembers that until last month no journal specially devoted to their use existed, will find it difficult to deny that the *School Music Review* "supplies a want." If we may judge from the first number it will supply that want well. Its articles are thoroughly practical, and, what is not unimportant, are written in good English; there are notices of school Concerts and various items of educational information likely to be of use in examinations, &c., and finally, eight pages of music, printed in both notations, and consisting of two songs with pianoforte accompaniment, a trio for treble voices, and exercises in time and tune for the study of sight reading. Truly not dear at three half-pence!

FOREIGN NOTES.

This year's Bayreuth Festspiele, we may remind our readers, will commence on the 21st inst. with a performance of "Parsifal," which will also be given on the 28th inst., and on August 1, 4, 8, 11, 15, and 21, on which day the performances close. "Tristan und Isolde" will be produced on the 22nd and 29th inst., and August 5 and 20; "Tannhäuser" on the 24th inst., and August 7, 12, and 17; "Die Meistersinger" on the 25th and 31st inst., and August 14 and 18. The following is a complete list of the principal vocal interpreters engaged this season, viz.:—1. "Parsifal"—H. H. Van Dyck and Grüning (*Parsifal*); Frls. Mailhac and Malten (*Kundry*); H. H. Grengg and Frauscher (*Gurnemanz*); Kaschmann and Scheidemantel (*Amfortas*); Liepe and Plank (*Klingsor*). 2. "Tristan und Isolde"—Frau Sucher (*Isolde*); H. H. Vogl (*Tristan*); Gura and Döring (*Marke*); Plank (*Kurwenal*); Frau Staudigl (*Brangäne*). 3. "Tannhäuser"—Herr Grüning (*Tannhäuser*); Mesdames Hartwig, Hedinger, Mitschiner, and Mulder (*Elisabeth*); H. H. Döring (*Landgraf*); Scheidemantel (*Wolfram*); Frl. Mailhac (*Venus*). 4. "Die Meistersinger"—H. H. Gura (*Hans Sachs*); Anthes (*Walther*); Müller (*Beckmesser*); Frauscher (*Pogner*); Bachmann (*Kothner*); Hofmüller (*David*); Mesdames Hartwig, Hedinger, Mitschiner, and Mulder (*Eva*); and Frau Staudigl (*Magdalena*). The Conductors will be H. H. Levi, Mottl, Richard Strauss, and Hans Richter.

Anton Wallerstein, the popular composer of dance music, whose death we lately recorded, has left in his will a sufficient sum for the purpose of defraying the payment of a handome annual stipend to some talented student at one of the German conservatoriums. The stipend will be in the gift of the municipal authorities of the deceased composer's native town, Dresden.

Balfe's opera "The Bohemian Girl" was revived last month at the Coburg Hof-Theater, under its German title of "Die Zigeunerin," when the melodious work met with a highly favourable reception. Who shall say, after this, that amateurs in the Fatherland are altogether absorbed in the contemplation of the "endless melody" of Wagnerian theory?

A special performance was given on the 11th ult., at the Hof-Theater of Weimar, of "The Birds," by Aristophanes, in Goethe's German adaptation of that satirical comedy, to celebrate the anniversary of Goethe's birth. The choruses and incidental music had been specially written for the occasion by Dr. Lassen.

Karl Reinecke's three-act comic opera "Der Gouverneur von Tours" was produced for the first time at the Leipzig Stadt-Theater on the 5th ult., and was well received, the composer being the recipient of quite an ovation on the part of a numerous audience.

Johann Strauss's grand Opera "Ritter Pazmann" was the novelty produced at the Berlin Royal Opera last month, and met with a favourable reception on the part of an audience bearing in mind the delight so frequently afforded them by the lighter and more spontaneous productions of the composer's talent.

The statue erected to Mendelssohn at Leipzig was unveiled on May 26 with impressive ceremonies, including a discourse delivered by Dr. Günther, President of the Committee, and the performance of the March from "Athalie," executed by the pupils of the Conservatorium, under the direction of Herr Sitt. At a special Concert subsequently given at the Gewandhaus, the performances, under the direction of Herr Reinecke, consisted of Mendelssohn's setting of the 114th Psalm, his "Lobgesang," and the Violin Concerto, the latter played by Dr. Joachim.

The *first performance*, some few weeks since, of Verdi's well-worn "Rigoletto," at the not unimportant Royal Operatic Institution of Hanover, merits some passing reference as a musical *curiosum*. The work, it appears, was to have been brought out here in 1852, but was greeted with such noisy and determined demonstrations of disapproval on the part of the Hanoverian public that the performance of one of the composer's *chef-d'œuvres* had to be stopped at the conclusion of the first act.

A committee has been formed at Halle with the object of providing the necessary funds for the purchase and future preservation, as a national memorial, of the house in which George Frederick Handel first saw the light.

The new opera "The Witch," by the young Danish composer, August Enna, was received with much favour on its first representation on the 1st ult. at the German Theatre in Prague.

Moszkowski's new opera "Boabdil," recently brought out at Berlin, has been accepted for performance also at the Marie Theatre, St. Petersburg, during next season.

A new opera, "Le Prince Sérébreny," by the Russian composer, M. Kazatchenko, recently brought out at St. Petersburg, has been very well received by the public, but somewhat unfavourably criticised by the press.

The twenty-fifth anniversary of the foundation of the Flemish College of Music has just been celebrated at Antwerp with festival performances extending over three days. All the works performed were by Flemish composers, most of them former pupils of the College, the principal Conductor being M. Peter Benoit, the able director and co-founder of the Institution referred to.

The Nederlandsche Toonkunstenaars Vereeniging, a Society founded in 1875 by a number of the most prominent musicians of Holland for the purpose of bringing out the works of living native composers and also of encouraging

native executive talent, held its seventeenth annual meeting on May 25 and 26 at Utrecht. The musical performances in connection with the gathering included a dramatic cantata for chorus, solo voices, and orchestra, entitled "Die Rache Zahveh's," by W. F. G. Nicolaï, conducted by the composer, which is most highly spoken of in *Le Guide Musical*. An Overture to Shakespeare's drama "King John," composed by M. J. Wagenaar, also attracted the favourable attention of a critical audience.

A committee has been formed at Milan, including MM. Arrigo Boïto, Cambiasi, Giulio Ricordi, and Count Enrico Dandolo, with the object of inviting subscriptions for the purpose of placing a bust of the late gifted composer and orchestral conductor, Franco Faccio, in the *foyer* of the Théâtre de la Scala.

According to Italian journals, Signor Mascagni has undertaken to write a Cantata to be performed in connection with the inauguration, next month, of the statue erected to the late King Victor Emmanuel, at Leghorn.

An International Dramatic and Musical Exhibition, similar to that now taking place at Vienna, is being planned at Milan, preliminary steps having already been taken with a view to its realisation either next year or the year following.

A young dramatic composer of undoubtedly considerable talent has recently come to the fore in Italy, and is looked upon as a serious rival of Mascagni in Italian musical circles. We refer to Ricardo Leoncavallo, whose one-act opera "I Pagliacci," brought out some time since by Signor Sonzogno at the Theatre Dal Verme, in Milan, is attracting unusual attention amongst Italian connoisseurs, and great things are expected from the composer, who is as yet but twenty-three years of age. He is a young artist of considerable ambition, pupil of Lauro Rossi, and is said to be at present engaged upon a gigantic trilogy, which is to form a kind of apotheosis of the Italian Renaissance. Signor Leoncavallo, unlike some of his Italian *confrères*, has gained artistic experience in visits to Germany, France, and to this country, and it may be hoped that the distinguished future predicted for him by his friends will be speedily realised.

M. A. Enna, the successful composer of the opera "The Witch," has nearly completed the score of a new operatic work, entitled "Cleopatra."

An interesting Concert, devoted exclusively to composers of the modern Russian school, was given last month by the enterprising Société des grandes auditions musicales de France, at the Paris Trocadéro, the programme including orchestral and choral numbers by MM. César Cui, Sokolof, Balakiref, Borodine, Rimsky-Korsakoff, and Tschaikowsky. The performances were conducted by M. Gabriel Marie.

M. Taffanel has been appointed orchestral conductor of the Paris Société des Concerts du Conservatoire, in the room of M. Garcin, who has just retired from a position which he has occupied with distinguished success for the last seven years.

The French Academy of Fine Arts has awarded one of its annual prizes, consisting of the sum of 3,000 francs, to M. André Messager, for his comic opera "La Basoche."

Our much-valued and ably conducted French contemporary *L'Art Musical*, frequently referred to in these columns, has ceased to exist, in consequence of the death, last month, of its editor, M. Alphonse Leduc. The journal had attained the thirty-first year of its publication.

The well-known Choral Association of Amsterdam, one of the finest in Europe, under the direction of M. Daniel de Lange, is on its way to the Vienna Exhibition, where it will be heard in a series of Concerts during the present month.

CORRESPONDENCE.

FUGUE FORM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your June issue, referring to Mr. Prout's avowal of indebtedness to Dr. H. Riemann for the idea that well-constructed fugues are modelled in the form known as "ternary," mention was made of an article which appeared in the *Monthly Musical Record* about ten years ago, in which a similar idea was broached and some analogies between the fugue and sonata forms were pointed out.

But if you will turn to page 184 of the second volume of the "Grammar of Music," by Dr. Henry Hiles (published by Forsyth Bros. in 1879), you will find clearly explained—I believe for the first time—the close resemblance, not merely of broad general outline, but of interior working which allies all compositions classed under the heading of sonata, rondo, or fugue form. The term "ternary," when used to indicate the number of sectional divisions of a movement, is as applicable to a sonata or a fugue as to a rondo, and Dr. Hiles rendered an invaluable service to the student when he pointed out that: "With few theoretical dogmas as to the balance and proportion of the different sections of a movement, the sonata form was substantially adopted by the great fugue writers of olden time, who—working with entirely different views and aims—achieved the compilation of a form perfect in itself according to the most modern notions."

He further made it clear that, although the sonata construction (miscalled binary) had generally been adopted by the great contrapuntal writers, yet splendid specimens exist of the utilisation of the rondo outline; and he consistently derives the principles of musical architecture from the peculiarities of rudimentary pulsations; tracing through rhythms, phrases, and sentences all the developments of the law which he describes as that of the "*Da Capo*."

I have sought in vain for evidence of any previous appreciation of the necessities of "form" so simple and consistent as shown in that modern and truly valuable work, "The Grammar of Music."—I am, faithfully yours,

WALTER CARROLL, Mus. B., Dunelm.

59, Nelson Street, Manchester,
June 14, 1892.

[At the last Musical Association lecture Mr. Prout announced that Dr. Marx had pointed out this interesting fact long before Dr. Riemann.—ED. *M. T.*]

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Y. COVENTRY.—*"Annabel Lee" has been set as a song by Dr. Swinnerton Heap, and published by Novello, Ewer and Co.*

INQUIRER.—*In answer to your question, we can only refer you to the musical authorities at Cambridge.*

SUBSCRIBER (Dunedin).—*Most of the editions of Mozart's Clarinet Quintet are vague on this point. To us it seems obvious that the direction "con sordino" should apply to all the string instruments.*

TENOR.—*The following tenor songs contain no reference to the "monotonous" subject you mention:—Sterndale Bennett's "As lonesome," "Dawn, gentle flower"; Smart's "Charge, Chester, Charge," and "Spinning Wheel"; Sydenham's "Eldorado." Sacred Songs:—Coenen's "Beyond," "I shall see Thee," and "Come unto Me"; Mackenzie's "Cross and Crown"; Tozer's "Lead, kindly Light"; Rogers's setting of the same; Barraud's "God, Who madest"; Torrance's "I am the Resurrection" and "Let not your heart."*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ACTON.—A Concert of Sacred and Secular Music was given on the 1st ult., in the Schoolroom, in aid of the Church Choir Fund. The principals were Miss Ada Loaring, Miss Dora Barnard, and Mr. Sadleur Brown. Miss Nora Clench performed several violin solos and Mr. Praeger played the accompaniments. There was a large attendance, and the performance gave great satisfaction.

ADELAIDE, S.A.—The Port Adelaide Musical Society gave an excellent performance of Gadsby's *Lord of the Isles*, at the beginning of May. The melodious and effective music was much appreciated, and the choir especially seem to have been greatly taken with the work. It is to be repeated next year.

BRIGHTON.—Mr. Robert Taylor's Annual Concert at Hove Town Hall took place on May 24, when Rossini's *Stabat Mater* and Sterndale Bennett's *May Queen* formed the programme. Being the anniversary of Her Majesty's Birthday the Concert commenced with Costa's arrangement of the National Anthem. The principal artists were Miss Maude Bond, Miss Alice Holman, Miss Marion Arber, Mr. Herbert Hedgcock, Miss Edith Hands, Mr. Clifford Hunnybun, and

Mr. Percy Cooper, all past or present pupils of Mr. Taylor's; Mr. Frank Ward completed the double quartet of soloists. The chorus and orchestra were the members of the Brighton Sacred Harmonic Society, numbering about two hundred performers in all. An excellent performance was given before a crowded audience.——The second subscription Concert of the Sacred Harmonic Society's forty-seventh season was given at the Dome on the 16th ult., Miss Emily Davies, Miss Marion Arber, Mrs. W. J. Mobsby, Mr. Clifford Hunnybun, and Mr. Seymour Kelly being the soloists; Mr. W. Baker, leader; and Mr. Percy Starnes, Organist. The chorus of 180 and orchestra of forty gave an excellent account of their respective parts, and the soloists were all that could be wished. The Concert was under the direction of Mr. R. Taylor, who has occupied the post of Conductor of this Society for the past twenty-three years. This veteran society is now rehearsing Parry's *Judith* for its next Concert——The Half-Term Concert of the School of Music was held in the Concert Room of the School on the 14th ult. A miscellaneous programme was rendered by the students in the most satisfactory manner before a large audience, among the professors present being Messrs. Kuhe, Stern, Wagner, Madame Klanwell, and Dr. A. King and Mr. R. Taylor, Directors.

CANTERBURY.—The Epping Forest Association of Church Choirs held its twelfth annual Festival on the 18th ult. in the Cathedral. The Service included the Anthems "Blessing, glory" (Tours), "Glorious is Thy Name" (Mozart), and a new Magnificat and Nunc dimittis, specially written for the occasion by J. H. Maunder. The Dean preached an appropriate sermon. Mr. J. W. Ullyett conducted, and Dr. Longhurst and Mr. Henry Riding were the Organists.

CHELMSFORD.—The annual Festival Service of the Association of Church Choirs was held on the 21st ult., at the Parish Church. There are eighteen choirs in union, with a total of about 450 voices, surpliced choirs predominating. The processional hymn, "Praise waits for Thee," was written specially for the occasion by the Rev. J. Ellerton, and was set to appropriate music by Mr. F. R. Frye, the Choirmaster to the Association. The recessional hymn was "Sing praise to God," to Bach's grand tune. The other hymns were "The Son of God" (Sullivan's arrangement), "God of pity" (Minshall), and "O come, O come, Emmanuel" (Ancient Plainsong). Tallis's Festal Responses were used, and special Psalms were sung to chants by S. Elvey and Armes. The Magnificat and Nunc dimittis were by the Precentor, the Rev. Dr. Rogers, a very useful setting. For the Anthem, the first chorus in Mendelssohn's "As the hart pants" was selected. Mr. W. G. Wood was at the organ, which was supplemented by two cornets and two trombones. The preacher was the Rev. Canon Browne. The service was excellent throughout—time, tune, expression, and voice quality being most satisfactory. Mr. F. R. Frye conducted.

CHIGWELL.—On the 9th ult. Miss Ada Palmer, of Turnours Hall, on behalf of the ladies and gentlemen who recently performed in *Trial by Jury*, presented Mr. Henry Riding, F.C.O., with a very handsome *bâton*, mounted in gold, suitably engraved and beautifully encased, as a mark of appreciation of his services as Conductor on that occasion. The performances, after expenses were defrayed, realised £20 for the Girls' School Building Fund.

COLCHESTER.—On May 30 a performance of Burnham Horner's Cantata *Penelope*, in costume, was given at the Theatre by the officers and ladies of the Garrison. Mrs. Giraud, Major Wyon, and Captain Ditmas took the chief characters, and the Cantata was conducted by the composer.

DERBY.—The Orchestral Union gave a Mozart Centenary Memorial Concert at the Temperance Hall, on Wednesday, May 25. The programme included the E flat Symphony, the Overtures to *Don Giovanni*, *Clemenza di Tito*, *Figaro*, and *Flauto Magico*, the Marches from the last-mentioned opera, and *Idomeneo*. Miss Mander contributed songs from *Don Giovanni* ("Vedrai Carino") and *Figaro* ("Non sa più"), and Miss P. M. Warren gave the two songs of Sarastro in the *Flauto Magico*. Mr. E. T. King was, as usual, leader, and Mr. Arthur Wilson, Conductor.——On Friday, May 27, the Musical Society gave its second invitation Concert at the Temperance Hall. Mendelssohn's Motet for female voices "Surrexit pastor bonus," Part-songs, "The Silver Swan" and "O trust the learned poets" (Gibbons), "The parting kiss" (Pinsuti), Choruses from *Athalie* and *Jephtha* (Handel), the second Violin Sonata by Handel, played by Miss Wilson; and songs by Miss Milnes (who sang Schubert's "Wohin") and Dr. Wilson a Trio by Curschmann, "Ti prego," and a Duet by H. Smart ("In the Greenwood"), formed a very interesting programme. Master Christopher Wilson presided at the pianoforte, and Mr. Arthur Wilson, as usual, conducted.

DUBLIN.—At the "Commencements" of the University, on the 23rd ult., the only recipient of the degree of Doctor in Music was Mr. J. Warriner, Mus. Bac., Organist and Choirmaster of St. Matthew's Church, Denmark Hill. Dr. Warriner's Exercise, consisting of a setting of the 13th Psalm, for tenor solo, eight-part chorus, organ, and orchestra, was performed under the composer's direction in Trinity College Chapel, on the 22nd, Mr. C. G. Marchant, Organist of St. Patrick's Cathedral, presiding at the organ.

EASTBOURNE.—A very successful Concert was given at the Town Hall on May 31, under the direction of Dr. W. H. Sangster, when excellent performances were given of Gounod's *Faust* and a short new work for chorus and orchestra, entitled *Elysium*, from the pen of the Conductor. The artists concerned were Miss Emily Davies, Miss Muriel Hawley, Mrs. G. Hillman, and Messrs. Iver McKay, F. Bevan, P. Coles, and A. Cooper. Miss L. A. Bindon played Bennett's Caprice in E.

LEEDS.—At Gildersome College, on the 4th ult., a large gathering of old students and friends assembled at the presentation of prizes, &c., gained by the pupils at the recent public examinations. In connection with this an entertainment, consisting principally of music and dramatic selections, was given by the masters and students of the College and presided over by the Mayor of Leeds. In recognition of the services Mr. C. R. Fisher has rendered in the cause of music during the seven years he has been Music Master, the pupils presented him on this occasion with a purse of gold.

MERTHYR TYDFIL.—On the 2nd ult. a Glee and Ballad Concert was given in the Drill Hall by the Philharmonic Society. The artists were Miss Maggie Davies, Miss Kate Morgan, and Mr. John Sandbrook. Mr. Frank Arnold proved a most efficient and clever violinist and the whole Concert was pronounced a conspicuous success. In the absence of the Conductor (Mr. T. Westlake-Morgan), Mr. Tom Price kindly took the *bâton*, and conducted in an able manner some glees by Caldicott, Morley, Gaul, Smart, Mackenzie, and Price.——On Whit Monday Mr. T. Westlake-Morgan gave an Organ Recital in St. David's Church.——On the 23rd ult. a Choral Festival took place in the Church of St. David, under the auspices of the Church Choir Guild. There were some 200 voices and a small orchestra to support the magnificent organ, played by Mr. T. Westlake-Morgan, Organist of Bangor Cathedral. The Rev. Minor Canon Downing, of Llandaff, intoned the service, and Mr. J. H. Lewis conducted. The Anthem was Gadsby's "O Lord, our Governour," and the Canticles Tours in F. In the evening Mr. J. H. Lewis gave an Organ Recital which was much appreciated, Mr. R. W. Evans, of Cardiff, proving a most efficient and refined vocalist.

SIDCUP.—In the Public Hall, on May 30, the closing Concert of the season was given by the Musical Society. The programme consisted of the Overture from Cherubini's opera *Anacreon*, Brahms's *Song of Destiny*, Wieniawski's Second Violin Concerto, and Dr. Parry's *St. Cecil'a's Day*. There was a band and chorus of about ninety performers, under the direction of Mr. Alfred E. Butterworth, the popular founder and Conductor of the Society. In every respect the Concert was a brilliant success. The Concerto was played by Miss Christina Brumleu, its execution being most artistic. In the middle of the Concerto the E string of her violin snapped, but, nothing daunted, Miss Brumleu finished her task on another violin which was handed her by a gentleman in the orchestra. The young artist was recalled again and again, and thoroughly merited the applause awarded her. Chorus, orchestra, and soloists worked hard, the result being in every way admirable. Mr. Butterworth received quite an ovation at the conclusion of the Concert from the delighted and enthusiastic audience. Miss Mary Bliss was an efficient soprano, Mr. George Fox rendered the baritone music in his well-known style, and Mr. Harold Moore presided with ability at the organ.

THEYDON BOIS.—The organ in St. Mary's Church, which has been recently enlarged and renovated, was re-opened at a special musical service on the 15th ult. Gaul's Cantata *The Holy City* was well rendered by a special choir, under the direction of Mr. Donald W. Penrose. The soloists were Miss Archer, Miss Cable, Mrs. Grey, Mr. Hainsworth, and Mr. Bell. Miss Williams (harp) was very effective in the intermezzo "Contemplation," and Messrs. H. Norton, D. Penrose, and H. Riding played an interesting programme of organ solos very skilfully.

TIVERTON, NORTH DEVON.—The Choral Society gave its second Concert on Monday, May 30. *Acis and Galatea* occupied the first part of the programme; the second part was miscellaneous. The chorus and orchestra acquitted themselves well, and the solos were successfully taken by Miss Wakefield, Mr. Ferris Tozer, and Mr. Harry Ling. A noticeable feature in the second part of the programme was Maurer's Concertante for four violins, played by the Misses Baukart, Dumbleton, Snow, and Herr Otto Milain. Mr. Lewis Mackenzie led the orchestra, and Mr. Allan Allen conducted.

TUNBRIDGE.—Cowen's *Rose Maiden*, and a miscellaneous selection of songs, glees, &c., were performed in the Public Hall on the 25th ult., by the Musical Society. The solos were efficiently rendered by Miss Ada Loaring, Miss Emmie Finney, Mr. Herbert Clinch, and Mr. W. Gale. The band—led by Sergeant Clements of the Royal Marines—and chorus were most efficient. Harpist, Miss Caro Clifford; Conductor, Mr. B. St. John Waghorne.

VICTORIA, N.Z.—The Malvern Orchestral and Choral Society gave its third Subscription Concert for the season on Thursday evening, April 7, at the Malvern Shire Hall, in the presence of a very large and appreciative audience. The Society was assisted by Miss Alice King, who sang songs by Schumann, Jensen, Rubinstein, and Denza; and by Mr. J. Kendall, who sang Beethoven's "Adelaide" and Lloyd's "Were I the Streamlet." Henry Leslie's Trio "O Memory" was sung by Misses Eva Long, Amy Fuller, and Robertson. The Choral Society contributed six part-songs, including "The Great God Pan" (Farebrother) and "The Song of the Vikings" (Eaton Faning). The orchestra played a selection of five numbers, besides taking part in Mendelssohn's Capriccio in B minor (Op. 22), with Mr. J. Hasler at the pianoforte. Mr. H. I. Bilton conducted the orchestra and Mr. J. Hasler the Choral Society. The next Concert will take place about the beginning of this month, when it is proposed to perform Mendelssohn's *Athalie*, with miscellaneous selections.

WOODFORD.—An Ascensiontide Choral Festival was held on May 26 at All Saints' Church, when Parts 1 and 2 of Gounod's *Redemption* were efficiently rendered by a full band and chorus, consisting of eighty members. The soloists were Master Frank Brown, Mr. Miles Mole, and Mr. Broughton Black. The orchestra acquitted itself admirably, under the leadership of Mr. Arthur Payne. Mr. R. T. Gibbon presided ably at the organ, and Mr. G. T. Miles accompanied on the harp. Mr. Arthur T. George conducted with zeal and discretion.

ORGAN APPOINTMENTS.—Mr. Ernest H. Ruston, Organist and Choirmaster to Christ Church, New Malden, Surrey.—Mr. P. W. Mathers, to Lymm Parish Church.—Mr. G. W. Nusum, to the Cathedral, Demerara, British Guiana.—Mr. Frederick G. Shinn, Organist and Director of Music to St. James's Church, Marylebone.—Mr. A. W. Dunstall, to the Old Parish Church (St. Mary's), Chatham.—Mr. S. E. Davies, Organist and Choirmaster to St. Stephen's Parish Church, Broughty Ferry, N.B.—Mr. Livesey Carrott, to Park Chapel, Chelsea.—Mr. A. Royle, Organist and Choirmaster to the Free High Church, Kilmarnock, Scotland.—Mr. T. Westlake-Morgan, Organist and Master of the Choristers to Bangor Cathedral.—Mr. J. K. Strachan, Organist and Choirmaster to the Free College Church, Glasgow.—Mr. Ralph Dadge, Organist and Music Master to Dorset County School, Dorchester.

CHOIR APPOINTMENTS.—Mr. Frank Salter (Tenor), to St. James's Church, Marylebone.—Mr. Arthur F. Sterne (Alto Lay Clerk), to Norwich Cathedral.—Mr. Arthur Oliver (Alto), to St. Andrew's, Wells Street.

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SCOTSMAN.

This beautiful work will enhance the reputation won for its composer by his similar composition, "Ariadne." It shows a charming gift of melody and no small musicianly skill in its merely technical qualities. It may be recommended to Choral Societies as well worthy of study.

SCOTTISH LEADER.

The work opens with a charming prelude in sacred style, which sets the mind admirably in tune for the drama which is to follow. In the first scene the Romance sung by the King is a little gem, and would make a beautiful song even apart from its surroundings. In the third scene, the wedding of *Arthur* and *Guinevere* gives rise to a whole *suite* of characteristic novelties. No. 15, which introduces a hymn sung by maidens, is perhaps the finest thing in the whole Cantata; and an effective epilogue brings the work to a striking close. "King Arthur" will certainly add to the reputation of its gifted composer, and will be welcomed by all lovers of music.

DUNDEE ADVERTISER, March 30, 1892.

We have not space to examine every number in detail, and to point out the excellencies which were evidently appreciated by the audience. But as outstanding numbers, memorable both for composition and for the style in which they were sung, we may refer to the Romance "'Mid the glory of the Springtime," splendidly executed by Mr. Iver McKay; the beautiful aria for *Guinevere*, "Star of departing day," admirably sung by Miss Emily Davies; and the graceful and highly original duet for these two vocalists, "Love of my youthful days." The most marked success gained by Mr. Musgrove Tufnail during the evening was in the very involved legend, "In the vault of the purple night," assigned to *Merlin*, in which the vocalist entirely identified himself with the part he had to represent.

THE EVENING TELEGRAPH, March 30, 1892.

"King Arthur" is called by the composer a cantata, but the name hardly conveys to the mind an idea of the elaborate, lengthy, and powerful character of the work. It is rather a musical epic, and is characterised throughout by a wealth of musical ideas, by a command of musical resources, by a scholarly knowledge of harmony, by a variety and richness of effect, and notably by a melodiousness throughout that are really remarkable. One notable feature which must be mentioned is the effective character of Mr. Smieton's recitatives. He has succeeded in infusing these with genuine interest, and giving to them melodic treatment which saves them from the charge of monotony too often felt in works of this kind. The beautiful hymn "There is a land" was a much relished item near the close of the cantata, which ended with a powerful chorus, in which the composer calls up all the resources before him to make a telling and impressive finish to the work. Late as the hour was there was a loud and persistent call for the composer, and when at length he stepped upon the platform and bowed his acknowledgments he was greeted with round after round of applause. The production of the cantata was a triumphant success, and the composer is to be congratulated on the general ability with which it was performed and the marked favour by which it was received.

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THE TIMES.

The representative themes for *Hamlet* and *Ophelia* are so well contrasted, and their treatment is so musicianly, that they suffer no diminution in interest, but rather the reverse, from the transference to the concert-room and a full orchestra, such as no theatre can employ. . . The greatest effect was made by the graceful and melodious "Ophelia" *entr'acte;* the strenuous *Allegro impetuoso* in which the theme associated with the heroine is, as it were, derided and cast aside for the more vigorous theme representing *Hamlet* in a mood of action; the "pastorale," with its pretty dialogue between the wood wind instruments; the interlude called "Ophelia's Death," in which, for concert use, the "snatches of old tunes" have now been introduced on the clarinet and horn; and the "Danish March."

DAILY TELEGRAPH.

The second movement, "Ophelia," aims, as already indicated, at suggesting the charm and tenderness of the Danish maiden. A graceful melody, set off, and nowhere obscured, by skilful orchestration, runs through the piece, exercising the spell of real tune, and presenting to our imagination the absolute beauty which is music's greatest power. This Adagio can very well stand alone, and quite firmly, without any support from a dramatic application. . . . A general opinion upon the suite must, as far as we are concerned, be almost entirely favourable. Mr. Henschel's music is not only the work of a master of his craft in a technical sense, but the production of one who has ideas and imaginative power.

STANDARD.

That Mr. Henschel has risen to the height of his argument, and that the "Hamlet" Suite is well worthy of frequent hearing on its own account, cannot be contested. The leading themes are deeply expressive, those representing *Hamlet's* mental conflict and *Ophelia's* grief being especially poignant, while, in a purely musical sense at least, three of the five sections are certain to meet with general approval, the most important movement being the Danish March in E minor, in which the composer contrasts his own admirable themes with genuine Danish melodies.

MORNING POST.

The Largo Funèbre intended to picture *Ophelia's* death is a beautiful lament, sufficiently brief to cause regret at its being so soon over. Altogether Mr. Henschel's work is of considerable interest, throughout well scored, and apparently well suited to the subject.

DAILY NEWS.

The charm is undeniable of the "Ophelia," or first *entr'acte* (based, of course, upon the heroine's own theme in its pure form), and of the delicious Pastorale in which two shepherds are supposed to be playing upon their pipes, the cor Anglais being answered by the flute. The suite is indeed, as a whole, beyond question the best example of his art which this musician of many-sided talents has yet given us; and the recall which Mr. Henschel was accorded at the close of the concert was as well-deserved as it was hearty.

DAILY CHRONICLE.

Striking as it is when heard in conjunction with the stage action, Mr. Henschel's music must still further win commendation in the concert room when ably interpreted. . . . The Danish March in E minor has point and vigour, and as it might stand by itself without reference to the play is almost certain to become popular.

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The "Requiem" of Antonín Dvorák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvorák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

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DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvorák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Antonín Dvorák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead.

DAILY CHRONICLE.

Antonín Dvorák has at length provided his famous "Stabat Mater" with a fitting companion. . . . From any composer it would be an honourable contribution to art, but from Dvorák it is specially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

THE ATHENÆUM.

If it be true, as alleged, that the idea of writing a Requiem originated when the news of the death of Cardinal Newman reached the Bohemian composer, the world is indirectly indebted to that distinguished ecclesiastic for one of the noblest and most beautiful tributes to the dead that ever proceeded from the hand of a musician. . . The effect of the entire combination (in the "Dies Iræ") is, as we have said, stupendous, and has never been surpassed in any setting of the same words.

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3. The compositions awarded prizes, and the American copyright thereof, will be the property of the Orpheus Club.
4. No composition previously published or performed shall be eligible to competition, and the submission of a manuscript will be considered equivalent to a statement that the work is in this respect admissible.
5. The compositions must be melodious and vocal—*i.e.*, thoroughly singable and effective when sung, and not merely technically meritorious.
6. Compositions falling below a high standard of male voice music will not be accepted, and the right is reserved to refuse an award of either or all of said prizes in case the judges recommend such action for deficiency in this respect.
7. Each manuscript must be signed by a *nom de plume* or motto, and must be accompanied by a sealed envelope (which will not be opened until the award is made) containing the *nom de plume* or motto, and a return address. The unsuccessful compositions can thus be returned without the writer's name being known.
8. Compositions intended for competition for the $50 prize must be sent to the Secretary of the Committee, not later than September 15, 1892; those intended for competition for the other prizes, not later than November 1, 1892.

Messrs. Theodore Thomas, of Chicago, and F. Van der Stucken, of New York, have kindly consented to act with Mr. Cross as judges of the competition.

The decision of the judges will be made public as soon as possible after the compositions have been submitted.

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Preliminary Division Certificates (Associate in Music).—Helen Margaret Cruse, Frederick Wm. Farrington, Alfred James Johnson, James Henry Lucas, Lilian Mayhew.

Matriculation Certificates.—*Honours:* Clara Harriett Clements, Herbert Entwistle, Amy Herbert, Georgina R. Howatson, Maud Raggi, Kate Emily Yeoman.

Pass: Mabel S. Biggs, Violet A. Biggs, Frederick E. Claasen, Arthur F. Johns, Albert Wm. Ketelbey, Lilian Mayhew, Alice Mary Overell, Rosa Money-Taylor, Annie A. Wade, Flora L. Willoughby.

Associate Pianists.—Edith Darlington, Ethelwyn Mary Davies, Lily Marion Davis, Ethel Annie Green, Eleanor Sophie Halkett, Frances L. Hornbuckle, Georgina Izaby, Eleanor L. Johnston, May Litchfield, Mary Cooper Sands, Frances A. Taylor.

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Counterpoint Certificate.—Mary Jane Gordon.

Total number of entries, 157. Total number of passes, 80.

Examiners.—G. E. Bambridge, L.T.C.L.; John Francis Barnett; Francesco Berger; Henry R. Bird; W. Creser, Mus.D.; A. E. Drinkwater, M.A.; Alfred Gibson; Professor James Higgs, Mus.B.; Edward J. Hopkins, Mus.D.; Haydn Keeton, Mus.D.; C. W. Pearce, Mus.D.; Henry R. Rose; Professor Gordon Saunders, Mus.D.; C. E. Armand Semple, B.A., M.B.; Professor Bradbury Turner, Mus.B.; Professor E. H. Turpin, Mus.D.; and T. A. Wallworth.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1892.

THE GERMAN OPERA SEASON.

THE most noteworthy feature of the grand operatic campaign recently concluded at Covent Garden and Drury Lane Theatres has undoubtedly been the success of the series of Wagnerian operas, given by Sir Augustus Harris's alternative German company. The enterprise was a formidable one, and the success which it has met with has been as striking as it was unexpected. The measure of support accorded to previous ventures of the sort was by no means of reassuring augury, and the imposing array of talent mustered under the banner of the Italian, or rather the French Legion of Sir Augustus Harris's operatic *corps d'armée* seemed likely to eclipse the efforts of the German wing. As a matter of fact, the latter has more than held its own in the friendly rivalry of the past couple of months. If the *vox populi* is to be taken as the final arbitrament in the matter, there can be no question as to the verdict. The fullest houses, the most crowded galleries, the most rapt attention, and the greatest enthusiasm have been invariably displayed on those evenings when the Hamburg company have been in possession of the field.

For this result we are inclined to look for the cause primarily in that quality of artistic co-operation which was first introduced to the notice of the English opera-going public just sixty years ago. In that year a German Opera company visited England for the first time, and a very interesting and valuable testimony to the merits of their method will be found in that charming little book the "Reminiscences of an Old Amateur"—to wit, Lord Mount-Edgcumbe, the grandfather of the present bearer of the title. The "Old Amateur" had been bred up on Italian music. The divinities at whose shrines he worshipped were Banti, Mara, and Pacchierotti. He had but an imperfect sympathy with Haydn and Beethoven, and his criticism of German singing was that it was instrumental rather than vocal. And yet he was fain to admit that for all-round excellence of *ensemble* the performances of this German company surpassed anything that he had seen on the boards in half-a-century of assiduous opera-going. History repeats itself, and what was true in 1832 is largely true in 1892. In so far as beauty of voice or perfection of method is concerned, there could be no comparison between the stars of the two companies. Madame Melba and MM. Edouard de Reszke and Plançon, to mention no others, are infinitely superior as singers to any of the Hamburg company. Even on the histrionic side—their strong point—there was no single performance by any of the German artists at once so irresistibly natural, so poignantly human, so superbly artistic as the *Santuzza* of Madame Calvé. As for the orchestra, if we except a few players in the wind department, they were, man for man, decidedly inferior to the executants of the regular Covent Garden orchestra, the quality of the strings being often signally deficient in purity and volume. Nor again can it be honestly said that these shortcomings were glossed over by the beauty of the artists or the brilliancy of the scenic accessories. Wagner's stage directions are notoriously exigent, but the mounting of the "Ring" was at all points inferior to that of "Elaine" or "The Light of Asia."

The secret of the success of the undertaking resolves itself, in our opinion, into three things—the superior musicianship, sincerity, and capacity for co-operation displayed by the artists engaged. The voice of the prompter, so painfully in evidence at most performances at Covent Garden, was agreeably absent when the Wagnerian operas were being performed, while Herr Alvary and his colleagues were seldom under the necessity of watching the conductor. As examples of the sincerity of the German artists, we may note their general avoidance of the footlights; and to take one instance out of many, Frau Klafsky's method of singing *Elizabeth's* prayer in "Tannhäuser." Herr Alvary was, perhaps, the only offender in this respect, and it may be pleaded in extenuation that his dramatic experience has been chiefly gained in America, which is not the best school for artistic self-effacement. Herr Alvary's refusal to make his *début* except in "Siegfried," contrasted unfavourably with the readiness of Frau Sucher—a far greater artist—to make her *rentrée* in an opera in which she did not appear till nearly midnight.

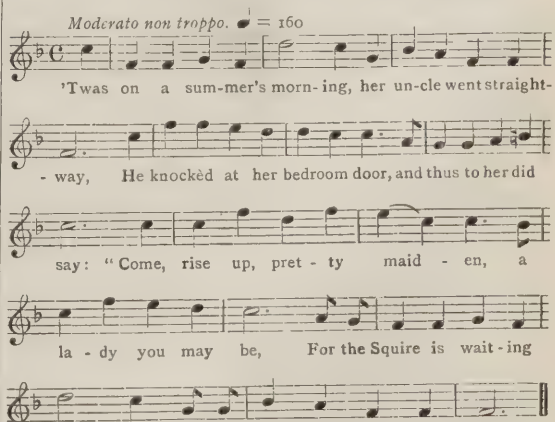
There remains one more potent factor in the success of the German Opera season—the immense growth in recent years of an appreciation of Wagner's music. It cannot be said that this appreciation is invariably intelligent or discriminating, or that it always bears conclusive testimony to the sovereign merit of the object of admiration. But there it is. Nothing could have exceeded the reverential attitude of the Wednesday evening audiences at Covent Garden. Wagner's popularity may have strange vicissitudes yet in store for it, but for the moment his genius has carried everything by storm.

FROM MY STUDY.

I HAVE received several communications from obliging correspondents with reference to the ballad of "Undaunted Mary, or The Banks of Sweet Dundee," quoted in my last. From Bedford, Mr. H. J. Stewardson writes:—

It may not be generally known to your readers that the above song, together with one called "Blackberry Fold"—a couplet from which is introduced into "Yeast" by Charles Kingsley—"Lord Bateman," and many others of a similar character are still sung by the Fenmen. I enclose a copy of the air of "Sweet Dundee," noted down after an evening spent in the Fens a few years ago, in the hope that it may lead others of your readers to preserve such tunes.

The air, as noted by Mr. Stewardson, runs thus:—


Moderato non troppo. ♩ = 160
'Twas on a sum-mer's morn-ing, her un-cle went straight-
-way, He knockèd at her bedroom door, and thus to her did
say: "Come, rise up, pret-ty maid-en, a
la-dy you may be, For the Squire is wait-ing
for you, on the banks of sweet Dun-dee."

My Bedford correspondent writes further: "A collection of these old songs, with the tunes to which they are sung, would be interesting to musical antiquarians, if it could be made." Such a work

exists in the late W. A. Barrett's "English Folk Songs" (Novello and Co.), which contains a version of "Undaunted Mary," and also in "Traditional Tunes: a Collection of Ballad Airs, chiefly obtained in Yorkshire and the South of Scotland; together with their appropriate Words, from Broadsides and from oral Tradition. Collected and Edited, with illustrative Notes, by Frank Kidson. Oxford: Chas. Taphouse and Son. 1891." By the kindness of Mr. Kidson, I have just received a copy of his valuable contribution to the literature of the subject, and shall take an early opportunity of discussing its contents at large. At present I desire to point out that Mr. Kidson has included a Yorkshire version of "The Banks of Sweet Dundee." The author says of it, in a note: "This has been popular in nearly every district in England, and in a number of places in Scotland as well. Though sublime doggerel, the song is even now a great favourite with the old folk who still remember it. Perhaps this is on account of the good air to which the song is set. For the present copy of the air I am, in the first instance, obliged to Mr. Benjamin Holgate, of Leeds; but I have met with the same almost note for note in Scotland, in North and other parts of Yorkshire, and in Berkshire. Another Yorkshire termination is appended."

It will be seen that the Yorkshire tune differs materially from that sung by the Fenmen, though the characteristic cadence is the same in both—

It's of a far-mer's daugh-ter, So beau-ti-ful I'm
told, Her fa-ther died and left her Five
hun-dred pounds, in gold. She liv-ed with her
un-cle, The cause of all her woe, But you
soon shall hear this maid-en fair, Did prove his o-ver-throw.
Another ending.
And this maid-en fair, as you shall hear, Did
prove his o-ver-throw.

I have found another version of the ballad on a Catnach broadsheet. In this the last two lines of the concluding stanza are altered and another verse added, apparently in the interest of poetic justice. The original, as quoted in the July number of The Musical Times, leaves us uncertain what became of the ploughboy, William, and especially whether he rejoined his Mary. A later poet, noticing this serious incompleteness, removes all anxiety. His last two stanzas are as below:—

A doctor had been sent for, a man of noble skill,
And likewise came a lawyer, for him to sign his will;
He willed all his gold to Mary, who fought most manfully,
And shut his eyes no more to rise on the banks of sweet Dundee.

Young William, he was sent for, and speedily home returned,
As soon as he arrived on shore, young Mary ceased to mourn;
The banns were quickly published, they joined their hearts so free,
She now enjoys her ploughboy on the banks of sweet Dundee.

Another poet took a more enlarged view of the interest in young William's fate, and to him we are indebted for a history of the youth's adventures between his impressment and the reunion of the lovers. This supplementary ballad, with its proper tune, may be found in "Traditional Ballad Airs, arranged and harmonised for the Pianoforte and Harmonium, from Copies procured in the Counties of Aberdeen, Banff, and Moray, by W. Christie, M.A., and the late W. Christie, Monquhitter. Edited, with the Words for Singing and with Illustrative Notes, by W. Christie, M.A., Dean of Moray. Edinburgh: Edmondton and Douglas. Vol. I." The first stanza, after recalling the circumstance that William was "torn from his Mary and sent to plough the sea," informs us that "Fortune smiled on William, while he was on the raging main," and this is how she did it:—

Young William, from the foretop, a strange sail did chance to spy,
The captain viewed her and did say, "I think she does lay by;
Come clear the deck for action, my heroes bold and free!"
Then William thought of Mary on the banks of sweet Dundee.
The bloody battle then began, the fiery cannon loud did roar,
And many a wounded seaman lay bleeding in his gore;
Young William by a musket shot was wounded in the knee,
And as he fell, he cried "Farewell to the banks of sweet Dundee!"

At length she struck her colours, and then with victory they were crowned,
And, freighted with great riches, to England they were bound;
When they arrived in England, each man was paid so free,
Then William sought his Mary on the banks of sweet Dundee.

The youth encountered the maiden all alone, and said to her, "My pretty maiden, why do you sigh and moan?" And she, not recognising him, replied: "It is for William that was banished far from me, And sent across the ocean from the banks of sweet Dundee." Then did William, to test her love, make answer and say:

"If William was your lover's name, I knew that young man very well;
When boarding of a Spanish ship, 'twas then your William fell;
And, as he lay in grief and pain, these words he said to me,
'Tell Mary I shall ne'er return to the banks of sweet Dundee.'"

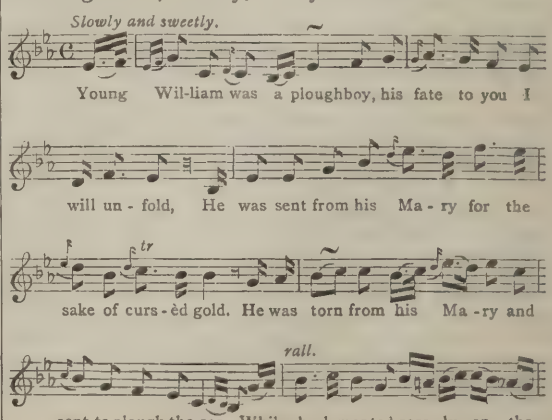
The effect must have gratified young William:

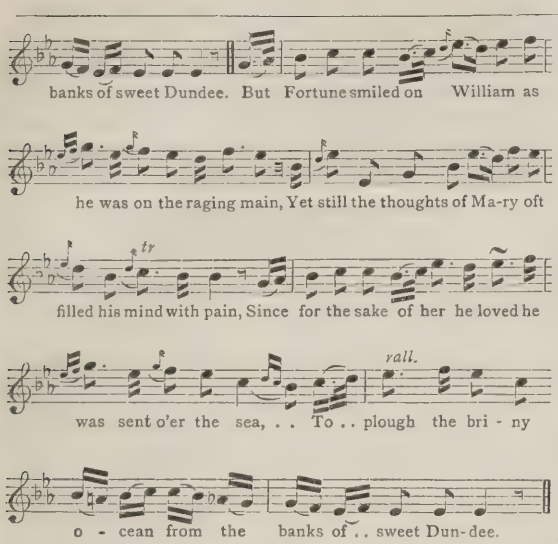
When this she heard she down did fall, and gave a loud and bitter cry,
"If William's dead, with broken heart I'll wander till I die;
It's cursèd gold has causèd all my grief and misery,
And left me broken-hearted on the banks of sweet Dundee."

The lover at once revealed himself:

He said, "My Mary, you are true, I am your William come again,
That was sent from his Mary to plough the raging main;
But though sent from you my sweet love, I ever thought of thee,
When lying wounded far from thee and the banks of sweet Dundee.
Then dry your tears, my Mary, and think no more of grief and pain,
Since I'm returned with gold in store to sweet Dundee again;
For to the sea I'll bid adieu, and we'll now happy be,
And we will soon get married on the banks of sweet Dundee."

The "curly" tune to which the foregoing words are sung is not, I fancy, a very old one:—


Slowly and sweetly.
Young Wil-liam was a ploughboy, his fate to you I
will un-fold, He was sent from his Ma-ry for the
tr
sake of curs-èd gold. He was torn from his Ma-ry and
rall.
sent to plough the sea, While she lamented sore-ly on the


banks of sweet Dundee. But Fortune smiled on William as
he was on the raging main, Yet still the thoughts of Ma-ry oft
tr
filled his mind with pain, Since for the sake of her he loved he
rall.
was sent o'er the sea, . . To . . plough the bri - ny
o - cean from the banks of . . sweet Dun-dee.

Dean Christie has a note to the foregoing: "This Air was arranged by the Editor in 1850 from the singing of a native of Aberdeenshire. He also arranged the ballad here given from that person's recitation, and from a copy on a broad-side. Copies of the ballad are found in different forms in Chap Books and Broad-sides, all having different versions of the story."

With reference to the Misses Cawse, of whom some particulars were given last month, my valued correspondent, Mr. Andrew Deakin, writes:

It is scarcely probable that the following notices of the Misses Cawse, the vocalists referred to in last month's "From my Study," will be interesting for your readers. I send them for you to do as you please with them. The *Harmonicon* for November, 1826, says: "In this piece" [Attwood's "Castle of Sorrento"] "appeared, for the first time on the stage, Miss Cawse, sister to a young lady who filled a part so agreeably in 'Oberon' last season, and a pupil of Sir George Smart. She possesses more power than her sister, or at least had music assigned to her that enabled her to display more strength; particularly a masterly new song by Attwood, which, in spite of the ill-humour of the public, obtained each night an encore that was too prompt and unanimous to be obtained by a *finesse* sometimes resorted to in theatres. In her acting, too, she showed more presence of mind and ease than is usually witnessed in the first attempt of so young a female performer, and on the whole her *début* was favourable." The *Quarterly Musical Magazine and Review* for June, 1826, notices the addition of Miss H. Cawse to the Covent Garden staff, and says: "In *Ariel* and *Puck* she has been very successful, principally by preserving a natural manner, by pure enunciation and expression, and by the plainest use of her excellent voice." The same periodical (March, 1827) says: "The most promising theatrical appearance of the year [1826] was that of Miss Cawse at Covent Garden."

In the same letter Mr. Deakin invites my readers and myself to an enquiry in which he leads the way:—

I wish to secure sympathy for the further pursuance of a branch of musical enquiry you so capitally began and followed up in March, April, May, and June. I mean the history of the old Psalm and Hymn Tunes that have become so firmly rooted in English soil. Will it, for instance, be difficult to trace the progress of Ken's "Evening Hymn" music from the time of the hymn-writing to the present? The Rev. J. Julian's "Dictionary of Hymnology" supplies information about the words, although in quoting the version in Playford's "Harmonia Sacra" the pointing and spelling are altered, and in one instance the wording. Of the music, Mr. Julian says "The Hymn was set by Clarke as a Cantata (*sic*) for a solo voice, with the Doxology as a chorus in four parts." Playford's book (I am quoting the first edition of 1693, now before me) has at the beginning of the Doxology the words "Chorus, *a 3 voc.*" Mr. Julian seems to have overlooked the fact that the lowest of the four lines is merely a duplicate of the vocal bass with thorough bass figuring. Now, would it not be possible to set before your readers a description of Clarke's music, and an account of the grand old tune to a distortion of which the people all England over sing "Glory to Thee, my God, this night," from its supposed first appearance in Archbishop Parker's Psalter, notifying the marvellous changes made in it by Ravenscroft (1723), Pearson (1732), John Wesley (1742), Ashford (1766), and others? Last autumn a little incident powerfully impressed me with the desirability of doing this. On a Sunday evening in August, the young (and old) sojourners in an hotel at Llanberis joined in singing "sondrie hymnes and spiritual songes," one being Ken's "Evening Hymn." The "Hymns Ancient and Modern" tune was, however, objected to by a discriminating aged lady as not being the tune she had always heard. Ultimately our aged companion played (with praiseworthy vigour and precision) her long-cherished version. This I afterwards found to be a version given in a Psalmist edited by Hugh Bond (*circa* 1790), of which book it may be noticed that "the chords are expressed in the manner of Dominico Corri," and that the first words of the hymn are "All praise to Thee," not "Glory to Thee." It is probable that no single example of music has ever been so pulled about and re-modelled as has Tallis's tune. The attention you paid to Worgan's (?) Easter Tune encourages me in the hope that you will do as much or more for the older example.

I am quite disposed to take up the attractive investigation suggested by my Birmingham correspondent, but the interval between receiving his letter and the present issue has not sufficed for results of much value. During the month now entered upon I hope to have assistance from the gentlemen who so kindly interest themselves in the compilation of these papers.

In my last I invited particulars concerning Robert Tailour's "Sacred Hymns" (1615) and Tansur's "Psalm Singers' Jewel," to which my attention had been directed by a Peterhead correspondent. On this subject an important communication has been received from Mr. William Cowan, of Edinburgh, whom I heartily welcome into the circle of my colleagues. Mr. Cowan remarks:—

In this month's issue you mentioned Tailour's Psalms (1615) and Tansur's "Psalm Singers' Jewel." I possess copies of these, and as you invite information I venture to trouble you with this communication.

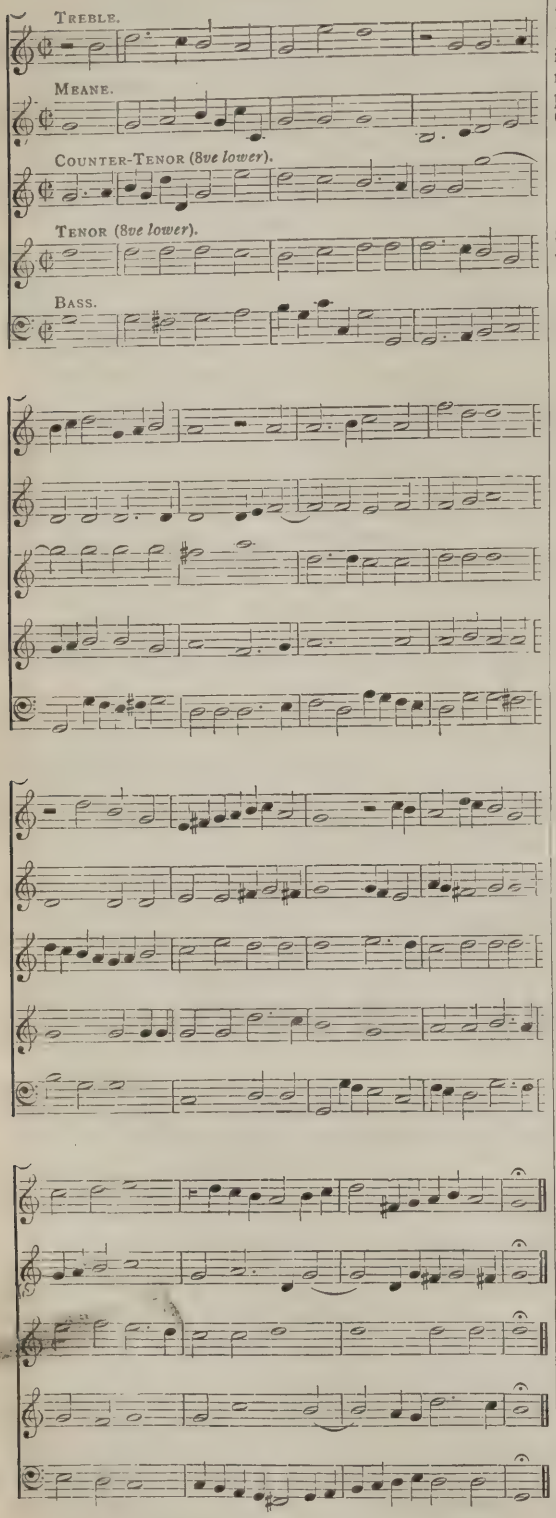
The fifty Psalms or verse contained in the first-named work, are, according to Wood's "Athenæ Oxoninses," by Sir Edwin Sandys. The versification is peculiar and the *spelling* still more so, the author having been apparently a "law unto himself" in this respect.

The book contains twelve tunes to one or other of which all the fifty Psalms are directed to be sung. The Trelle part is printed first with the words of the first verse of the Psalm below it, and under the words is the accompaniment for the *Bass Viole*, written in tablature. Then come the other four parts—viz., Meane, Counter-tenor, Tenor, and Base, each printed separately. Lastly there is the lute accompaniment, written, like the viole, in tablature.

In order to get an idea of the style of the music I have transcribed one of the tunes *in Score*, substituting in the inner part the G clef for the various C clefs of the original. This I enclose thinking it may interest you. This is the tune to the twenty-first Psalm, and the first verse runs thus:—

The King, Lord, toward thy glorious face
Victorious eyes dooth joyful rear.
His strength thy spirit; his health thy grace
With doubled triumph his soule dooth chear.
What hart could wish, what lip did crave,
Thy bounteous hand him strangely gave.

PSALM 21.



Tansur's book contains a sort of commentary on each of the 150 Psalms with a "Precept," in four lines of verse, dealing with the subject of each Psalm. There is also an "Abstract of the Life of Holy David," with some other matter, and finally, "A New and select Number of Psalms, Meditations, Hymns, and Spiritual Songs, &c., set to Music in Two, Three, and Four Musical Parts in Score." The most of these Psalms are from the version by Tate and Brady, but one or two appear to be original. The music is like that in Tansur's other works—rather bald and commonplace, and with little or no originality. One curious piece in the volume is "A Poetical Description of Jesus Christ. By William Tansur, Senior." It begins—

> When great Tiberius Caesar reigned as King
> And Christ's great name did in Judaea ring,
> Then Publius Lentulus writes to Rome
> To tell the Senate who was thither come.

Should you wish more details as to the contents of these volumes I will be happy to give it.

I hope to hear further from Mr. Cowan at a convenient season, meanwhile his curious example of Psalm tunes as they were in 1615 will whet curiosity.

An expenditure of sixpence at a book-barrow lately put me in possession of two little brown-clad volumes entitled "Memoirs of the year Two Thousand Five Hundred, translated from the French by W. Hooper, M.D., London, Printed for G. Robertson in Paternoster Row. 1772." These books appear to have been bought, as soon as issued, by a reading club called the "Pamphlet Society," the members of which body entered on the fly leaf the date of receiving and passing on. The French original was published anonymously under the title "L'An 2,445," which the translator changed to 2,500, as he says in the preface, "for the sake of a round number." Dr. Hooper may be known to some readers as the author of "Rational Recreations, in which the Principles of Numbers and Natural Philosophy are clearly and copiously elucidated by a series of easy, entertaining, interesting Experiments. 1774." As for the French work he presented to English readers, it is curious as an anticipation of the many others in which, since 1772, the human imagination has, so to speak, let itself loose upon the future and indulged in prophetic fiction.

A chapter is devoted to the theatre, and I now take therefrom certain passages of interest to the reader as showing the ideal of 120 years ago:—

"The inside of the theatre formed an advanced semicircle; so that the spectators were all commodiously distributed. Every one was seated, and when I recollected the fatigue I had formerly suffered to see a play, I found this people more prudent, more attentive to the convenience of their fellow citizens; they had not the insolent avidity to cram in more persons than the house would conveniently hold; there were some places always left empty for strangers; the ladies were elegantly dressed and decently disposed. The performance opened with a symphony adapted to the piece that was to be represented. 'Are we at the opera?' I exclaimed, 'this music is sublime!' 'We have found the means of uniting, without confusion, the two exhibitions in one, or, rather, of severing the alliance of poetry and music that was formed by the ancients. During the interacts of our dramas, they entertain the audience with animated songs, that paint the sentiments, and dispose the mind for enjoyment of what is going to be offered. Far from us is banished all effeminate, capricious, and noisy music, that speaks not to the heart. Your opera was a grotesque, monstrous composition. We have reserved all of it that was good. In your own time, it was far from being secure from the just reproach of men of sense and taste, but now . . .' As he said these words the curtain rose."

The bow drawn at a venture in 1772 did not send its arrow altogether wide of the mark. We are a long way from A.D. 2,500, but already the music in

our best theatres is adapted to the play. Whether in 500 years' time the opera, as we know it, will have been abolished in favour of entr'actes of song and symphony is a question which remains, for us, among those into which speculation cannot bring the zest of personal concern. The members of the Pamphlet Society seem, however, to have read these volumes with avidity, passing them from hand to hand in promptest fashion.

For a thorough going musical conservative commend me to Master Stephen Gosson, who, in his hot youth, wrote plays, and in his mature age condemned both them and players. Gosson, who became rector of St. Botolph's, Bishopsgate, in 1600, was the second Puritan to open a literary fire upon the stage. He published the "School of Abuse" in 1579, with a dedication to "Master Philip Sidney, Esquier" (a compliment not appreciated by that gentleman), and had the satisfaction of seeing it run through more than one edition. Reading it the other day, when in a mood to appreciate good, sound vituperation, I made note of a passage in which the author touches upon music. *Au fond*, Master Gosson agrees with Pythagoras, who "condemnes them for fooles that judge musike by sound and ear." "If you will bee good scholers," writes our author, "and profite well in the arte of musicke, shut your fidels in theer cases and look uppe to Heaven." But Master Gosson condescends to particulars, and, in the first place, falls foul of the poets and musicians his contemporaries. "We have infinit poets and pipers, and suche peevishe cattel among us in Englande, that live by merrie begging, mainteyned by almes, and prively encroche upon every mans purse. But if they that are in auctority, and have the sworde in their handes to cut of abuses, should call an accompt to see how many Chirons, Terpandri and Homers are heere, they might cast the summe without pen or counters, and sit down with Racha to weepe for her children because they were not." Our author now turns upon new fangled musical instruments: "He that compareth our instruments with those that were used in ancient tymes shall see them agree like dogges and cattes, and meet as jump as German lippes." After referring to the ancient law against adding or diminishing in matters of music, he continues: "But when new-fangled Phrynes becam a fidler, being somewhat curious in carping, and serching for moats with a pair of bleared eies, thought to amend his maisters, and marred al. Timotheus, a bird of the same broode, and a right hound of the same haire, took the 7 stringed harp, that was altogether used in Terpandrus time, and increased the number of the strings at his owne pleasure. The Argives appointed by their lawes great punishments for such as placed above 7 strings upon any instrument. Pythagorus commanded that no musition should go beyond his diapason. Were the Argives and Pythagorus now alive, and saw how many frets, how many stringes, how many stops, how many keyes, how many cliffes, how many moodes, how many flats, how many sharpes, how many rules, how many spaces, how many noates, how many restes, how many querks, how many corners, what chopping, what changing, what tossing, what turning, what wresting and wringing is among our musitions, I believe verily that they would cry out with the countryman, *Heu quod tam pinqui macer est mihi taurus in arvo.* Alas! here is fat feeding and leane beasts, or, as one said at the shearing of hogs, great cry and little wool, much adoe and small help." Good Master Gosson! Could he now come to life, he would find his vocabulary far too limited and weak, though it be both copious and strong.

X.

BEETHOVEN'S SKETCH BOOKS.

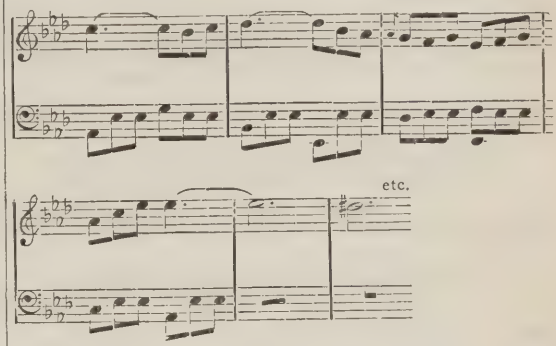
By J. S. Shedlock, B.A.

(*Continued from p. 397.*)

PIANOFORTE SONATAS.

Of the pianoforte sketches, those of the two Sonatas in G minor and G major (Op. 49, Nos. 1 and 2) will be first mentioned, for though they bear a somewhat late opus number, and were not published until the year 1805, they are supposed to have been written at an early period, possibly at Bonn (see Thayer, Vol. I., p. 234).

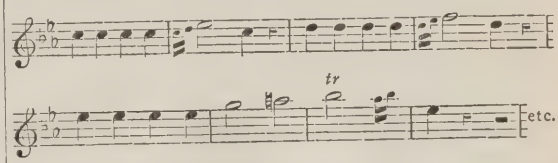
On p. 41 of our Notirungsbuch we meet with—



a passage very similar to the major theme of the Rondo of the G minor Sonata, and this is immediately repeated in the key of B major. Again, on p. 66 there are the first seven bars of the first movement, with superscription

Sonatine par L. v. Bthvn.

By the way, the half-sheet on which this is found contains other sketches, apparently written at a later period. There is one of the Rondo of the Sonate Pathétique (Op. 13), quoted by Nottebohm (Zweite Beethoveniana, p. 42), and also the following—

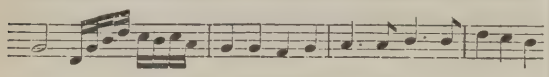


and it is marked *Rondo mit* (?) *presto*. This reminds one slightly of the principal theme of the Rondo of Op. 13, also of the passage in the *Coda* of the first movement of the C minor Pianoforte Concerto—

and, indeed, of a theme of one of Bach's organ fugues—

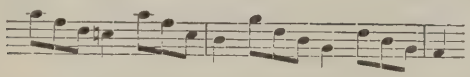
Of the Sonata in G major (Op. 49. No. 2) there are important sketches of both movements. These are of special interest, inasmuch as they show that Beethoven's method of working—whether at a grand symphony or small sonata, or even an impromptu, as, for instance, the "Kleines Stück," given in Nottebohm's Them. Verz.—was always the same:

he sketched, polished, and perfected. On the top of the first page of the sheet on which these sketches are found are some bars of "Ah! Perfido." The two previous half sheets, consisting of similar music paper, contain a sketch of "Ah! Perfido," the Menuet and Trio from Sextet (Op. 71) and sketches possibly of Andante of Quintet (Op. 4). Beethoven composed "Ah! Perfido" at Prague in 1796, and the Pianoforte Sonata in G was probably written in the same year. The sketch of the first movement commences thus—

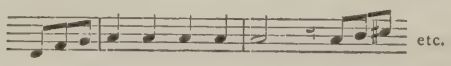


and, farther on—

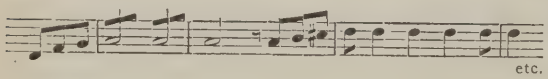
which finally became—



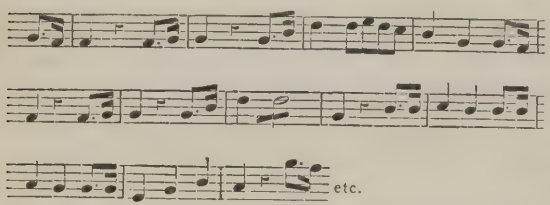
The second subject appears first in this form—



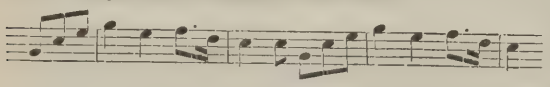
and then—



but lower down on the same page it comes much nearer to the printed version form. The theme of the Tempo di Menuetto runs thus—

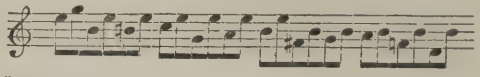


The C major section was first written—

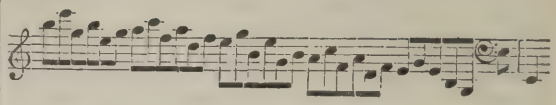


The Sonata in E flat (Op. 7), published in 1797, next commands attention. There are sketches of the third movement, and various phrases are mixed up in an apparently strange medley. The juxtaposition, however, of the few bars before the pause bar in the Allegro and of the concluding bars of the first section of the Trio, is perhaps not without significance. They appear thus—

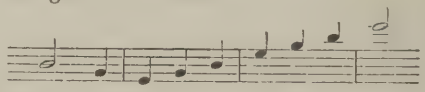
One has only to turn the second and third crotchets in each bar of the second illustration into one note, and then tie the minim thus formed to the following crotchet, in order to see the close relationship between the two passages. There are three attempts at the quaver passage of the Allegro. First—



then—



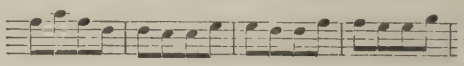
The printed version is again different, and a great improvement; and from a sketch of it, evidently found only after much tribulation and scratching out. Another sketch shows Beethoven's method of widening out his themes—



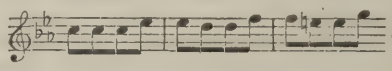
Of this development, however, he made no use.

Nottebohm has given a long and interesting sketch of the development section of the first movement of the Sonata in F (Op. 10, No. 2), which begins as follows—

and here is the form in which it first appears—



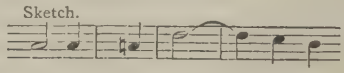
In this shape, it certainly brings to mind a well known passage in the first movement of the C minor Symphony—



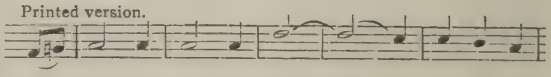
We now give some sketches not quoted by Nottebohm: the first is, evidently, preparatory work for the *Allegretto*—

and this for the Trio—

Sketch.

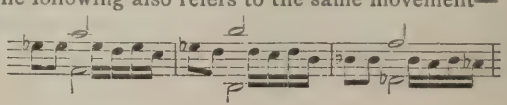


Printed version.

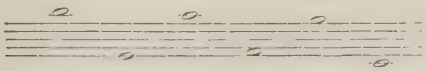


We seem next to have, apparently, a first attempt at the *Finale* theme—

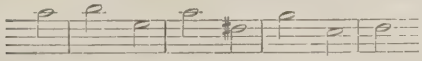
The following also refers to the same movement—



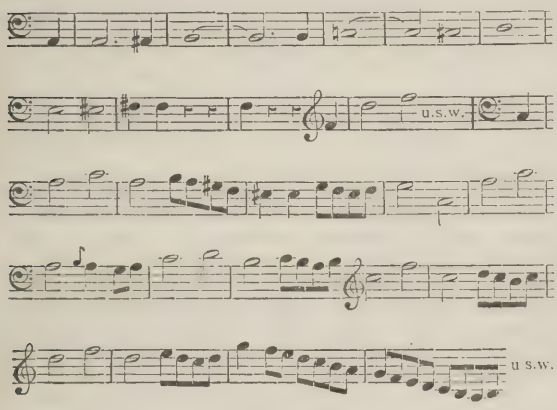
Of the Sonata in D (Op. 10, No. 3), Nottebohm has given (*Zweite Beethoveniana*, p. 35) a long sketch of the first movement, but not—



which seems to be a foreshadowing and forelengthening of:



The sketch, given by Nottebohm, is in pencil, but the above semibreve notes, near the bottom of the page, are in ink. Nottebohm also prints a second sketch (p. 37), but not the following, in our Notirungsbuch—



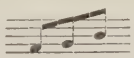
The ascending notes at the beginning refer to the passage in the recapitulation section leading up to the theme in E minor (printed version); in the sketch, however, this theme is indicated first in B minor (as in the exposition section), and then written out in the key of F sharp minor, as if the composer were trying experiments. This theme is to be found in Nottebohm's second sketch (*Zweite Beethoveniana*, p. 37), but there it is connected with the exposition section. The second sketch of the *Largo* given by Nottebohm (p. 38) is soon followed by—

Apparently another *Coda* scheme, different from the printed one.

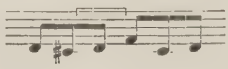
On this page (last line) we find, all by itself—

Zum Finale.

What does this indicate? To say that it is evolved from the theme of the *Largo* is perhaps somewhat hazardous, and yet the two are so near to each other in the sketch book one can scarcely help placing this—

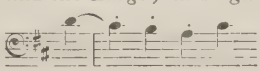


side by side with—



Compare also this *Finale* figure with the semitone progressions in above *Largo* sketch (bars 5 and 6).

There are other links of a similar kind in this Sonata. Let the reader compare the first two notes of the *Allegro* and the *Largo;* and again—



the opening of the *Allegro* with—

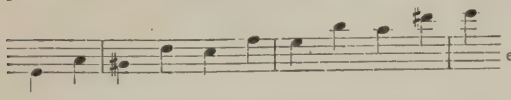
Other instances could be mentioned.

Of the third movement Nottebohm has given an interesting sketch (from sheet 156), but his quotation of the sketch of the *Coda* may be given at greater length—

Of the Trio to the third movement we find, among miscellaneous sketches, the following—

but the music is here evidently in the key of A flat. This and the next sketch, though in a different part of the Notirungsbuch, are on the same sort of paper as that on which above-mentioned sketches are written.

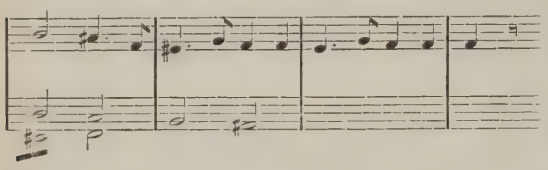
Is not the following, on the same page, a first presentation of the third bar of the *Finale?*—



Of the *Finale* there are brief sketches of two or three passages, from which it may be seen that the movement was only gradually evolved.

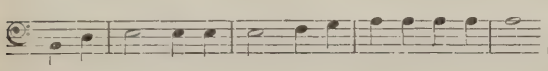
Sketches of the Sonata in E (Op. 14, No. 1) are to be found in this volume, and also on sheets in the Royal Library at Berlin. The long sketch of the exposition section given by Nottebohm (*Zweite Beethoveniana*, pp. 48-9) is to be found on sheet 121, and the other long and complete sketch of the recapitulation section in Nottebohm (pp. 53-55) is to be found on the second page of same sheet.

Beethoven was at work on the B flat Pianoforte Concerto while sketching this Sonata. Accordingly, on sheets marked 64 and 65, and containing long sketches of the *Rondo* of the B flat Concerto, we find early traces of this Sonata. The following (the passage leading to the second subject of the first movement)—



gives a good idea of a short Beethoven sketch.

The theme of the *Rondo* appears in this form—

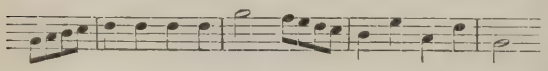


And later on we have the concluding bars of the same movement. Beethoven, as our readers will notice in other places, seemed to see to the end of his movements while as yet the beginning was in an embryonic stage:—

The bold C natural does not appear in the final version.

Of the important sketches on sheets 121 and 122, and of which, as stated, Nottebohm has quoted so much, only the following need be added.

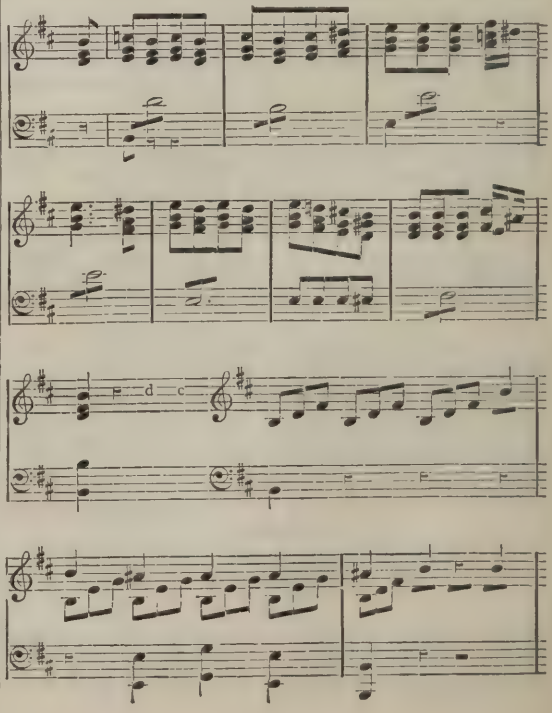
In the first movement Beethoven had the idea of developing the quaver figure of the second subject, for we find—

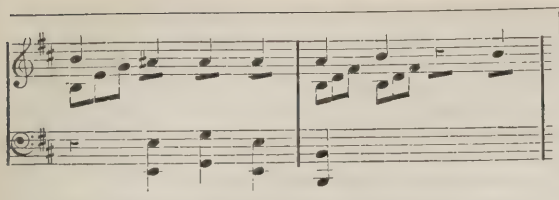


to be read most probably in bass clef.

In conclusion, we would give a brief but interesting opening of a Sonata movement which, so far as is known, was never completed: it illustrates Beethoven's plan of sketching—

and in connection with the Sonatas, the following, amongst various sketches on an old sheet belonging, according to Nottebohm, to the Bonn period, deserves notice. The "Moonlight" Sonata, of which we have here something more than a foreshadowing, was not published until the year 1802—





(To be continued.)

REMINISCENCES OF MENDELSSOHN.

In December, 1849, two years after the lamented death of the composer, Sir Julius (then Mr. Jules) Benedict lectured at Camberwell on the life of his friend Mendelssohn. His lecture was shortly afterwards published by Mr. John Murray, but the pamphlet has long been out of print, and its interesting contents are practically unknown to the present generation of Mendelssohn lovers. The following extracts (reprinted by permission of Mr. Murray) record the personal relations between the two musicians. A few verbal alterations have been made, and some obvious errors corrected in the transcription from the original. The "additions" are intended to explain and amplify Benedict's pleasant reminiscences.

Mendelssohn was twelve and Benedict sixteen years old when the first of the following incidents occurred. The Mendelssohn family then resided at 7, Neue Promenade, Berlin. Weber was at Berlin for the production of his opera "Der Freischütz," which was first performed there, at the Schauspielhaus, on June 18, 1821 (the anniversary of the battle of Waterloo). Amongst the audience on that memorable occasion was "little Felix Mendelssohn, with his parents."

"It was in the month of May, 1821, when walking in the streets of Berlin with my master and friend, Carl Maria von Weber, that my attention was directed to a boy of about eleven or twelve years old, who, on perceiving the composer of 'Der Freischütz,' ran towards him, giving him a most hearty and friendly greeting. 'Tis Felix Mendelssohn,' said Weber, introducing me at once to the prodigious child, of whose marvellous talent and execution I had already heard so much at Dresden. I shall never forget the impression of that day on beholding that beautiful youth, with his auburn hair clustering in ringlets round his shoulders, the look of his brilliant clear eyes, and the smile of innocence and candour on his lips. He would have it that we should go with him at once to his father's house; but as Weber had to attend a rehearsal, he took me by the hand and made me run a race till we reached his home. He went briskly up to the drawing-room, where, finding his mother, he said, 'Here is a pupil of Weber's, who knows a great deal of the music of the new opera. Do, mamma, ask him to play it to us'; and so, with irresistible impetuosity, he pushed me to the pianoforte, and made me remain there till I had exhausted all the store of my recollections. When I begged of him to let me hear some of his own compositions, he refused; but played, *from memory*, such of Bach's Fugues or Cramer's Studies as I could name. At last we parted—not without a promise to meet again."

"On my next visit I found him seated on a footstool, before a small table, writing with great earnestness some music. On my asking him what he was about, he gravely replied, 'I am finishing my new Quartet for pianoforte and strings.' I could not resist my boyish curiosity to examine this composition, and looking over his shoulder saw as beautiful a score as if it had been written by the most skilful copyist. It was his first Quartet in C minor, afterwards published as Opus 1."*

"But while I was lost in admiration and astonishment at seeing the work of a master written by the hand of a boy, all at once he sprang up from his seat, and in his playful manner ran to the piano. He then played, note for note, all the music from 'Der Freischütz,' which, three or four days before, he had heard me play. He asked, 'How do you like this chorus?' 'What do you think of this air?' 'Do you not admire the Overture?' and so on. Then, forgetting quartets and Weber, down we went into the garden, Felix clearing high hedges with a leap running, singing, or climbing up the trees like a squirrel—the very image of health and happiness."

In May, 1830, Mendelssohn started on a long journey through Italy and Switzerland, calling on Goethe, at Weimar, for the fourth and last time. He reached Naples at the beginning of April, 1831, and remained till about the end of May.† Benedict was then Conductor at the San Carlo at Naples.

"My joy when Mendelssohn called upon me at Naples was boundless. We had met in the interval under circumstances less cheering and agreeable than when in connection with Weber. But the passing cloud had now vanished; and as if to compensate for the blank of so many lost years, he unfolded to me all the treasures of his inexhaustible genius. I then heard for the first time his overtures, his numerous songs imbued with the impressions of fresh scenes, and, above all, one of his greatest works, the 'Walpurgis Night,' a work full of solid grandeur and overflowing with the rich ideas of his teeming fancy. In two instances I had an opportunity of witnessing his almost marvellous facility of retaining—stereotyping, as it were, in his mind—any passages of music he had heard, even if only once. At an evening party at the celebrated vocalist's, Madame Fodor-Mainvielle, several airs of Donizetti and Rossini, French romances, and an instrumental duet by Moscheles were performed. Mendelssohn being subsequently invited to play, introduced, without a moment's hesitation, first one theme of the pieces just performed, then another, then a third and fourth, and worked them simultaneously in the most skilful manner. At first playfully mimicking the Italian style, and then adopting the severe forms of the old masters, he contrived to give a perfect musical form to all: and thus the inspiration of the moment seemed as though it had been the result of forethought and study."

"At a party given by Mr. Craven, he performed, from memory, some of the finest choruses in Handel's 'Israel in Egypt,' 'The Messiah,' and some of his 'Suite de pièces' for the clavecin, thus showing his mastery over that school of composition among the rest."

"In society, apart from musical subjects, nothing could be more entertaining or animated than Mendelssohn's conversation on literary topics. The works of Shakespeare and other eminent British poets were quite as familiar to him as those of his own country; and, although his accent was slightly tinctured by his German origin, he spoke as well as wrote the English language with great facility and purity. He sketched from nature and also painted very well; and, indeed, he might be said to possess every social accomplishment."

* This may have been an early version of Op. 1, as the autograph MS. of that work states: "*Begun* at Secheron, 20 Sept., 1822; *ended*, Berlin, Oct. 18, 1822"; or Benedict's memory may have failed him as to the time of this particular incident.

† See Mendelssohn's "Letters from Italy and Switzerland," translated by Lady Wallace (Longmans), for a graphic account of his travels.

Benedict might have subsequently added "as well as novelists" to "British poets," in the above reminiscence. When Arthur O'Leary, now the well-known pianoforte professor, entered the Leipsic Conservatorium, early in January, 1847, he had an introduction to Mendelssohn, who encouraged the young student to call upon him from time to time. On one of these occasions Mendelssohn, who had been showing him portraits of his children which he had recently finished, asked O'Leary if he would like to read an English book. As he was only just beginning the German grammar, he readily replied in the affirmative. Mendelssohn then took a copy of the "Pickwick Papers" from a book-case and handed it to O'Leary, saying, "Be sure to take care of this, for I value it very much, as it was given to me by my mother." (This interesting incident is kindly communicated by Mr. Arthur O'Leary specially for the "additions" to Benedict's narrative.)

"Early in 1835 Mendelssohn was invited to Cologne in order to direct the Lower Rhenish Musical Festival. Here we met again, and, thanks to his kindness, I had the pleasure of being present at one of the general rehearsals when Mendelssohn conducted Beethoven's Eighth Symphony. It would be difficult to decide in which capacity Mendelssohn most excelled, whether as a composer, pianist, organist, or conductor of an orchestra. Nobody certainly ever knew better how to communicate, as if by an electric fluid, his own conception of a work to a body of performers. It was highly interesting on this occasion to notice the anxious attention shown by a body of over five hundred performers watching every glance of Mendelssohn's eye, and following, like obedient spirits, the magic wand of this musical *Prospero*. The admirable *Allegretto* of this Symphony (Beethoven's Eighth) not going to his liking, he smilingly remarked that 'he knew every one of the gentlemen engaged was capable of performing, and even of *composing* a Scherzo of his own, but that, *just now*, he wanted to hear Beethoven's, which he thought had some merits.' It was cheerfully repeated. 'Beautiful, charming!' cried Mendelssohn; 'but still too loud in two or three instances. Let us take it again from the middle.' 'No, no,' was the general reply of the band, 'the whole movement over again, for our own satisfaction.' The orchestra then played it with the utmost delicacy and finish, Mendelssohn laying aside his *bâton* and listening with evident delight to the improved execution. 'What would I have given,' he said, 'if Beethoven could have heard his own composition so well understood and so magnificently performed?' By thus giving, alternately, praise and blame, spurring the slow, checking the too impulsive, he obtained orchestral effects seldom equalled. He was able to detect at once, even among a large number of performers, the slightest error either of note or accent."

Two important events are connected with Mendelssohn's seventh visit to England in 1842: the performance (for the first time in England) of his "Scotch" Symphony at the Philharmonic Concert of June 13, and his second visit to the Queen and Prince Albert at Buckingham Palace on July 9. Mendelssohn has given a most charming account of his royal and kindly reception in a letter to his mother, printed in "Goethe and Mendelssohn" (Macmillan), p. 143. But Benedict records another interesting event of this time:—

"At his seventh visit to London Mendelssohn was accompanied by his wife (her first visit to England), and they resided at the house of her aunt, Mrs. Benecke, on Denmark Hill. One fine morning an excursion to Windsor had been arranged by Mendelssohn's kind host. Everything was prepared, the carriage was at the door, when at the last moment Mendelssohn excused himself for not going, and he remained at home with the children, with whom he was a universal favourite. When his friends returned from Windsor he played to them a sparkling and delicious melody, the offspring of that day—No. 30 of his 'Lieder ohne Worte' (Book V., No. 6), perhaps one of the most popular of them all."

I may perhaps be allowed to supplement this incident, as recorded by Benedict, by some further details which Mendelssohn's hostess, Mrs. Benecke, kindly gave me when I visited her in 1885. We were seated in the room which Mendelssohn used as his study, overlooking the beautiful garden, and in which he wrote the *Lied* above referred to. Over the old grand pianoforte, upon which he had often played, was a beautiful oil-painting of him. In the course of a most interesting conversation, Mrs. Benecke said that Mendelssohn and his wife intended staying only a few days till they should find apartments near the concert rooms, as Mendelssohn had engagements with the Philharmonic Society, &c. One day on his return from town he said, "Those lodgings in London are so stuffy after this pleasant house: may we stay *here* all the time?" The request was readily granted, and the sojourn of a few days extended to one of six or seven weeks. As to the pic-nic, Mr. Benecke thought at the time that the reason of Mendelssohn's absence from the party was owing to some previous musical engagement in London. On the long drive to Windsor Mrs. Benecke said to Frau Mendelssohn: "Why did not Felix come with us to-day?" She replied, "I think he has something in his mind that he wants to write down." "But," said her hostess, "there is nothing for his dinner, only cold meat and rice milk — just the children's dinner." "Oh, never mind," replied Frau Mendelssohn; "he likes nothing better than rice milk. He will be all right." On their return home, Mendelssohn, full of spirits, was waiting in the garden-drive to receive them, and greeted them with a hearty welcome. When they were all assembled in his temporary study he played the lovely "Lied in A" (No. 30), saying, "This is what I have been doing while you have been away." He was very fond of romping with the children, and they with him; and the quaver rests in the bass of this *Lied* and the frequent staccato notes in the treble, represent the constant withdrawal of his hands from the pianoforte in order to defend himself against the repeated attacks of the little ones, who, being alone with him, wanted to drag him away from the pianoforte and into the garden for a romp. The autograph MS. is dated "London, June 1, 1842," the day of the pic-nic.

Mrs. Benecke told me of other incidents of this visit. She gave a small musical dinner party, at which William Horsley (the glee writer), Moscheles, Benedict, and others were present. After dinner one of the guests suggested that there should be "some playing" (pianoforte). "Oh, yes," said Mendelssohn, "we'll have some playing!" And he at once marched the musicians off to play—not the pianoforte—but the game of "Hen and chickens" in the garden. Horsley, who was not so young as the others, was in fits of laughter as he stood at the window watching the overgrown boys at their "play," Mendelssohn being the life and soul of the game.

Although Mendelssohn was thirty-three at the time of his visit to Denmark Hill, he revelled in a game of leap-frog, played with the tutor to Mr. Benecke's sons; and he once practised the horizontal-bar so vigorously as to take the skin off his hands. He composed for the children a very humorous "Bear's dance" with the following title: "The real, genuine, warranted Bärentanz, as performed with unbounded

applause at the Denmark Hill Chamber Concerts, composed and dedicated (by permission) to the Gooseberry-eaters at Benecke Castle, by their humble colleague and servant, Felix Mendelssohn Bartholdy, usually called Peter Meffert." This comical little piece, dated "London, 11th July, 1842," is on a rapidly reiterated pedal bass (the lowest F on the pianoforte), and each hand plays at the extreme ends of the keyboard throughout. At the end is the direction: "Da capo, very often." No wonder that Mendelssohn's hostess said: "I am very fond of speaking of that happy time"; and that her daughter, one of the "gooseberry-eaters," adds: "we were all devotedly fond of him."

On his next and eighth visit to England, Mendelssohn arrived in London early in May, 1844, and remained till July 10. He had a most exciting time, and it is no wonder that he was glad to rejoin his wife and children at Soden (near Frankfort) after the ceaseless rush of his visit to England. He thus writes to his sister, Fanny Hensel, from Soden, on July 22, 1844: "After my mad, most mad, life in England—for never before was anything like this season—we never went to bed before half-past-one, every hour of every day was filled with engagements three weeks beforehand, and I got through more music in two months than in all the rest of the year—this life at Soden, with its eating and sleeping, without dress coat, without piano, without visiting cards, without carriage and horses; but with donkeys, with wild flowers, with music-paper and sketch-book, with Cécile and the children—this life is doubly refreshing." In this happy state of *dolce far niente* Benedict found his friend.

"Here we met (at Soden) once more; and during the fortnight I had the happiness of spending with him it was my good fortune to hear for the first time his six Sonatas for the organ—perfect specimens of his thorough knowledge of that instrument. But another and still greater treat for me was his playing of the music he had just composed for Racine's tragedy of 'Athalie,' a work which, though conceived in a different style from his 'Antigone,' is quite worthy to rank with it. As a proof of the great purity of his taste, it may be mentioned that no French composer ever observed so strictly the rules of prosody in his own language as Mendelssohn has done in 'Athalie,' his first and only composition to French words."

"An interesting episode o our sojourn at Soden was our assisting at the performance of Cherubini's 'Medée,' at Frankfort. Mendelssohn's remarks on the peculiarities of Cherubini, his comparisons between his earlier operas 'Faniska' and 'Lodoïska' with 'Medée,' struck me with amazement. How, with the inexhaustible stock of his own ideas, he found room in his memory for so many works of other composers, dead and living, is only to be explained by the fact of his rare gifts and exceptional organization.

"But our errand to Frankfort was not limited to Cherubini's opera; other and *weightier* objects occupied Mendelssohn's mind. The birthday of a child of one of his friends was to be celebrated at Soden, and so he wandered from toy-shop to toy-shop, buying walnuts, gold-leaf, penny trumpets, and, more important than all, a small fir tree, to be ornamented with sugar-plums, toys, tapers, etc., hanging from every branch. On returning to Soden, Johann, his faithful and attached servant, was first consulted, and then the whole family set to work decking out the tree, till it looked right cheerful and brilliant. At night-fall the carefully locked door of the drawing-room was opened, and in poured the happy little folks, screaming with joy. 'Let's have a march,' said Carl—Mendelssohn's eldest son, aged six—and they all paced round the tree to the same strains I had heard a few months before at the Hanover Square Rooms, in the presence of the Queen, Prince Albert, and the *élite* of London society; for it was the Wedding March from 'A Midsummer Night's Dream' that Mendelssohn played."

Benedict's last recorded reminiscence of his gifted friend is as touching as it is brief. In the afternoon of the 9th of October, 1847, Mendelssohn visited his friend Frau Frege, a distinguished amateur singer, and consulted her as to the arrangement of his songs in Op. 71. "I really feel miserable," he said, on entering the room, "so much so that lately I actually cried over my Trio." Frau Frege sang his songs through to him several times, and then he said, "If you are not tired, let us try the last quartet out of the 'Elijah.'" She left the room for lamps, and during her absence Mendelssohn was seized with the first attack of what proved to be his fatal illness. He immediately returned home to be nursed by his anxious wife.

"Three days later, arriving myself at Leipsic, I was permitted to approach him, but only stayed in his presence a moment. Outside of his house, in the König-strasse, there was the din and noise of the fair then going forward. Within was a noble nature struggling against its fearful enemy, which had already taken a fatal hold upon his earthly frame. What a painful contrast! On the following day he felt better, and earnestly desired to see me. He got up and spent almost two hours with me. By way of cheering him, I spoke of all the preparations and rehearsals of 'Elijah' at Vienna, where he was himself engaged to superintend the first performance. Mendelssohn seemed much concerned at not being able to keep his promise with the King of Prussia about the production of his Oratorio at Berlin, which stood for the 15th or 18th, and begged me to convey his apologies to the proper authorities. He hoped to be able to follow me thither soon; and, he added, 'if I could only see Schönlein' (his former physician) 'he would soon restore my health.' In the midst of our conversation he would frequently stop, exclaiming 'Oh! my poor head!'"

"The next day I saw him again, and for the last time. He seemed more cheerful, and said 'I have had a narrow escape, but shall never be well unless I spend a winter in Italy.' We discoursed upon future plans, and I left him with the sanguine hope of hearing soon of his perfect recovery."

Benedict's hope was not to be realised. Almost within three weeks after he had bid his friend a last farewell, the music-loving soul of Felix Mendelssohn passed peacefully away.

F. G. Edwards.

"If, however, the charm of novelty be an absolute necessity, then pardon me if I confess that I fail to properly appreciate, or have no particular sympathy with such a distinction." Thus the closing sentence of a letter written by Brahms in 1887 to the Hon. Secretary of the Leeds Musical Festival, which appears in the recently published "History of the Leeds Musical Festival." The eminent composer had been requested to write a new work, but declined the honour. The sentence, indeed, seems to throw cold water over a policy which has brought fame to composers and honour to the Leeds directors. Bearing such an illustrious signature, it might easily prove a powerful weapon in the hands of those who are opposed to novelties and who look upon them with a jealous eye, as taking up time and attention which could better be employed on the "old masters," and it therefore demands a moment's consideration. Brahms's expressed lack of sympathy with regard to

novelty can be looked at from a two-fold point of view: according to one he was right, but according to the other wrong. As an earnest thinker and worker he was right. In place of a new composition he proposed that one of his old ones should be given. Brahms did not like writing to order, for the works which he has given to the world were not mere *pièces d'occasion*, but the outward expression of inward feeling. He had faith in himself, and preferred to see one of his old works "honoured" rather than to satisfy curiosity at personal risk, perhaps, to his own reputation. In that letter he was writing as one who was conscious of his high calling and properly jealous for his art. But, on the other hand, the Leeds directors were right in seeking to obtain a novelty. The production of a new work at an important Festival like that of Leeds does an immense amount of good. The fact that novelties are sought after stimulates composers to write; it may be that many a one turns out to be a mere *pièce d'occasion*, is here to-day and gone to-morrow; but, like the great contests in ancient Greece, these great musical tournaments cannot but prove a source of good to the art of music; there may be many failures, or mere *succès d'estime*, or even works of exceeding great merit, but one day a genius may step in unawares and seize the opportunity. Again, so far as the public is concerned, it is surely wise to call their attention to contemporary art. The musical public will not move of itself, and it naturally prefers the safe past to the uncertain present—Handel and Mendelssohn to the composers of the day, some of whom may, however, become the "old masters" of the future. The bold policy adopted by the Leeds and other Festival Directors has done much to educate and catholicise public taste—for though the Festival is only a local one, the effect of it is felt throughout the length and breadth of the land—and to their credit it should be stated that while they have granted opportunities of being heard to composers of comparatively small reputation, they have also sought for novelties from our best native composers, and from the most illustrious musicians abroad. Their policy has not been novelty for mere novelty's sake.

A valuable suggestion has been made by the Rev. Frederick K. Harford in a recent number of the *Guardian*. He points out that by slightly altering and re-arranging the verses of the 43rd chapter of Ecclesiasticus a very fine Canticle is formed, "which for general purposes would be not inferior to the Benedicite." The enterprising English composer will no doubt speedily avail himself of this magnificent poem, the text of which, as arranged by Mr. Harford, we subjoin:—

"GREAT IS THE LORD."

"*Magnus Dominus.*

Preface from Ecclus. xlii. 15, 19, 22, 25, 24.

"xlii. 15. In the Words of the Lord are His Works.

"19. He declareth the things that are past, and for to come, and revealeth the steps of hidden things.

"22. Oh, how desirable are all His Works!

"25. One thing establisheth the good of another:

"24. And He hath made nothing imperfect.

"*Ecclus. xliii. vv.* 1; 2; (5) 6; 9, *with part of* 10; 11 *and* 12; 17; *parts of* 13 *and* 17, *with* 18; 20; 29 *and* 23; 24; *parts of* 31, 27, *and* 32; 28.

"xliii. *Verse* 1. The pride of the height—the clear firmament—the beauty of heaven, with its glorious show.

"5. Great is the Lord. Great is the Lord that made it.

"2. The sun when it appeareth, declaring at his rising a marvellous instrument—the work of the Most High.

"5. Great is the Lord that made it.

"6. He made the moon also to serve in her season for a declaration of times, and a sign for the world.

"5. Great is the Lord that made it.

"9 *with part of* 10. The glory of the stars, standing in their order, an ornament giving light in the highest places of the Lord.

"5. Great is the Lord that made them.

"11 *and* 12. Look upon the rainbow, and praise Him that made it; very beautiful it is in the brightness thereof. It compasseth the heaven about with a glorious circle, and the hands of the Most High have bended it.

"5. Great is the Lord that made it.

"17. The noise of the thunder maketh the earth to tremble; so doth the northern storm and the whirlwind.

"5. Great is the Lord that made them.

"*Parts of* 13 *and* 17 *with* 18. By His commandment He maketh the snow to fall apace. As birds flying He scattereth it: and the falling thereof is as the alighting of locusts. The eye marvelleth at the beauty of the whiteness thereof, and the heart is astonished at the raining of it.

"5. Great is the Lord that made it.

"20. When the cold north wind bloweth, and the water is congealed into ice, it clotheth the water as with a breastplate.

"5. Great is the Lord that made it.

"29. Very great and terrible is the Lord. Very great and marvellous is His power.

"23. By His counsel He appeaseth the deep, and planteth islands therein.

"5. Great is the Lord that made it.

"24. They that sail on the sea tell of the dangers thereof, and when we hear it we marvel thereat.

"*Parts of* 31, 27, *and* 32. Who can magnify Him as He is? We may speak much, and yet come short, for we have seen but a few of His works.

"28. How shall we be able to magnify Him? for He is great above all His works.

"He is great above all His works.

"Gloria Patri."

We have seen many remarkable things in the way of examination papers, but never any, we will venture to say, so utterly preposterous as those on Musical History, Composition, and Orchestration set this year by the University College of South Wales and Monmouthshire, an institution concerning which we confess to knowing very little. What kind of musical luminaries can that college possess who expect to get answered in three hours, by first-year students, a paper of which the first question alone covers more than the whole ground taken by Rowbotham's huge work? "Write a full account," says the examiner, "of the music, instruments, players, authors—supplying names and dates—of (*a*) The Egyptians, (*b*) Hebrews, (*c*) Assyrians, (*d*) Chinese, (*e*) Indians, (*f*) Greeks, (*g*) Romans." It seems a pity to have omitted the Etruscans, Aztecs, and Atlantides from this list; the composers' names of these countries are quite as important. Question 2 asks the student (amongst many other things) to "write the four Authentic and four Plagal scales; their authors and centuries." We would like their authors to write *us*, but as they lived before history begins we fear they must be dead now. After a minute examination of musical history up to the sixteenth century (all included in question 3), question 4 demands "(*a*) Dates, nationality, and services to music of Meuris (*sic*), Duffay (*sic*), Ockeghem, Jusquin de Pres (*sic*), Willaert, Lassus, Festa; (*b*) and of the English composers of the sixteenth century, with the respective distinguished contemporaries of each; (*c*) also of the Italian School (sixteenth century), commencing with Palestrina, his contemporaries and successors." Question 5 is a trifling enquiry concerning oratorio and opera. It expects the unhappy candidate to "(*a*) Write their history, naming their originators, the various composers, with a list of their oratorios. Give names and dates of each; (*b*) Give a full account of the English composers of that (*sic*) century, naming

works of each; (*c*) write a full list of Handel's forty-four operas and twenty-two oratorios, supplying dates of each." Has the reader had enough? We have only quoted about half of this outrageous paper, which winds up by demanding "the characteristics, parts, keys, tempi, measures, starting notes, and national origin of (*a*) the Allemande, (*b*) Courante, (*c*) Sarabande, (*d*) Minuet, (*e*) Bourrée, Chaconne, or Passepied, and (*f*) Gigue, with a *full list* of keys and numbers of Bach's Suites Françaises, Suites Anglaises, and Partitas.

After this such a question as "Analyse minutely Bach's Fugue in C sharp minor, numbering each bar," is child's play; requiring first-year students to work four-part combined counterpoint is quite rational, and expecting human beings to answer such horrible fugue-subjects as these—

excites but mild wonder. In the instrumentation paper, however, there is a compendious question, to answer which would be to write Berlioz's Treatise over again. "Write a fairly full statement of the compass, tone, quality, melodic or harmonic capacity of (*a*) each string instrument, (*b*) each wood-wind instrument, (*c*) each brass instrument, also (*e*) percussive instruments." The person who can answer this and several other questions, besides scoring two pieces and giving a minute analysis of the form and scoring of Beethoven's "Fidelio" Overture, in the space of three hours, is a person we should be glad to have as an amanuensis, for a short-hand writer would be nowhere beside such a phenomenon. But we have still omitted to quote the best pieces from these papers. In that on Composition occur the following, which need no comment:—"(1) Write a list of the chorales, part-songs, anthems, also the sacred and secular solos and cantata composed by you during the present session (MSS. of which were handed to the Examiner). . . . (5) What, in your opinion, should be the subjects of study for all earnest and ambitious young composers? (6) Define the respective styles of (*a*) Bach, (*b*) Beethoven, (*c*) Berlioz, (*d*) Wagner, with their dates and the names of the greatest works of each."

Sir John Stainer, in his capacity of Inspector of Music, makes some very interesting remarks in his report upon music in the Scottish Training Colleges. He says: "It is, of course, a very satisfactory sign of the state of music in a college if several students prove to be capable of playing the accompaniments of the songs; but a word of warning is necessary against allowing indifferent players to undertake the duty at the examination. The singer may run the risk of being credited with faults due to the shortcoming of the accompanist." Further he says that "A much better class of song has now for the most part found its way into the colleges; but here, too, a warning is necessary. If classical songs are placed in the hands of students it is of the utmost importance, not only that the reading should be strictly correct, but also that the spirit and intention of the composer should be caught by the singer. The only hope of delivering the next generation from the thraldom of the insipid ballads with which our nation is flooded, lies in the possibility of teaching that there exists something loftier and better; and if young people really appreciate the beauty of the German *Lied* there need be no fear of their relapse into the mire of sugary sentimentality."

The numerous friends of the late William Alexander Barrett will be gratified to observe how highly Sir John Stainer appreciated the character and labours of his colleague. He says in the same report: "I deeply regret that one of my Assistant-Inspectors, who has always taken the keenest interest in the advancement of music in Scotland, has been suddenly removed by death from his useful sphere of work. As an examiner he had the happy knack of inspiring confidence in those before him, and his sympathy and kindness, not less than his justice, made him universally respected."

Thus *Musical News*: "It is satisfactory to note that despite the Wagner exultation (*sic*), which has been going on in connection with the notable performances lately given in London, the largest audiences have been attracted by 'Don Giovanni' and 'Le Nozze di Figaro.'" We should be sorry to damp the enthusiasm of any one for these divine masterpieces, but justice must be done, though the heavens fall. Sir Augustus Harris is our authority for saying that the "largest audiences," by far, have been those which attended the performances of "Roméo and Juliette," "Cavalleria Rusticana," "Siegfried," "Tristan," and "Die Walküre." It is, however, a fact that "Don Giovanni" and "Figaro" each attracted a larger audience than "Fidelio"; and from this *Musical News* is quite welcome to derive what satisfaction it may. For our own poor part we attach no importance whatever to this kind of evidence—everyone knows that statistics, judiciously handled, can be made to prove anything. It would be easy, for instance, to make much of the fact that, of the operas given this season, fifteen are by Germans, six by Frenchmen, three by Italians, and two by Englishmen. It would also be foolish.

Ferdinand Poise, the composer of "La Surprise de l'Amour" and "Joli Gilles," whose death, at Paris, we recently announced, was also gifted with considerable poetical talent, which he occasionally exercised in a practical way, by supplying the lyrics to some of his own charming operettas. The following verses, written by him shortly before he breathed his last, have just been communicated, in handsomely printed form, to his numerous friends by the composer's widow. Apart from the melancholy interest attaching to them, the lines are worth quoting as at once graceful and pathetic, like some of the more seriously conceived melodies which emanated from the pen of this long-suffering musician. The printed communication runs as follows:—

Dernière Pensée de Ferdinand Poise.

O mon piano, mon vieil ami!
Te voilà pour toujours, pour toujours endormi.

Je ne te dirais plus ces douces chansonnettes,
Les airs de Saboly, les Noëls d'autrefois;
Je ne te dirais plus ces vieilles ariettes
Que je trouvais, le soir, sans chercher, sous mes doigts.

O mon piano, mon vieil ami!
Te voilà pour toujours, pour toujours endormi.

Comme nous nous aimions! Je te disais sans trêve
Mes projets d'avenir, ma joie et mon chagrin;
Et tu fixais le chant des oiseaux de mon rêve,
La phrase fugitive en son rythme divin . . .

O mon piano, mon vieil ami!
Te voilà pour toujours, pour toujours endormi.

F. Poise.

Écrit le 12 Mai, 1892, à la veille de sa mort.

FACTS, RUMOURS, AND REMARKS.

The question of honest musical criticism has come up in America and, as far as the discussion has gone, the managers of newspapers are accounted mainly responsible for musical criticism which is not honest. They do not run their papers straight in this matter, and infinite mischief results. A New York contemporary gives an illustration: "Concert-givers want flattering reports for business reasons: the artist depends upon them for engagements, the manager for the financial success of subsequent Concerts, and the head of a music school for an increase in the number of its students. If these glowing reports are paid for, if they are not an honest expression of the opinion of the authors, then the person who causes them to be published is guilty of practising a deception upon the public and is liable to public censure. In the case of a school faculty concert, mayhap the teacher of violin will appear, and although he may be a performer of the most inferior kind (and possibly a poorer instructor) the principal of the school will manage somehow to have the most wildly extravagant and absurd things said about him in the public press. Unfortunately the report does not stay at home where the violinist is known, and where it will only cause a smile; it goes out into other cities and attracts the attention of somebody who is looking for a teacher. Here is exactly the man he wishes to study under; he accepts the flimsy evidence he holds in his hand of the man's ability without a question, makes his arrangement with the school, packs his trunk, and in a few days has taken a lesson. If he is a person of average intelligence it will not take many lessons to convince him of his mistake; and if he has heard the professor play, not knowing the methods pursued by the managers of the school, he will quickly put down the music critic whom he believes guilty of perpetrating the article which fooled him, as an idiot."

There was the usual wealth of "personal" and descriptive paragraphs in connection with the Cincinnati Festival. Here are a few by way of specimen:—"The flower-decked and filleted chorus, in their snowy, rose and azure gowns, were a lovely sight. Under the stern glare of a lorgnette some rare and radiant maiden would stand out like a St. Cecilia, with rosy flesh, glistening hair, starry eyes, and curving outline, only to be lost again by a turn of the head or change of position." "The sopranos were a pretty sight. How they drooped their pretty heads, and the music bubbled from their lips as if by inspiration. And the altos' rows of fair women, in white and azure, lifting their voices in sweet accord, gave them back melody for melody." "Howard Hinkle and Dr. W. W. Seely were sitting where they could easily swap opinions about music without getting out of their chairs." "A lovely lot of Blue Grass beauties came to town to hear 'St. Paul.'" "At 7.30, when Theodore Thomas, standing on a baize-draped platform, high above the audience, let fall his polished *bâton* on the first measure of Mendelssohn's superb Oratorio 'St. Paul,' the great Music Hall was a blaze of colour, that flared from the gilded and silvered pipes of the huge organ down through the fan-shaped radiance in which sat the chorus, swept over the top of the copse of violin bows that stretched in a crescent to Thomas's right and left, leaped over the edge of the draped platform, swept through the auditorium, climbed to the balcony, and was stopped at last by the neutral-toned walls of the gallery far above." Even an effete Britisher can appreciate the abounding *élan* and freedom of the journalist over the water.

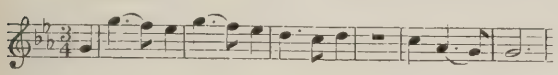
Mr. F. H. Cowen gave an Orchestral Concert of his own works on June 26, at the Vienna Exhibition, by invitation of the Committee. The programme included the "Scandinavian" Symphony, the Symphony in F (No. 5), and the Suite de Ballet "The Language of Flowers," all of which were received most enthusiastically by a large audience, the former meeting with a renewal of the great success it obtained ten years ago when Richter first produced it at a Vienna Philharmonic Concert. The Gavotte from the "Language of Flowers" was unanimously encored, and the entire Suite is to be taken into the *répertoire* of the Exhibition orchestra. After the Concert Mr. Cowen was presented with a large laurel wreath in the name of the Committee of the Exhibition. The Viennese papers all speak in the highest terms not only of Mr. Cowen's music, but also of his abilities as a Conductor, which is a great thing in the city where Richter deservedly reigns supreme. To an extent, which they themselves appreciate, at any rate, all English musicians share in Mr. Cowen's success. By triumphs such as his our island music makes way on the Continent, and already the barriers thrown across its path by ignorance and prejudice are breaking down.

The question of supplying one small pianoforte to about every 2,000 children, anent which the members of the London School Board raged so furiously together awhile back, seems now to have subsided. The schools have got the pianofortes, and London still stands where it did; and there is no bill to pay for pianoforte lessons given to our future masters. It is rather a pity the reports of the Education Department are so long delayed. The following opinion of the Senior Chief Inspector, the Rev. T. W. Sharpe, has only just, as it were, thawed out, although it was written a year ago. It is well worth quoting. He says: "The use of a pianoforte in a school has been attacked by the false assertion that it is introduced to teach boys and girls in elementary schools to play the pianoforte; it might as well be asserted that a soldier is to be taught to play all the instruments in a regimental band because one of the chief uses of a band is to enliven his march and assist the regularity of his step. A school pianoforte has a marvellous effect on the drill and marching of a class, even though the instrument may be a little wheezy or out of tune, or may perhaps have lost a note."

An American professor, Mr. Louis Lombard, has recently uttered words of exceeding plainness with regard to music as it is among his countrymen. With reference to the fact that the male American, as a rule, holds aloof from the art, Mr. Lombard said:—"In our utilitarian country, most fathers wish to make railway presidents, or the like, of their sons, unmindful of the fact that the average boy is better constituted for humbler offices. 'Music is good enough for the girls, but I want to make a practical man of my son.' This is the thought of ninety-nine in one hundred fathers. While there is here no time to criticise parents, there is no reason for not noting the deplorable state of our orchestras, due to the neglect of training boys in music. The number of good native musicians is extremely small. In fact, there exists no American orchestra worthy of the name, the majority of whose members are not foreigners or alien citizens. What a sad confession from America, where the greatest results have been attained in political and physical science!" We English are not so musical as the Americans—at any rate, they tell us so—but no Mr. Lombard can truthfully use the same language here.

The speaker went on to urge that the "national vice of acknowledging no superiors" is a cause of musical imperfection: "Nobody in the United States wants to play second violin. In the helter-skelter chase after the almighty dollar 'vaulting ambition overleaps itself,' and the second violinist wants to be first. No sooner is he promoted than he seeks a leadership; and it is but too true that he easily finds a small body of players in need of a conductor—the blind leading the blind! Then begins, indeed, the struggle for existence, ending with the survival of the noisiest, for most of our small orchestras produce a volume of sound in inverse ratio to their size."

According to a writer in the New York *Tribune*, music in Cincinnati is damaged by a prevailing spirit of frivolity. He says: "There is a very large cultured element in Cincinnati which is not deceived, and which enjoys the good features of the Festival because of the local dearth of choral and orchestral music; but on the rest of the community the Festivals no longer exert the educational influence which they ought, and which once they did, because of the false light in which they are viewed and the flippant manner in which they are treated by the newspapers. The prevalent spirit of frivolity, of which mention was made in one of the dispatches to this journal, was strikingly illustrated on the morning after the first Concert. Mendelssohn's Oratorio 'St. Paul' had been sung, and the *Commercial Gazette* celebrated the affair by a sprawling design covering a great part of its first page, the central feature of which was a scroll bearing the notes of 'Ta-ra-ra-boom-de-ay.'" Surely there must be some mistake! If not, here is a *Leitmotif* (borrowed) for Cincinnati:—



Apropos to Mr. Vogt, of Toronto, and his crusade against the "oratorio nuisance," a Pennsylvanian paper, the *Musical News*, observes: "Gounod, although achieving the most eminent success in the operatic field, has not considered that he has wasted his time or talents in the composition of his glorious and immortal oratorios, such as 'Redemption' and 'Mors et Vita.' Brahms, perhaps the most eminent German composer of the day, does not consider it beneath his dignity to write choral music of the same nature. Dvorák, whose magnificent 'Requiem' was recently produced with much success, does not lower his art thereby. Rubinstein, who has achieved such signal success both as virtuoso and composer of pianoforte, orchestral, and operatic music, has also invaded the realm of oratorio and given us the 'Tower of Babel,' and is now putting the finishing touches on a new oratorio. The list might be prolonged, but sufficient instances have been given to demonstrate that the great masters had no idea of perpetrating a 'nuisance' when they penned their oratorios, the Canadian gentleman to the contrary notwithstanding. We are inclined to the belief that the attempt of Mr. Vogt to annihilate oratorio will be quite as successful as that of Mrs. Partington to mop back the Atlantic."

The following remarkable paragraph has appeared in an American paper:—"A better 'organised' church than Grace does not exist in the city (N.Y.)—organs to the right of them, organs to the left of them, and into the very jaws of organs march the six hundred or more worshippers who weekly meet in the church. The great organ, dismembered by building and artifice, includes up and down-stairs organs, with attachments innumerable. An electric motor at the right foot, a small knob at the left, a forest of sleeping cork-like slippery stops, a hard bench, what looks like a small 'melodeon,' and a musical soul work in harmony. Now a thundering peal, again a rustle of angel's wings, now in this corner, again in that crevice; by and by through the ceiling frescoes sweet strains are whisked, switched, and rolled about after the manner of a swinging electric light, and scores of earth-fagged souls are wafted almost to the gates of heaven, out of the weird old building, nestled there in its gray cloak in the midst of the maelstrom of earthly selfishness in the hub of the hub of the universe."

Our Boston contemporary, the *Organ*, devotes a certain part of its space to what is called "Cipherings," and these serve to lighten the effect of pages necessarily technical. We take a few examples: "The female organist of a Utica church has eloped and married a fourteen-year-old boy who pumped the organ. The affair has taken the wind out of the choir." Our second is in the form of a dialogue: "Pa, what are the stops of an organ for?" "They are for varying the tone of the instrument. One causes a flute tone, another a deep tone, and so on." "I see. Has the hand-organ stops?" "No, my son. There is no stop to a hand-organ till you tell the man you will hit him with a brick if he doesn't move off." Our third pleasantly expresses a truth which has its roots deep down in human nature: "A church choir consists of one accomplished musician, and a lot of other folks who are densely ignorant of music. The accomplished one is the person you are talking with."

The *Western Press* observes: "If Mr. Riseley's scheme, propounded last autumn, of taking some of our local musicians to Vienna to represent English music at the Exhibition, had been carried to a successful issue, the probability is that many musical Bristolians would now be on the Continent. English music is not entirely neglected at Vienna, however, for Mr. F. H. Cowen recently gave there a performance of a programme consisting entirely of his own works. There are those who say that this is scarcely a fair representation of English music." "Those" cannot know the facts of the case. The Exhibition Committee applied to Mr. Cowen for a selection from his own works. The Concert, therefore, directly represented his talent as a composer, and nothing else. Other English musicians were communicated with, and it was the hope of the Committee that thus they might obtain a fair idea of contemporary music in these islands.

"The music on Southsea Pier," says a correspondent, "has much improved since the appointment of Mr. George Miller as Musical Director." The orchestra consists of the string band of the Royal Marine Light Infantry, of which Mr. Miller is bandmaster. At a recent Concert the *Allegro* from Brahms's Symphony in D figured in the programme, and Miss Marian McKenzie sang. Seaside music appears to be looking up! It was about time. By the way, it is probable that the band of the Royal Marine Light Infantry will perform at the International and South African Exhibition, an engagement having been offered them by the Mayor of Kimberley, Chairman of the Exhibition. If the Admiralty sanctions its acceptance, the band (of thirty-six members) will be absent from head-quarters for about a hundred days. The cost to the Exhibition will be over £3,000.

Mr. Philip Hale, the able critic of the Boston *Home Journal*, recently attended a musical festival at Springfield, Mass., and came to the following conclusions:—"The cantata or oratorio heard for the first time neither excites curiosity nor gives, as a rule, genuine pleasure. Certain oratorios (and they may be counted on one hand) are sure drawing cards. A miscellaneous concert, where singers step in turn upon the stage, each armed with a favourite aria and a ballad, is absolutely necessary if the Society is unwilling to lose money. These concerts attract the great audience and promote the longest discussion, for the personality of the singer is brought nearer to the hearer. A concert of an instrumental nature is regarded as a necessary evil, a prop to the dignity of the occasion; and nine hearers out of ten are bored." The application of the foregoing is to America only, we presume.

The circumstances under which Mr. F. H. Cowen and the Philharmonic Society parted company are scarcely a subject for public discussion. The quarrel was purely domestic in its nature, and we all know what happens to the man who interferes in a family dispute. It may have been injudicious in Mr. Cowen to address the audience without the leave of his directors, and it may be that the directors took too serious a view of an act which the public had already forgotten. On these points we will offer no opinion, being content to express regret that a connection of five years' standing has ended unpleasantly. Mr. Cowen not being again invited to take the Philharmonic *bâton*, it is satisfactory to know that his place will be taken by Dr. A. C. Mackenzie, whose qualifications are indisputable, and who will worthily continue the line of Philharmonic Conductors.

Some practical joker in the office of the *Sunday Sun* has been playing tricks with the music "copy," and the result is curious reading. Mdlle. Szumowska, it is said, introduced a "very clever Pianoforte Trio," name of composer not stated, and we are told that "The Sonata in B flat and Beethoven's Variations in C minor achieved most remarkable results by perfectly legitimate means." In the next paragraph we read that Mdlle. Chaminade gave a Concert "entirely devoted to her own compositions," "and played a long and exacting programme in a thoroughly satisfactory manner, and, in some instances, notably in Chopin, the mastery shown by Mdlle. Chaminade over this form of composition was truly remarkable." It looks as though our contemporary's "jokist" had mixed up the two notices.

We have received from Christ Church, New Zealand, the programme of a Liedertafel Concert in which every piece is headed by a poetical quotation more or less appropriate. Thus, above the words of a song, "The Admiral's Broom," we read—

> The stern delight that warriors feel
> In foemen worthy of their steel.

Mendelssohn's part-song "The Voyage" is introduced by—

> For me the favouring breeze, when loud
> It pipes upon the galley's shroud,
> Makes blither melody.

And Stephen Adams's song "My life for thee" suggests Tennyson's stanza, "And on her lover's arm she leant," &c. Cynical observers of modern "words for music" may observe that this plan has the advantage of giving just a flavour of poetry.

It is sometimes said that the reign of the typical *prima donna* is over. That may be the case as regards the lyric stage, though we doubt it; but certainly is not true in respect of the lady's position as a giver of trade testimonials. Madame Patti and Madame Marie Roze still recommend a certain soap, but they are behind the times as compared with Miss Lilian Russell, who has graciously testified to the excellence of the G. P. and T. A. Wabash Railroad. Here is the certificate in question: "I desire to thank you cordially for the magnificent train you placed at my disposal on Sunday last, and to compliment you on the wonderful time made. Chicago to St. Louis in six hours, I understand, beats the record, so do your superb parlour and dining cars. I never made a quicker or more comfortable trip."

Mr. G. Elliott Brinkworth, Hon. Secretary of the Ballad Singers' Club, received a gold watch the other day by way of testimonial, and, in returning thanks, said he "thought they stood at the head of London musical clubs, because he did not think that clubs like the Lyric and Meistersingers gave such concerts as the Ballad Singers." Most likely they do not. Among the performers at the Presentation Concert were Mr. Sam Redfern (nigger impersonator), Mr. Charles Bertram (conjurer), Mr. C. Collette (patterer), Mr. Ben Nathan (droll), Mr. John Nash (Jolly Nash), the Brothers Griffiths (knockabouts), and Mr. Sam Wright, of "Hi tiddley hi ti" fame.

Referring to the ballad of "Undaunted Mary," the *Dundee Advertiser* remarks: "We have sought in vain for the author of this pathetic and realistic ballad amongst the records of local poets. It is very probably more than a hundred years old, although we believe that it is still reprinted now and then in broad sheet form, and circulated in this quarter. But, alas! we long for the return of those halcyon days of innocence, when bloodthirsty poetry of this kind was the staple mental pabulum of the people. Will any one say that 'Ta-ra-ra-boom-de-ay' appeals to a higher culture?" Verily, no!

The *Western Figaro* makes a hit: "The following advertisement is from the *St. John's Wood Advertiser*: 'Respectable young man desires to learn music for piano, in return for window cleaning, &c. Apply——.' There are still a few teachers who would decidedly have the best of it if they availed themselves of this tempting offer, even though the windows were left a bit smeary. The young man, however, may have his ambition to learn music damped by reading the following from The Musical Times: 'Choirmaster Wanted, for St. Jude's, Southwark, S.E., to Train Boys and Take Organ. Choral Services. Salary, £10 per annum. Apply to the Vicar.'"

We are indebted to a correspondent, Mr. E. A. Sutton, for a droll example of the mess into which novelists get when, greatly daring, they venture upon musical ground. The passage quoted below is taken from Mr. W. Black's "Wolfenberg": ". . . in an ordinary ball-room, when there is a pause in the music—a dotted note, for example, in a waltz—that momentary space of quiet is filled with the rustling of silk and muslin . . . but here, in these slight intervals, one caught another sound—the continuous swish of the water along the side of the ship."

We are authorised to state that the Committee of Management of the Norwich Musical Festival have secured Mr. F. H. Cowen's new Cantata "The Water Lily" for performance at the Festival next year. Sir John Stainer has also accepted the offer of the Committee to compose a sacred work, and Mr. J. F. Barnett's new secular Cantata for female voices will also be performed for the first time. Mr. A. R. Gaul's Cantata, to be produced at the same time, will be entitled "Una," founded on Spenser's "Faerie Queene."

The cry is "still they come." We have received a preliminary prospectus of the South Wales and Monmouthshire School of Music (regd.), which is being founded in Cardiff by Dr. Joseph Parry, who "hopes to meet a want long felt by students in the Principality." The first term will commence on October 3, when six scholarships, consisting of one year's free tuition in various branches of the art, will be open to residents in Wales and Monmouthshire.

Messrs. Paterson and Sons' (Edinburgh) sixth series of Subscription Orchestral Concerts will be given in December and January next, under the direction of Mr. August Manns. An orchestra of 100 performers is promised, and one important choral work will be given, with the aid of Mr. Kirkhope's Choir. There is talk of Mackenzie's "Dream of Jubal" in this connection.

On the 23rd ult. Mr. Joseph Barnby was presented with a handsome album containing photographs of the past and present members of the Eton College Volunteer band (of which Mr. Barnby was honorary Conductor) and views of Eton. The presentation was made by Mr. Donaldson, and, after a farewell speech by Mr. Barnby, the band played "Auld lang syne."

The return of Sarasate to his native town was celebrated by illuminations and a display of fireworks; he himself receiving the Cross of the Legion of Honour, and a memorial medal bearing the arms of the Province of Navarre. The saying with regard to prophets evidently does not apply to those of the violin!

Recent changes at Trinity College, London, include the appointment of Dr. E. H. Turpin to the post of Warden, vacant by the resignation of the Rev. Dr. Bonavia Hunt, who has become a Vice-President. Mr. Joseph Bennett, late a member of the Council, has also been elected a Vice-President.

First steps are now being taken towards the formation of a musical club in Bristol, and invitations to take up membership are out. An institution of the kind, as the Birmingham Clef Club shows, can do much good; but musicians are "touchy," and it needs to be managed with almost superhuman prudence.

Opportunities for musical study in Chelsea have recently been increased by the establishment of a musical branch at the Public Library. We are informed that the collection is already fairly representative of the great composers.

On the occasion of Grieg's silver wedding, the professors and students of Trinity College, London, presented him with a silver inkstand. The composer hopes "to write a great deal of music with its aid." We all trust he may.

Dr. Charles Harford Lloyd has been appointed to succeed Mr. Joseph Barnby at Eton. The choice appears to have given general satisfaction.

ROYAL OPERA, COVENT GARDEN.

Since we last noticed the doings in connection with the Franco-Italian side of Sir Augustus Harris's dual enterprise, there has been great activity, but not very much calling for remark, apart from the production of Bemberg's "Elaine." This is explained, of course, by the demands of German Opera upon the time and attention of the manager and his assistants. Going back as far as June 25, just prior to which our last month's record broke off, a revival of Meyerbeer's "Prophête" calls for brief mention. This work was put upon the stage less, perhaps, because the public wanted it than because Madame Deschamps-Jehin desired to appear as *Fides*, and Mr. Jean de Reszke fancies himself greatly as *Jean de Leyden*. There was a large attendance of persons interested in the two artists, if not in the opera, and the occasion added to the successes of the season. The performance excelled dramatically rather than vocally. Madame Deschamps is an excellent actress, and can give satisfaction even when scarcely equal to the demands of her music; while, in this instance, the Polish tenor was handicapped as a singer by the physical disability which he brought back with him from America. The other characters, sustained by Madame Mavrina, Messrs. Plançon, E. de Reszke, Montariol, and Castelmary, call for no remark.

The production, on the 28th ult., of Mozart's "Nozze," almost the only opera which seems able to defy the ravages of time, was distinguished by the appearance of Mr. Maurel as *Figaro* "for the first time on any stage." That the impersonation was lacking neither in humour nor vivacity goes without saying; at the same time, it cannot be considered extraordinary that the French baritone had not before been attracted by the part. Madame Eames sang and acted with unwonted sympathy as the *Countess*, Madame Arnoldson was a charming *Cherubino*, and Mr. E. de Reszke an artistic but rather heavy *Almaviva*. The *Susanna* was Madame Teleki.

Mr. Bemberg's "Elaine" was produced on the 5th ult., in presence of a large and interested audience, who had the advantage of knowing something about the story and being in sympathy with it. For this alone it was worth while bringing the opera out in England. We cannot tell how far the Parisian public are familiar with, or care about, Arthurian legend, but it is hardly dangerous to assume that their knowledge of the subject is rather limited, especially as the tale of the "Lily Maid of Astolat" has not been popularised for them by a favourite poet. It is true, on the other hand, that we Anglo-Saxons have neither part nor lot in Celtic romance, save in so far as the Celtic element has mixed with us. All the same, we generally fancy ourselves inheritors of the traditions of the race we partly dispossessed, and have made the story of Arthur and his Knights our own. Mr. Ferrier, the librettist of "Elaine," was wise enough to follow very closely the order of events as narrated by Tennyson; the opera, therefore, was a stage presentment of incidents which nearly everybody who attended its representation must often have seen in his mind's eye. The advantage of this to the work need not be insisted on. Under the circumstances just pointed out we are spared the necessity of going through the poem. Enough if we mention how the leading incidents are distributed. In the first of the four acts we have the departure of *Arthur* to the tournament, leaving *Guinevere* to the care of *Lancelot*, and the setting out of the knight, in disguise, towards the same scene of action. We also have *Lancelot's* arrival at Astolat, his hospitable reception as a stranger, the first meeting of *Lancelot* and *Elaine*, and the rise of their mutual love. The second act, which is spectacular more than anything else, shows the victory of *Lancelot* over his rival, *Gawaine*, and his hurried departure in a badly wounded state. When the third act opens, we find *Lancelot* nursed by the *Hermit* and watched by *Elaine*. To him comes *Gawaine* with a summons to appear at *Arthur's* Court. *Lancelot* obeys, and takes what proves to be a final leave of the Lily Maid. The last act

opens at Astolat, where *Elaine*, broken-hearted and wasted, watches for the return to her of *Lancelot*, who "cometh never." *Guinevere* treacherously sends back her love-gage, as from *Lancelot*, and the maiden dies of the shock. The scene shifts to *Arthur's* Court, and after a passionate rupture between *Lancelot* and *Guinevere*, the barge bearing *Elaine's* body drifts down the river and halts before the eyes of the faithless knight. No reader needs to be told that this story is a good one, or that, while so far-removed in point of time, it is, in some form or other, present with us every day. We have here purely a tale of human nature, which, like its Maker, is "the same yesterday, to-day, and for ever." Hence it commands our attention and excites our feeling. The picturesque elements in the book are apparent at a glance.

In estimating the music, we must bear in mind that Mr. Bemberg is a young man whose musical life, as far as it has gone, has been spent in contact with, and under the influence of the most fascinating school of opera now in existence. The French are the opera-makers of the present, and the charming talent of men like Gounod, Bizet, and Massenet is just the sort to influence youth. Mr. Bemberg has been affected by it to a very considerable extent, and the music of "Elaine" was manifestly written in a mood of hero-worship. It is French "to the backbone," and suggests one or other of the masters above-named on almost every page. But this, as the parallel case of Mascagni shows us, is not incompatible with a certain individualism—the germ of stronger and more independent character to be developed in after time. As a matter of fact, Bemberg is not a mere imitator. There are many passages in "Elaine" which have traits not to be found in the masters whose lead he has followed, and on those we base our hope of the future. The composer is simply going through a process common to all who have left their mark upon the history of music. He may not reach the goal, but he deserves to be encouraged on his way. Mr. Bemberg is happier in dealing with lyrics than with dramatic scenes, and much of the charm of his music lies in the love songs and duets plentifully provided by the librettist. Here his unfailing tunefulness and happy orchestral colouring, combined with the ring of true feeling, produce results eminently satisfactory. With experience, and the confidence it brings, he may show corresponding merit as a dramatic composer, but for that we shall have to wait. In point of form, the opera follows the modern French fashion, and contains regularly developed "numbers," which satisfy a sense of musical proportiõn. Representative themes are few in number and used in the simplest manner. The opera was very well received, and proved fortunate in its leading exponents, Madame Melba being a most admirable *Elaine*, both as singer and actress; Madame Deschamps-Jehin giving to the smaller part of *Guinevere* the full advantage of her ripe talent; and Mr. Jean de Reszke, though not in good voice, presenting a picturesque and passionate *Lancelot*. Messrs. Plançon, Dufriche, Ceste, Montariol, and E. de Reszke completed a powerful cast.

The turn of "Aïda" came on the 7th ult., when Miss Macintyre appeared in the title-part, Miss Giulia Ravogli as *Amneris*, Mr. Maurel as *Amonasro*, and Mr. E. de Reszke as *Ramfis*. It is only necessary to say of this performance that the Scottish soprano, while as far from being an actress as ever, sang with great intensity and made a corresponding impression. Mr. Dimitresco appeared as *Radames*, and certainly exerted himself to do his part justice. On the 11th ult. "Don Giovanni" was given a second time, with Mr. Maurel again as the hero; Madame Nordica playing *Elvira;* Madame Valda, *Donna Anna;* Mr. E. de Reszke, *Leporello;* Mr. Dimitresco, *Don Ottavio;* and Miss Sigrid Arnoldson, *Zerlina*. This representation had some exceptionally good features, among them a *Don Giovanni* entitled to respectful consideration as the work of a very thoughtful artist, who never ceases to aim at higher things than those hitherto attained.

On the 23rd ult. Mr. George Fox's "Nydia," lately performed at the Crystal Palace, was produced in Drury Lane Theatre. The qualities, positive and negative, of this work were discussed in the June number of The Musical Times, so that it is only necessary to place on record a graceful impersonation of the blind heroine by Madame Sigrid Arnoldson, the rest of the cast having been the same on both occasions. A few extra performances, which for obvious reasons cannot be noticed here, closed the season.

GERMAN OPERA.

However disputable on ethical grounds the plot of "Die Walküre" may be—and there is no getting over the fact that Wagner accentuated rather than toned down the repulsive features of the Icelandic Saga—there can be no question of the astonishing brilliancy, impressiveness, and force of the score. Nearly all of the artists engaged in the performance on June 29 had already appeared in the previous representation, and in nearly every case had fully justified their inclusion in Sir Augustus Harris's company; nevertheless the announcement which accompanied the cast in the bills was as gratuitous as it was ill-advised. Nothing can possibly be gained by forcing invidious comparisons except the resentment of those whose opinion is worth having. Frau Ende-Andriessen's impersonation of the rebellious daughter of *Wotan* was a highly meritorious and intelligent performance. She sang with vigour, acted with dignity, and looked the part fairly well. It was, in short, a good but not a great achievement. Herr Reichmann, the *Wotan* of the cast, is past his prime as a singer, and in the second act his voice was hardly equal to the exigencies of the situation. He improved, however, as the evening advanced, and rendered a good account of himself in the last act, in which his delivery of the famous *Abschied* was marked by a good deal of expression. Herr Alvary made a decidedly picturesque *Siegmund*, and was heard to great advantage in the love duet. His mode of producing his voice is not by any means invariably pleasing, but it has this to recommend it—that he rarely shows any symptoms of fatigue, even at the close of a performance. Fräulein Bettaque sang with taste and effect as *Sieglinde*, and acquitted herself with credit as an actress. The best singing of the evening was that of Fräulein Heink as *Fricka*. She not only has a very fine voice, but she understands how to make the most of it, which is more than can be always said of German singers. Herr Wiegand was a most formidable and truculent *Hunding*. The most exciting episode in the opera, the "Walkürenritt," was rendered with spirit by the band and the eight representatives of those heroic horsewomen, but the impressiveness of the situation was seriously impaired by the absurd magic lantern business introduced to represent their ærial evolutions. We may be told that "they always do it that way," but that, in our opinion, is no adequate justification of the practice. The non-appearance of *Grane* (*Brünnhilde's* horse) and of *Fricka's* rams can hardly be counted as sins of omission, the introduction of Wagner's menagerie being generally more conducive to amusement than anything else. The *mise-en-scène*, though not brilliant, was fairly satisfactory, and the temper of the audience was, as usual, highly enthusiastic in spite of the delay at the beginning of the last act.

Frau Klafsky, who appeared for the first time in London as one of the Rhine-maidens in the performance of "Das Rheingold" given in 1882, made her *rentrée* on the 2nd ult. in the title *rôle* of "Fidelio," her impersonation of which is highly and deservedly appreciated in Germany. The performance was rendered additionally attractive by the fact that Beethoven's noble work was given as the composer intended that it should be given—*i.e.*, with spoken dialogue, and without the clever but unnecessary additions made by Balfe and adopted in the Italian version of the opera. To do justice to this dialogue involves an extra demand on the histrionic capacity of the company, and from this test the Hamburg artists emerged with decided credit. They are all good actors and their elocution is excellent. Frau Klafsky—in whose case the puff preliminary was once more resorted to in the bills—is a pleasing rather than a great singer, but she is an admirably sympathetic actress, and the sincerity of her emotion in the dungeon scene visibly moved her audience. In the great air "Abscheulicher" one felt the want of a more sonorous organ, but the artistic intelligence of her impersonation more than outweighed this deficiency. Her stage

presence, again, is picturesque, and her play of facial expression varied and natural. Fräulein Traubmann, who has one of the best voices in the company, made a sprightly *Marzelline*, and Herr Landau sang acceptably as *Jaquino*. Herr Seidel, the *Florestan* of the cast, is an accomplished actor, but his deflection from pitch interfered with the success of his singing, and the same remark applies with even greater force to the *Rocco* of Herr Wiegand, which was, for the rest, a good piece of acting. The cast was completed by Herr Litter as the *Minister* and Herr Lissmann in the *rôle* of *Pizarro*. According to usual custom, the "Fidelio" Overture was played at the beginning and the "Leonora No. 3" between the acts. Herr Mahler's reading of the latter showed marked individuality and contained some original points, some of which were decidedly effective. On the other hand, the *tempi* adopted both here and in the body of the opera were occasionally open to criticism, and the misguided violence of the drummer was more than once disagreeably in evidence. The opera was fairly mounted, but the appearance of the prisoners—notably one very rotund captive with a short tunic and yellow top-boots—must have proved rather trying to anyone with a sense of the ridiculous.

The performance of "Die Götterdämmerung" began at seven o'clock on the evening of the 13th ult., and, though it lasted till the stroke of midnight, very few persons left the house before *Brünnhilde's* thrilling act of Suttee. The colossal work was not, however, performed in its integrity; the introductory scene of the Norns being omitted, and a shortened version employed of the duet between *Waltraute* and *Brünnhilde*. Frau Klafsky's impersonation of the latter *rôle*, assuredly one of the most arduous and fatiguing in the whole sphere of the lyric drama, was at almost all points exceedingly fine. Her parting from *Siegfried*, with its expressive pantomime, as she watches the departing hero, was at once charmingly picturesque and touchingly natural. Again, her horror at the appearance of the untoward and unexpected visitant was conveyed with convincing power; while in the great farewell scene, though her voice showed signs of fatigue, she rivetted the attention of the house throughout by her dignified, yet passionate, conception of the part. Especial praise is due to her for her wonderfully artistic management of her drapery, by which the plastic beauty of her impersonation was greatly enhanced. Herr Alvary's *Siegfried* was in many respects the best thing he has done. He was more absorbed in his part and less inclined to pose, and altogether more sincere than in his other impersonations. The sense of impending doom was conveyed with much skill, and Herr Alvary's singing of the passage where the effects of *Hagen's* potion pass away and his memory returns just before his death, was both vocally and artistically of a very high order of excellence. Fräulein Bettaque, in the *rôle* of *Gutrune*, lent excellent aid both as singer and actress, and Fräulein Heink's fine voice and incisive style told with admirable effect in the duet mentioned above. One of the most enjoyable things in the entire evening's performance was the delightful singing by Fräulein Traubmann, Ralph, and Froehlich of the lovely trio of the Rhine-maidens at the beginning of the third act. Herr Wiegand played the part of *Hagen* with a due appreciation of its sinister significance, and Herren Knapp and Lissmann were adequate representatives of *Gunther* and *Alberich* respectively. The splendid "Rheinfahrt" music and the famous "Trauermarsch" afforded Herr Mahler and his orchestra opportunities for distinguishing themselves, of which they availed themselves more as regards spirit and intelligence than beauty of tone. The musicianship of the Hamburg orchestra is of a high order, and the playing of the wind instruments—notably the horns—quite admirable; but the quality of the strings, especially in any sustained high notes, often left a great deal to be desired on the score of smoothness and purity of tone. The men's chorus in the second act was sung with an abundance of barbaric force highly appropriate to the situation, but the scenic accessories were only moderately successful. The funeral pyre is a difficult thing to manage, but the vision of Valhalla presented at the back could easily have been made far more effective. A word of praise is due to the exemplary conduct of *Grane*, *Brünnhilde's* charger. His singular gentleness of disposition may not have added to the artistic completeness of the representation, but it must certainly have been most reassuring to many ladies present.

Presumably out of a regard for the maxim *dulce est desipere in loco*, an opportunity was afforded the excellent troupe of German artists engaged for the present season of vindicating their talent for the comic as well as the tragic vein by the production of Nessler's "Trompeter von Säkkingen." It is hardly necessary to recall to our readers the history of this famous or, perhaps, we should say notorious piece, the extraordinary popularity of which was held by some critics to betoken a reaction against the all-pervading influence of Wagner. Such an explanation in reality argues a radical misconception of the conditions of the German musical world. In Germany, as elsewhere, there has always been and there always will be a section of the community addicted to light not to say trivial music, and to this section the muse of Nessler appeals with powerful effect. Moreover, in the present case he has been immensely assisted by the popularity of Scheffel's poem, on which Bunge's libretto is founded. It would be a mistake, however, to regard Nessler's score as a mere reaction of finite against infinite melody. It is certainly full of catchy tunes, swinging rhythms, and undistinguished cadences; but, at the same time, there is an effort after continuity, which proves the composer to have taken a leaf out of Wagner's book, while the orchestration at times soars above the *opéra bouffe* level. It is, in fine, a sort of compromise between the French *opéra comique* and the modern German opera—enormously inferior to the first in delicacy and grace, and to the second in depth and strength. Scheffel's poem is vulgarized in the libretto and the music follows suit. The humour is stodgy and lumbering, and the sentiment redolent of the pomatum pot. The opera should be called not "The Trumpeter," but "The Cornet Player of Säkkingen"; a whole page of criticism could not express our feelings more clearly than this homely image. As for the performance, it was worthier of the music than of the artists engaged. Herr Reichmann proved a creditable, though somewhat swaggering representative of the *Trumpeter;* Fräulein Bettaque was excellent as *Maria*, and the gouty *Freiherr* was conscientiously played by Herr Wiegand; Fräulein Heink was grotesque rather than humorous as the *Countess*, and the fatuous *Damian* found a clever representative in Herr Landau. The choruses—regular stereotyped *Liedertafel* music—were well sung, but the "Maitrank" ballet was chiefly remarkable for the exiguous costumes of the *coryphées*. Herr Feld conducted in creditable style.

The performance of "Tannhäuser," on the 16th ult., afforded convincing proof of the popularity of the German Opera season. It was given on an ordinary subscription night, Italian Opera being relegated for the nonce to Drury Lane, but the audience was as overflowing and enthusiastic as at any of the Wednesday representations. On the whole, the performance was of very great all-round excellence, though the inferior quality of the German strings seriously impaired the effect of the instrumentation, notably in the Overture, Herr Mahler's reading of which was, for the rest, decidedly unimpressive. Frau Klafsky was the *Elizabeth*, and a better exponent of the part on its dramatic side has not been seen on the English boards. She is eminently a sympathetic actress, and sympathy is of the essence of *Elizabeth's* character. Her voice, though it has no special beauty of tone or amplitude of volume, was adequate to the needs of the part; and it may be mentioned, in evidence of her artistic regard for dramatic propriety, that she had the courage to sing the Prayer with her face towards the shrine, and her back almost completely turned to the audience. Herr Alvary's impersonation of *Tannhäuser* was, as a piece of acting, fully equal, if not superior to any of his performances in the "Ring." Especially excellent was his conception of the concluding scene of the second act, where his faltering and stumbling exit was quite a *tour de force*. Vocally regarded, his performance was less effective than usual, except in the Narrative of the journey to Rome in the third act. Herr Reichmann's impersonation of the part of *Wolfram* was intelligent and sympathetic. His intonation was not always immaculate, but, apart from this, his reading of the character was laudably free from the exaggerations

with which it has been associated of late seasons, and his singing, both of the Fantasy and the "Abendstern" song, marked by considerable depth of feeling. Fräulein Bettaque's *Venus*, though not of transcendental excellence, was at all points immensely superior to the performance of the representative of the part in last year's production, while the *Shepherd's* song was admirably given by Fräulein Heink. Of the remaining members of the cast, Herr Landau deserves to be singled out for his spirited singing in the part of *Walther*. The efforts of the chorus were unequal. The *ensemble* in the second act was decidedly good, but, on the other hand, the Pilgrims found insuperable difficulties in keeping up to pitch. It is worthy of note that hardly any "cuts" were made in the score beyond those indicated by Wagner himself. The performance was, however, dragged out to four hours and a half by the enormous length of the waits. The customary ovation was accorded to the principal singers, and Herr Mahler was, as usual, summoned at the close of every act.

"Siegfried" and "Tristan" have each been performed four times, "Tannhäuser," "Das Rheingold," "Die Walküre," "Die Götterdämmerung," "Fidelio," and the "Trompeter" twice each. The superb *Isolde* of Frau Klafsky in the last representation of "Tristan" should not pass without acknowledgment.

RICHTER CONCERTS.

The Richter Concerts came to a worthy end on the 4th ult., when nothing was wanting to crown the success of a series in which the high traditions of these Concerts have been admirably maintained. Neither at the last Concert nor at the preceding one was any novelty introduced, and the programmes call for little criticism beyond what is implied in general praise. It was not, perhaps, very certain that anyone wished to hear Dvorák's "Husitska" Overture again, but Brahms's "Song of Fate," the "Verwandlungs-musik und Graal-Feier" from the first act of "Parsifal," and the Pastoral Symphony would alone have made a Concert of great significance, to say nothing of Mr. Santley's splendid singing of a Handel air. The sixth Concert was still more interesting in its material. The first scene from "Das Rheingold," sung extremely well by Mesdames Amy Sherwin, Minna Fischer, and Girtin Barnard as the three Rhine-maidens, and Mr. Andrew Black as *Alberich;* the "Tannhäuser" Overture, and the closing scene from "Götterdämmerung" were the Wagnerian pieces, and Beethoven's Overture "Die Weihe des Hauses" and Berlioz's "Symphonie Fantastique" completed the programme. Madame Nordica sang the music of *Brünnhilde* with astonishing dramatic power, reaching a plane never before touched by her; and the orchestral work was, it is needless to say, done admirably by Dr. Richter's band. In acknowledging the great debt owed to these Concerts by all musicians it is necessary to make a distinct recognition of the analytical programmes written by Sir George Grove and "C. A. B." These are always as interesting as they are helpful; witness the new analysis by the last-named of the "Weihe des Hauses," an extremely valuable contribution to musical literature and knowledge.

SIR A. HARRIS'S OPERA CONCERTS.

Of the four Opera Concerts given by Sir A. Harris, at St. James's Hall, only that of June 29, devoted to compositions by Wagner, calls for description. Many of the principal singers from Covent Garden appeared at the other Concerts, but a programme of miscellanies is no longer received with the approval marking the period of the Floral Hall entertainments. Besides being wholly drawn from one source, the scheme derived interest from the fact that the German orchestra and the instrumental force led by Mr. Carrodus in turn occupied the platform. The chief piece contributed by the visitors was the "Walkürenritt," with the vocal portion sustained by the eight ladies who were to represent the Valkyries in the second of the "Ring des Nibelungen" series the same evening. Under the *bâton* of Herr Mahler, the picturesque work rendered so familiar at the Richter Concerts naturally made its full effect. With the demand for an encore the Conductor and the Valkyries were willing to comply, but as two or three of the brass representatives were not to be found, the piece was not repeated. The English band began the second part with the Overture to "Tannhäuser," presided over by Signor Mancinelli. Of this a better account has been given elsewhere by the same executants. The most satisfactory of the vocal features were Herr Max Alvary's rendering of the "Liebeslied" from the first act of "Die Walküre," the delivery by Madame Emma Eames and Mdlle. Meisslinger (in lieu of Madame Melba and Mdlle. Giulia Ravogli) of the duet from the second act of "Lohengrin," Mr. Van Dyck's vigorous version of the *Schmiedelieder* from "Siegfried," and Frau Ende-Andriessen's refined reading of the *Liebestod* from "Tristan und Isolde."

THE ARTHUR GORING THOMAS MEMORIAL.

The co-operation with British artists of so many foreign singers of repute at the Concert at St. James's Hall, on the 13th ult., on behalf of the Arthur Goring Thomas Memorial, afforded abundant testimony to the respect in which the deceased was held both at home and abroad; whilst the crowded attendance indicated entire approval by the public of the resolve to found a Scholarship bearing his name at the Royal Academy of Music, where for three years he was a student under Mr. Prout and Sir Arthur Sullivan. The selection consisted entirely of Goring Thomas's works, and was made as representative as possible of the different branches of composition in which he gained distinction. Chronological order was also to some extent adopted; thus the Concert began with the performance by the Royal Italian Opera orchestra of the MS. Overture "The Light of the Harem," penned while the composer was at the Academy, and first heard in 1880. To this succeeded eight detached vocal pieces, typical of the delicate grace and refined fancy that specially marked Goring Thomas's treatment of French verse. MM. Edouard de Reszke and Plançon gave the settings of Victor Hugo's "L'Extase" and "Sois Heureuse" respectively; Madame Calvé chose "Avril" and "Ma Voisine" (accepting an encore for the former); Madame Deschamps-Jéhin did justice to the delightful "Une Nuit de Mai," and there were a couple of duets. Madame Emma Eames's contribution was "Winds in the trees." The excerpts from "Esmeralda" (1883), given in French, brought to the platform Madame Melba, Mr. Ben Davies (who had already sung "O vision entrancing," in lieu of Mr. Edward Lloyd, indisposed), and M. Lassalle. The *prima donna* introduced an air "Dans la plaine blonde et sous les allées" (encored), apparently composed expressly as a vehicle for her fluent execution, and not worthy its surroundings. Then came the Suite de Ballet written in 1887 for the Cambridge University Musical Society, and finally the second act of "Nadeshda," with Madame Nordica, Messrs. Ben Davies, Eugène Oudin, and Norman Salmond as principals, some well-known vocalists for the semi-chorus, the Italian Opera orchestra, and Academy students for the full chorus. Several eminent musicians were at the pianoforte and conductor's desk during the afternoon. As the gross proceeds were to be applied to the Scholarship, there should be no difficulty in making up any balance required to complete the fitting memorial to an esteemed and amiable composer for whom a brilliant future seemed in store.

MR. SAURET'S CONCERT.

The familiar proverb respecting the inadvisability of the employment of a steam-engine to crack a nut was exemplified on the 1st ult. at Mr. Sauret's Concert in St. James's Hall, when he secured the German orchestra associated with the Wagner operatic performances for the sole purpose of playing his accompaniments. It would have been interesting to have heard the Teutonic force in a classical symphony and other selections, but under the circumstances the sparseness of the attendance afforded no room for surprise. The excellent French violinist gave an expressive, if not powerful, rendering of Max Bruch's first and, according to general agreement, best Concerto, in G minor; but he was heard to greater advantage in Dr. A. C. Mackenzie's "Pibroch" (conducted by the composer), which he played with fine technique and brilliancy of style. Minor solos were included, and Miss Marguerite Hall gave some variety to the programme by her tasteful singing of airs by Handel and Goring Thomas; but the general impression left by the Concert was that what might have been a highly

The Musical Times, August 1, 1892.

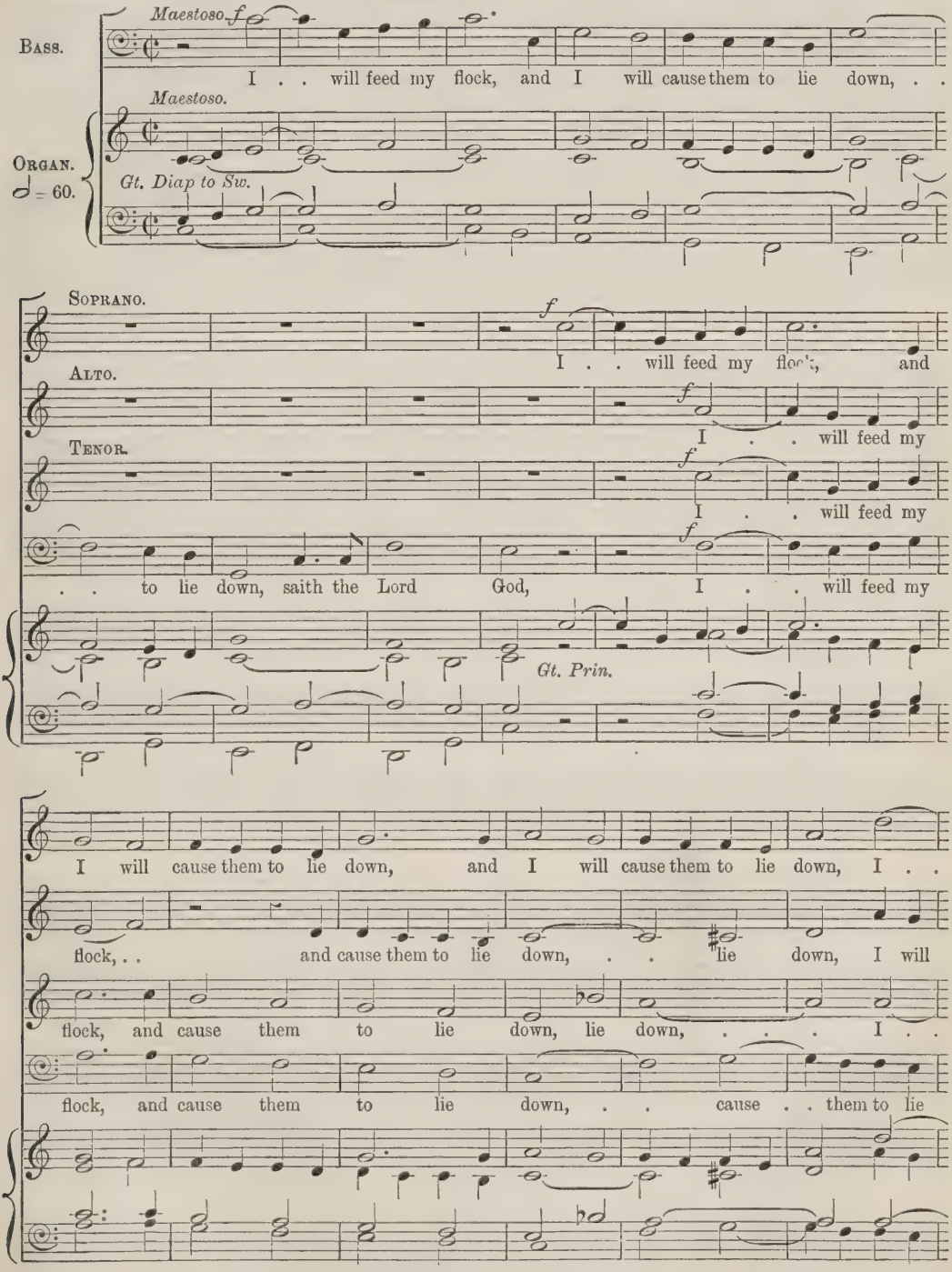
I will feed my flock.

ANTHEM FOR HARVEST.

Ezek. xxxiv. 15, 27, 28, 30.

Composed by J. Frederick Bridge, Mus. D.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E C.); also in New York.


Bass.
Maestoso. f
I . . will feed my flock, and I will cause them to lie down, . .
Organ.
♩ = 60.
Maestoso.
Gt. Diap to Sw.
Soprano.
f
I . . will feed my flock, and
Alto.
f
I . . will feed my
Tenor.
f
I . . will feed my
f
. . to lie down, saith the Lord God, I . . will feed my
Gt. Prin.
I will cause them to lie down, and I will cause them to lie down, I . .
flock, . . and cause them to lie down, . . lie down, I will
flock, and cause them to lie down, lie down, . . . I . .
flock, and cause them to lie down, . . cause . . them to lie

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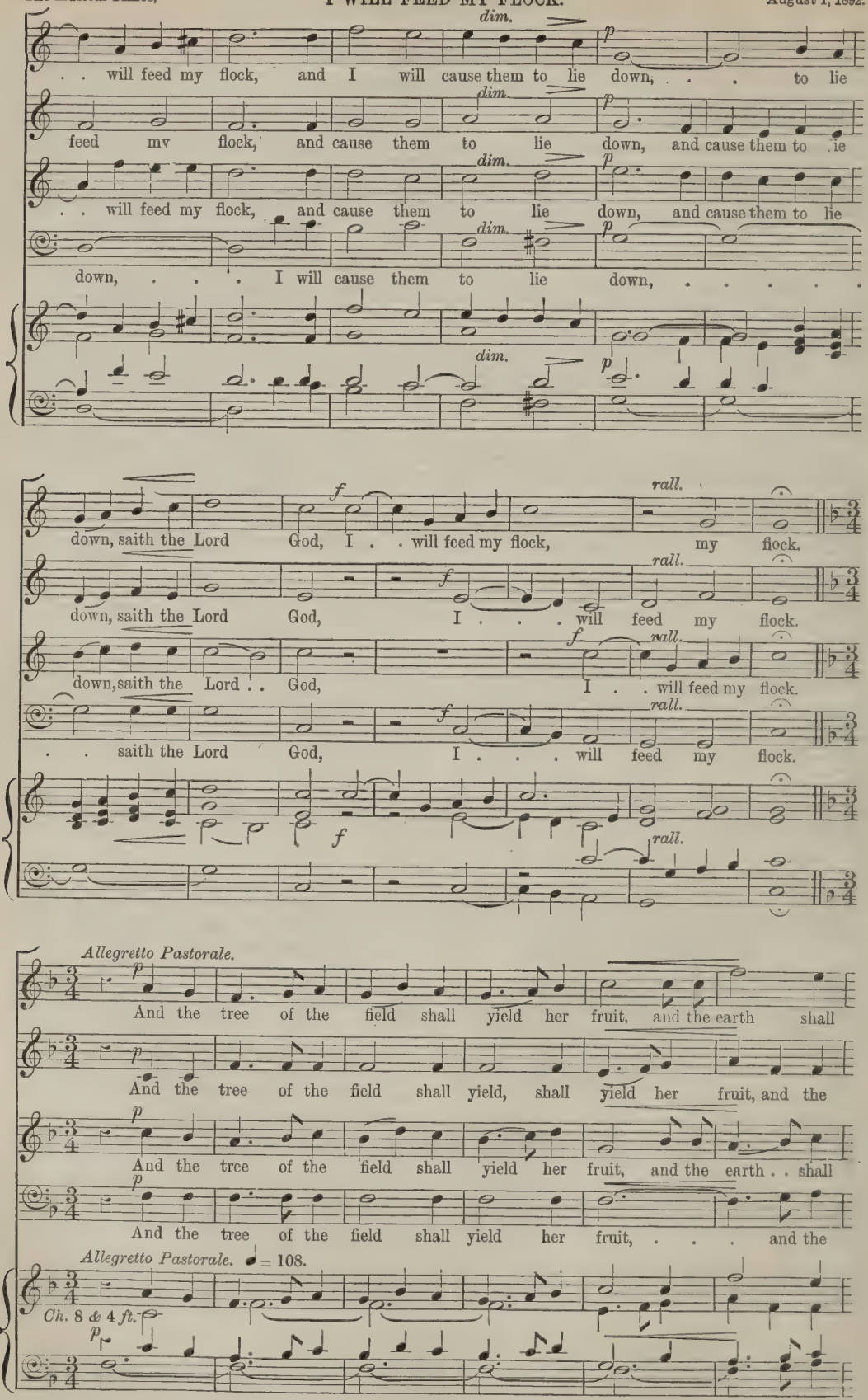
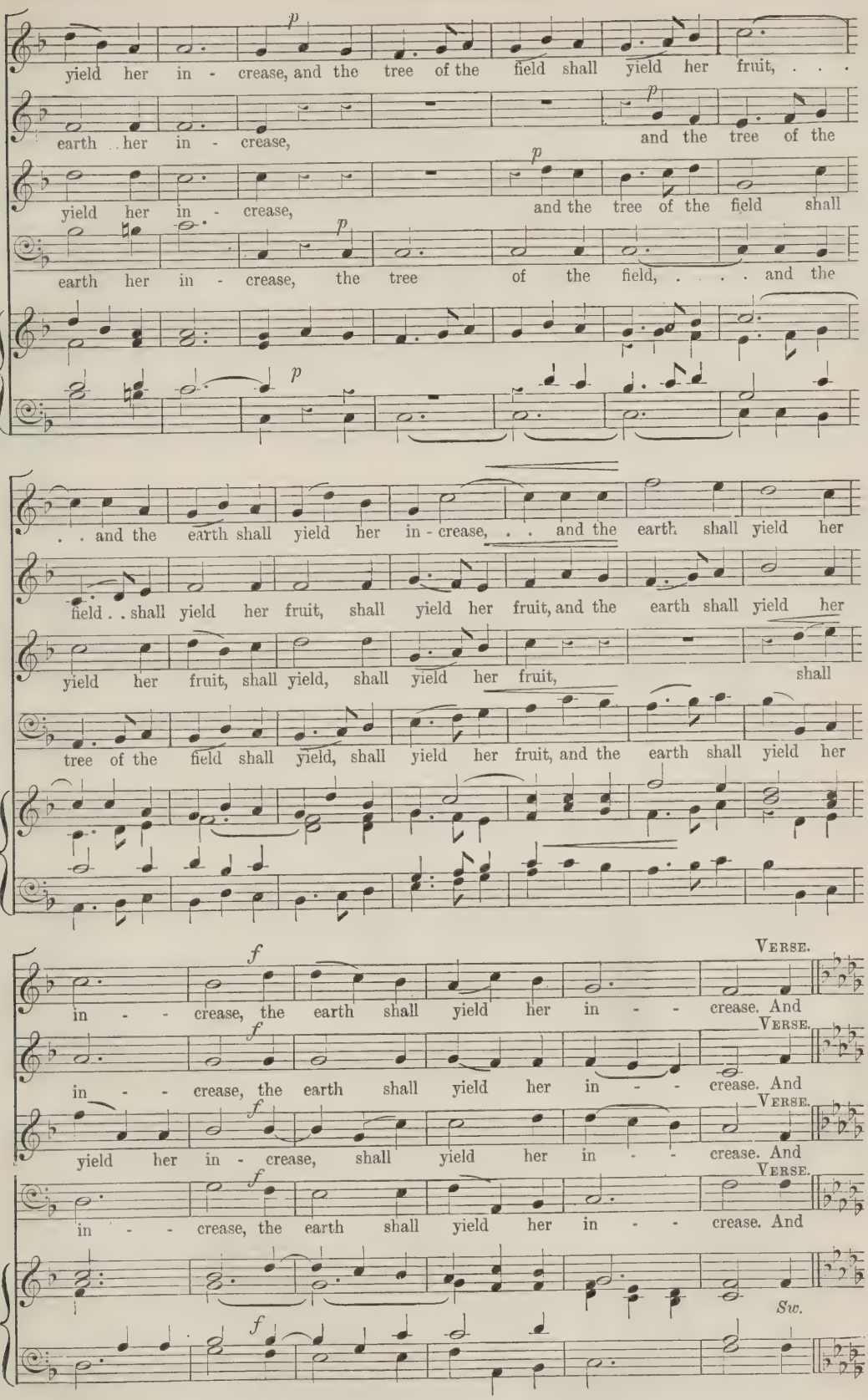
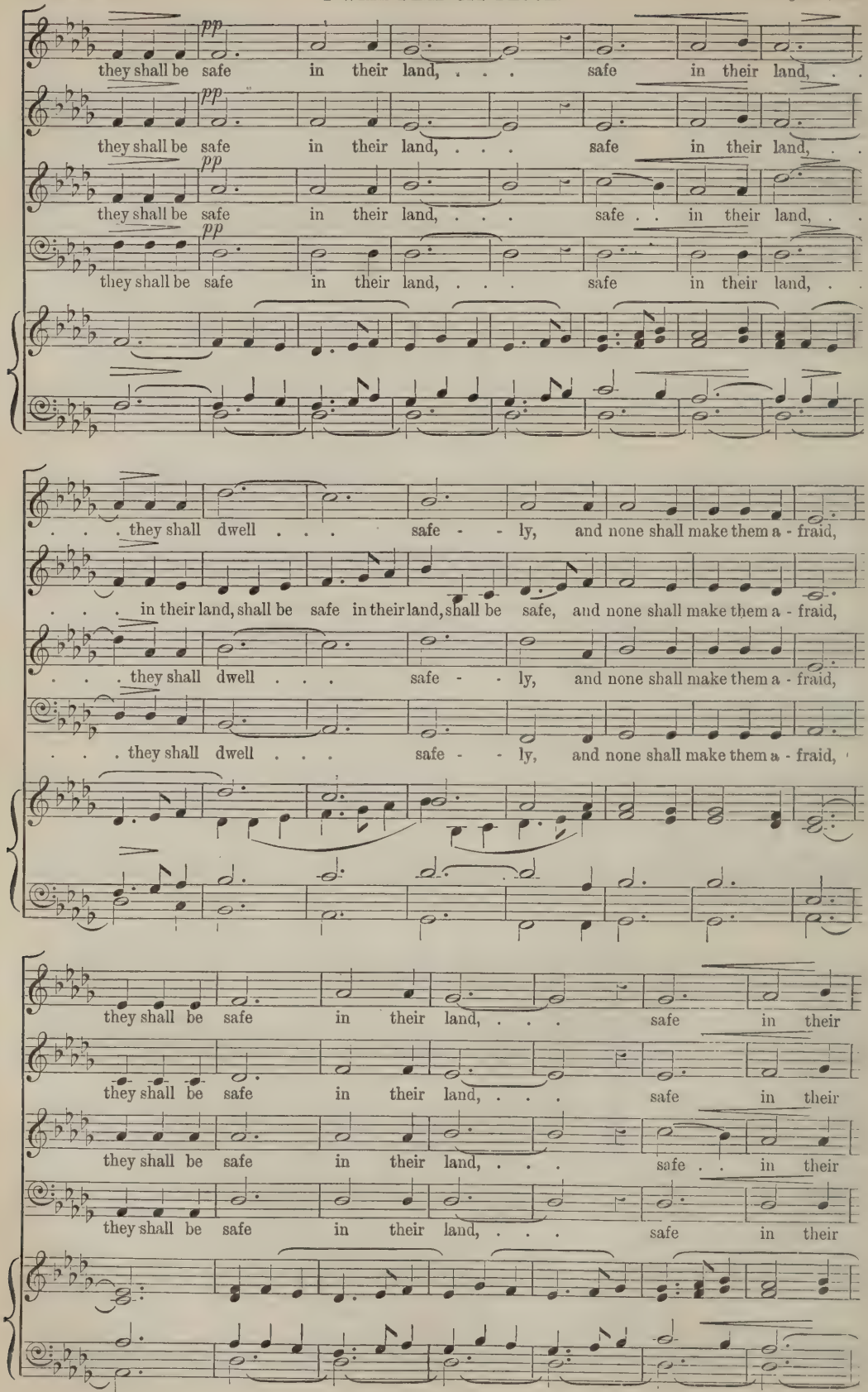

dim.
p
. . will feed my flock, and I will cause them to lie down, . . to lie
feed my flock, and cause them to lie down, and cause them to lie
. . will feed my flock, and cause them to lie down, and cause them to lie
down, . . . I will cause them to lie down, ...
f
rall.
down, saith the Lord God, I . . will feed my flock, my flock.
down, saith the Lord God, I . . . will feed my flock.
down, saith the Lord . . God, I . . will feed my flock.
. . saith the Lord God, I . . . will feed my flock.
Allegretto Pastorale.
And the tree of the field shall yield her fruit, and the earth shall
And the tree of the field shall yield, shall yield her fruit, and the
And the tree of the field shall yield her fruit, and the earth . . shall
And the tree of the field shall yield her fruit, . . . and the
Allegretto Pastorale. ♩ = 108.
Ch. 8 & 4 ft.


yield her in - crease, and the tree of the field shall yield her fruit, . . .
earth her in - crease, and the tree of the
yield her in - crease, and the tree of the field shall
earth her in - crease, the tree of the field, . . . and the
. . and the earth shall yield her in - crease, . . and the earth shall yield her
field . . shall yield her fruit, shall yield her fruit, and the earth shall yield her
yield her fruit, shall yield, shall yield her fruit, shall
tree of the field shall yield, shall yield her fruit, and the earth shall yield her
in - - crease, the earth shall yield her in - - crease. And
VERSE.
in - - crease, the earth shall yield her in - - crease. And
VERSE.
yield her in - crease, shall yield her in - - crease. And
VERSE.
in - - crease, the earth shall yield her in - - crease. And
VERSE.
Sw.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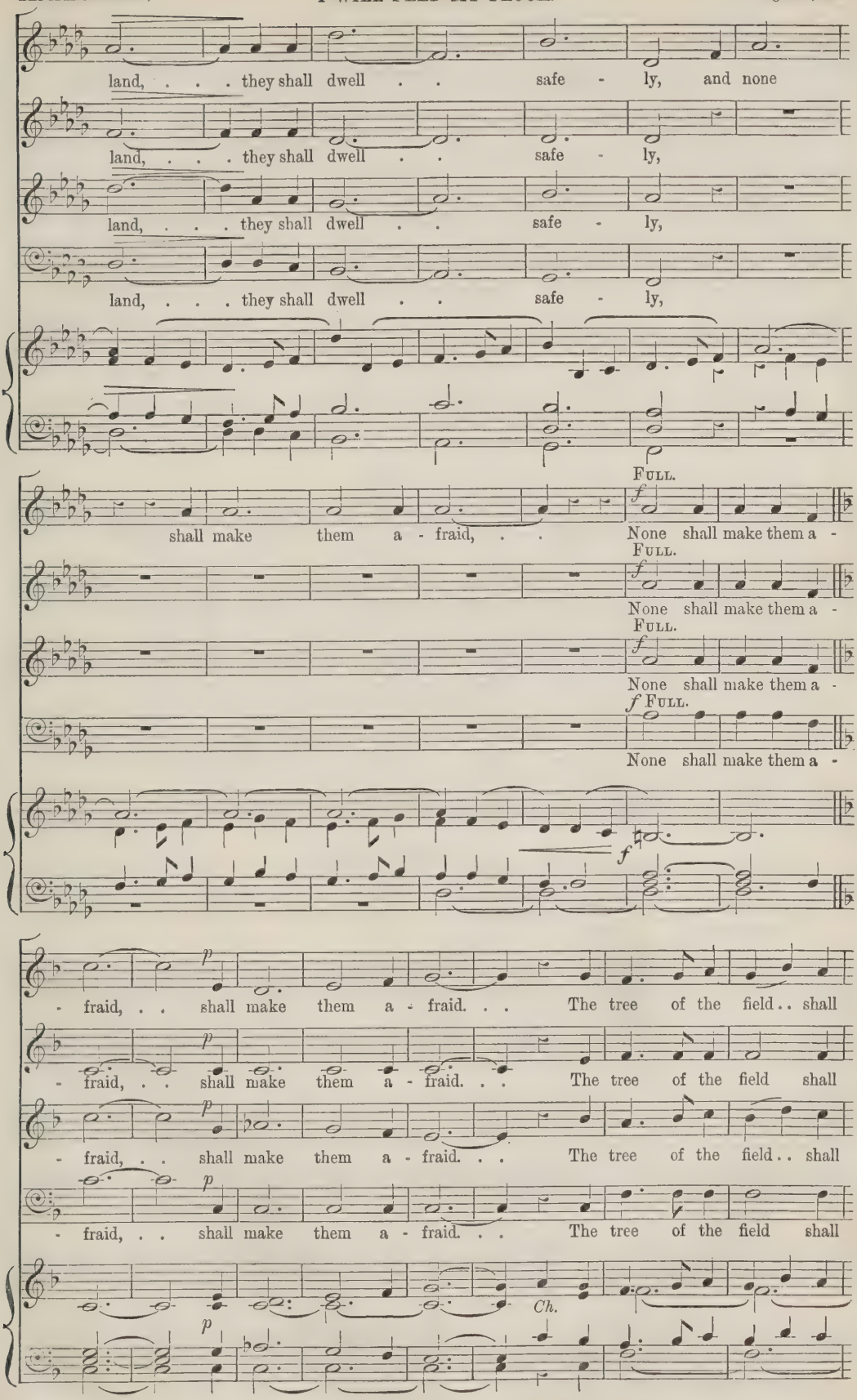
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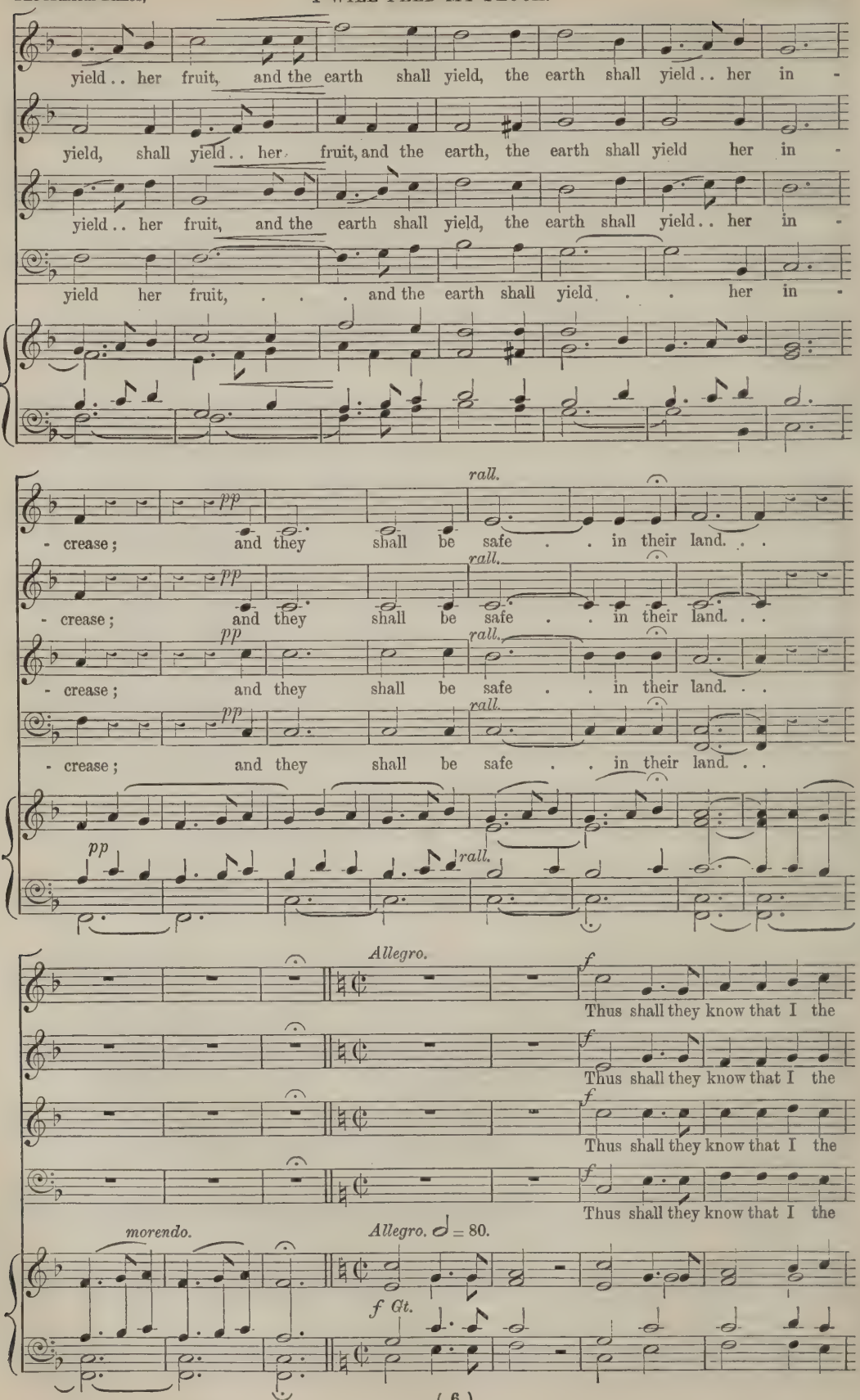
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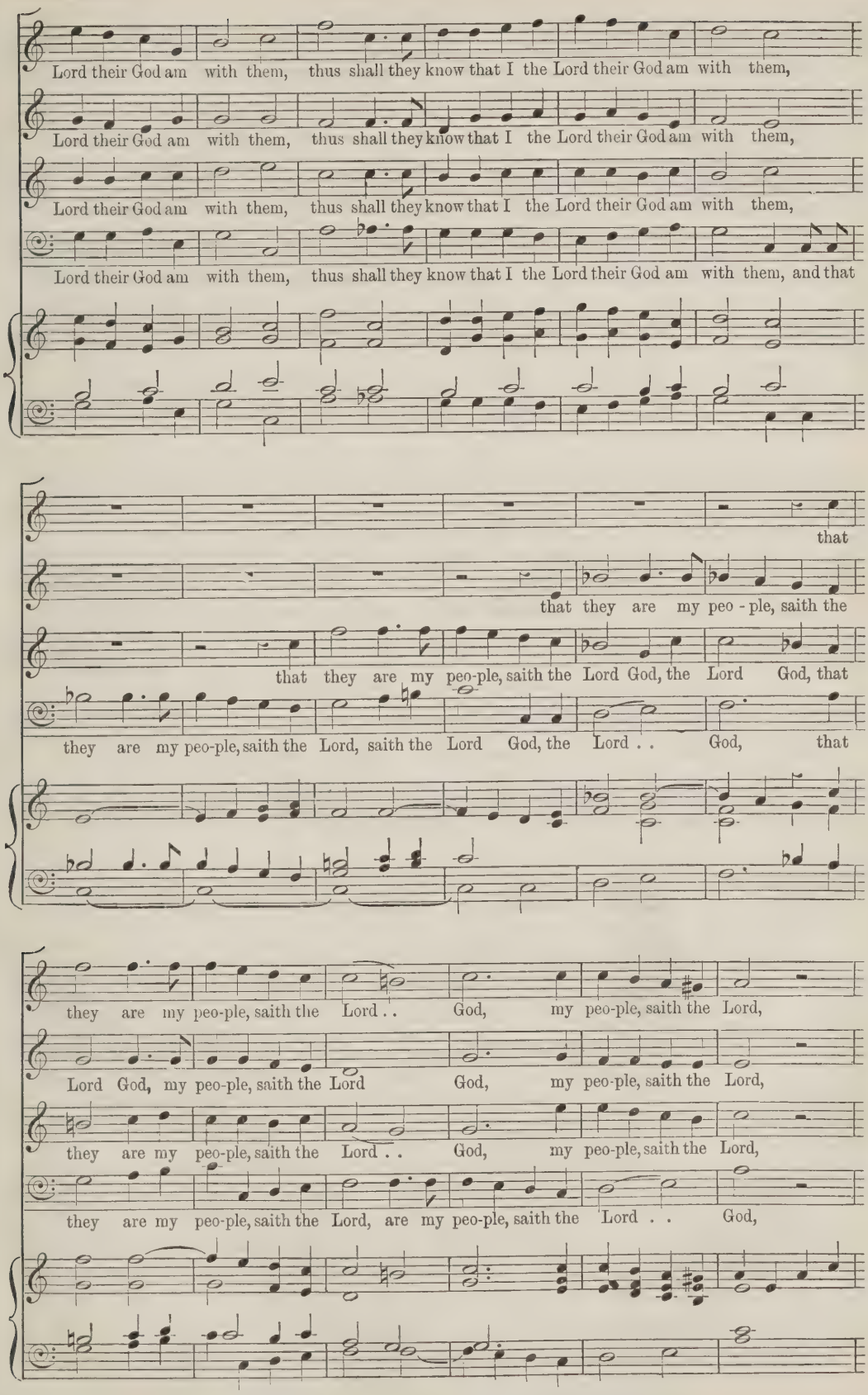
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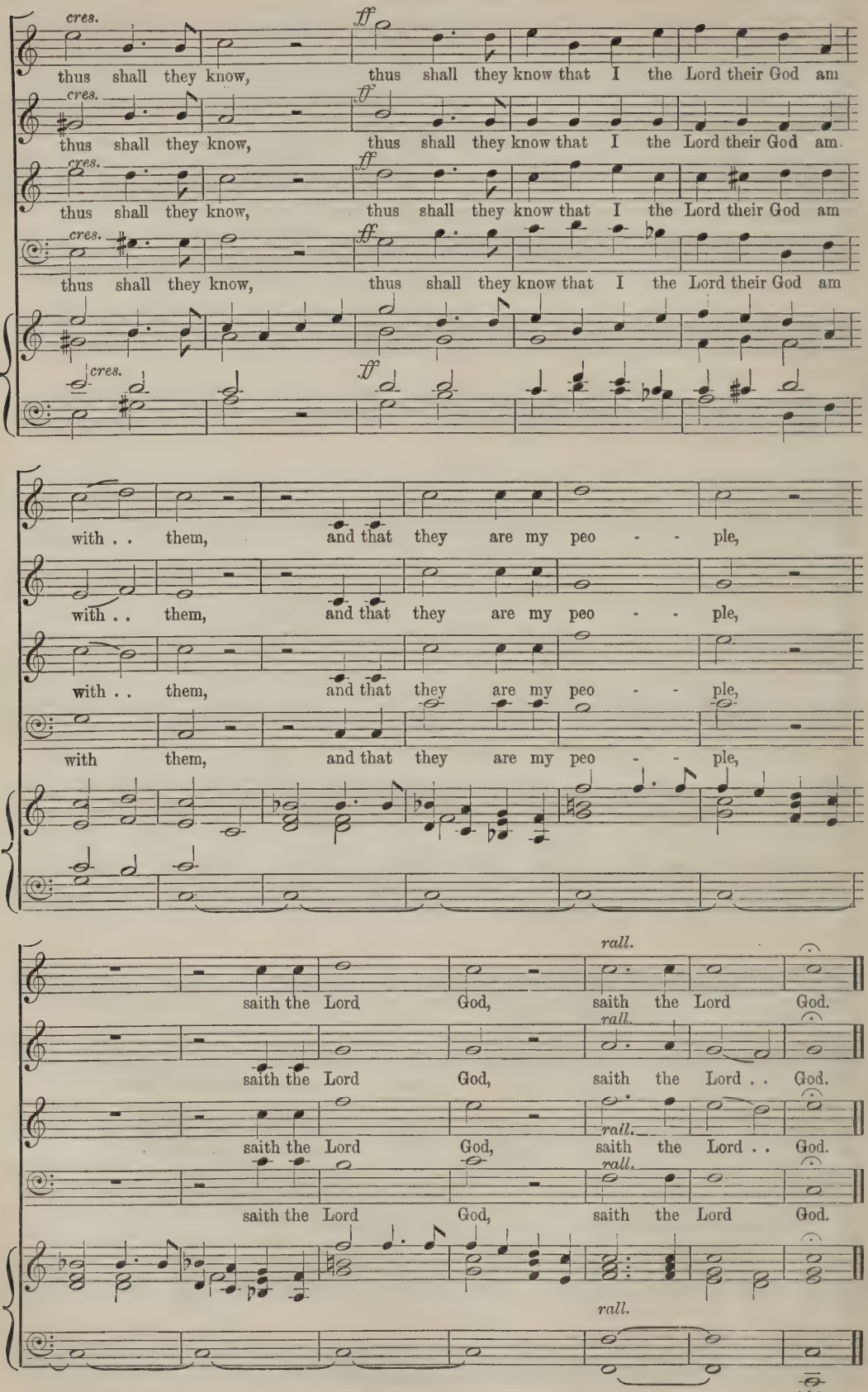
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thus shall they know, thus shall they know that I the Lord their God am
with . . them, and that they are my peo - - ple,
rall.
saith the Lord God, saith the Lord God.

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interesting evening was to some extent wasted. The Concert, with the exception of the "Pibroch," was ably conducted by Mr. Feld, who has proved an intelligent assistant to Mr. Mahler at the German Opera.

PIANOFORTE RECITALS.

A few more entertainments of this nature have to be dealt with before closing the record for the season. Mr. Alfred Reisenauer, who first appeared in London eleven or twelve years ago, gave the first of two Recitals at St. James's Hall on June 28, and certainly astonished if he did not charm a comparatively small audience. The extraordinary contrasts in which he indulged between the most violent *fortissimo* and the faintest *pianissimo* gave an unpleasant air of exaggeration to his rendering of Schumann's Etudes Symphoniques and Beethoven's Variations in C minor, which were among the more important works in his programme; but some of the minor pieces were played with welcome moderation, and, on the whole, Mr. Reisenauer left an impression that he has more than ordinary executive powers, but that he needs to bring them under artistic discipline. At his second Recital, on the 9th ult., Mr. Reisenauer was less extravagant, and although his readings of Beethoven's "Waldstein" Sonata and Schumann's Carnaval were in some matters of detail open to question, there was much more artistic balance than at the previous performance and most of the smaller pieces were delightfully played. Five numbers from a Suite "in the old style," from the pianist's own pen, gave a favourable impression of his talent as a composer.

Sir Charles Hallé gave his sixth and last Schubert Recital on the 1st ult., the leading works for pianoforte being the Sonatas in A and in B flat, Nos. 2 and 3, of the so-called posthumous series composed in 1828, the last year of the composer's life. These are both very lengthy works, which may partly account for their general neglect by pianists; and although they abound in beautiful ideas they are less vigorous than some of the earlier Sonatas. The Clavierstück in E flat minor and B major, also composed in 1828, and the Allegro patetico in E, the date of which is unknown, completed the list of solos. Miss Fillunger's rendering of eight *Lieder*, including "Ständchen," "Am Meer," and "Die Taubenpost," left little, if anything, to be desired. Sir Charles Hallé deserves the heartiest thanks of musicians for these Recitals, and although the audiences were not as large as could have been wished, there is reason to believe that the performances have yielded much pleasure and profit to those who attended them.

Mr. Eduard Zeldenrust gave a Recital on the 1st ult. at Princes' Hall, on which occasion the young Dutch pianist proved himself again an earnest and conscientious artist, entirely free from all sensationalism, and the possessor of an excellent *technique*. Since we last heard him his touch has gained considerably in lightness and delicacy, as was shown in his performance of Mendelssohn's Scherzo in E minor and numbers by Schumann and Chopin, while his interpretation of Bach's Fantasia and Fugue in G minor, Beethoven's Sonata (Op. 31, No. 2), and Liszt's Rhapsody (No. 6) left scarcely anything to be desired, the artist being throughout received with hearty and well-deserved applause. Madame de Swiatlowsky successfully contributed vocal numbers by Handel, Glinka, and others.

M. MAUREL ON SINGING.

M. Victor Maurel gave a Lecture, entitled "The application of science to the art of speech and song," on the 12th ult., at the Lyceum Theatre, before Sir George Grove, Dr. Mackenzie, and many other specially invited and leading members of the musical and literary world.

M. Maurel began by referring to his previous discourse on the same subject, delivered in the same place in 1890, and to a lecture recently delivered at Milan, which, somewhat amplified, had been since published by Messrs. Quinzard, in Paris. This pamphlet, however, the lecturer said, by no means exhausted the subject, and time on the present occasion would only permit of his speaking on two principal points—viz., the production of vocal sound and the chief errors of modern methods of teaching singing. The remarks he was about to make were not a mere theory, but were the result of long practical and scientific observation; they were, moreover, entirely disinterested and simply made in the interests of vocal art. The production of vocal sound was conveniently divisible into two parts—viz., "Modulation," by which he meant the vocal progression from one note to another; and "Signification"—*i.e.*, the intellectual value of any combination of sounds by which words were formed. Thus divided, it was possible to classify every vocal sound under the four following heads—viz., I. Good tone and intellectual value; II. Tone alone; III. Intellectual value alone; IV. No tone and no intellectual value. There were, of course, three qualities in sound—viz., *timbre*, pitch, and intensity. Singing depended for its effects upon the relations of these qualities to one another. In each individual, every variety of pitch had a particular *timbre* (*i.e.*, a vowel sound) and a particular degree of intensity best suited to it. And as individuals differed physically, so these relations differed for each individual. The difficulties of vocalists arose from their having to satisfy the requirements of these three qualities simultaneously. The two chief errors of modern systems of teaching singing were the method of production known as the *coup de glotte* and the vocalisation at all pitches without modification of the vowel sound used. Physiologically, each step of the scale corresponded with a specific position of the vocal organs, and this position determined the vowel sound; therefore if we altered the pitch we must vary whatever vowel sound was used, or we sinned against physiological laws. By variation of a vowel sound he meant the delicate and infinite gradations of pronunciation of which each vowel was capable. In conclusion the lecturer said that fuller particulars of the laws he claimed to have discovered would be given in his forthcoming volume on the subject.

ROYAL COLLEGE OF MUSIC.

The Orchestral Concert, usually given in St. James's Hall at the end of a term, took place on the 11th ult. The programme was of that ambitious and interesting character which we now look forward to at these Concerts, and the playing of the orchestra, always the most enjoyable feature, reached the same level of excellence as that to which we have so often called attention on previous occasions. Indeed, it is no exaggeration to say that as regards finish of phrasing and careful observance of even the smallest dynamic and rhythmic *nuances*, the performance of the purely orchestral numbers in the programme might have served as a model to more than one professional orchestra we have heard in the same hall. The principal piece brought to a hearing was Dvorák's genial and effective Symphony in D (Op. 60). Mr. John Sandbrook was the soloist in a MS. scena for baritone and orchestra, a setting of Lord Tennyson's poem "Merlin and the Gleam," by Mr. E. W. Naylor, an ex-student. It cannot be said that the young composer has succeeded, and it would, of course, have been unreasonable to expect him to succeed in doing for Lord Tennyson's poem what Schumann has been said to have done for the second part of Goethe's "Faust"—viz., elucidated, by the magic of his music, the poet's meaning; but we cannot but admire Mr. Naylor's courage in attacking a poem which, to an average reader, may seem to stand in need of elucidation. The scena, which is of considerable length, is more remarkable for the fanciful, and often melodious and appropriate music given to the orchestra, than for any interesting phrases the voice part may contain; and Mr. Naylor may be urged to try his strength on a work which will give him more scope for exercising his undoubted talent for orchestral writing. Beethoven's Pianoforte Concerto in C minor was played by Mr. William G. Spencer, and his rendering can be highly praised for excellent phrasing and neatness of execution. Miss Clara Butt, who sang an air by Gluck, possesses a fine voice, but her enunciation lacks distinctness. The remaining numbers in the programme were Schumann's Overture to "Genoveva" and the glorious Quintet from Wagner's "Meistersinger," which was beyond the capacities of the singers, and in consequence received but an indifferent interpretation. Professor Stanford conducted.

The ninth Annual Meeting of the Corporation of the Royal College of Music was held at Marlborough House on

Thursday, the 14th ult. The Prince of Wales, president, occupied the chair. The attendance at the meeting was very large, among the members of the Corporation and Council present being Prince Christian, Lord Charles Bruce, the Earl of Lathom, Earl Stanhope, Lord Thring, Lord Aberdare, the Duke of Westminster, Sir Charles Hall, Sir Philip Cunliffe-Owen, Sir J. Whittaker Ellis, Sir Arthur Sullivan, Sir Samuel Wilson, Sir W. J. R. Cotton, Sir G. H. Chambers, Sir W. J. Clarke, Lady Ellis, the Hon. G. W. Spencer Lyttelton, Mr. Samson Fox, Sir George Grove (Director), and Mr. George Watson (Registrar).

The director read the report of the Council, and the balance sheets, &c., audited by Sir Charles Lister Ryan, were ordered to be printed and circulated. The report stated that the number of pupils on the books at the end of the Easter term was 317—61 scholars and 256 students, as against 295 in the preceding year; and the reports of the examiners were of a very satisfactory character. Fifteen open scholarships became vacant at the end of 1891, for which 526 candidates competed, 151 going up for final examination. At the associate examination there were 79 candidates, and 39 obtained certificates. Mr. Sidney P. Waddington has been re-elected to the Mendelssohn Scholarship by the committee of that fund for another year, and the College have renewed the special grant of £50 made to him last year. They have also made a grant of £75 to Percy Rideout, composition scholar, to enable him to travel abroad. The entrance exhibition of £10 at the commencement of each term has been abolished, and a second exhibition of £20 created for students of six terms' standing. The following exhibitions, tenable for one year, will therefore be competed for in each term:—(1) £15 to students of not less than one year's standing; (2) £20 each to students who have completed their second year. The new College building will be ready for occupation next spring.

The Prince of Wales, in moving the adoption of the report, said: "We may gather from it that the College is in every respect in a most flourishing condition. The new College, as you are aware, is gradually approaching completion, and I hope that by next summer it may be open—an occasion which, I am sure, will be very gratifying to my friend Mr. Samson Fox, to whose liberality we owe this very fine building. With the new College we shall necessarily require a certain amount of money for furniture and for the maintenance of the fabric, wages of servants, and other items. These expenses will probably be much in excess of the present expenditure, and to provide for this a proper fund is required. This is a matter of somewhat grave importance, and therefore I thought it necessary on this occasion to bring it before you. Another subject I would mention is that of travelling fellowships, for which, as you are aware, power in the charter exists. The want of such an addition to the College studies has already been very greatly felt, but opportunities have been given, either by special grant of the Council or through private liberality with the approval of the Council, of sending some of the good pupils abroad for periods of a year or more. The object of this is not for the purpose of study, as that is completed at the College, but it will give them great experience, and if these travelling fellowships became a systematic part of the College education it would indeed be a great boon. I now move that the report and balance sheets be received and adopted."

His Royal Highness then presented the Hopkinson Gold Medal for pianoforte playing to Amy J. Grimson (scholar) and certificates of proficiency (bearing the title of Associate of the Royal College of Music) to those who were successful at the recent examination.

ROYAL ACADEMY OF MUSIC.

The usual summer Orchestral Concert of this Institution took place in St. James's Hall on the afternoon of the 26th ult., and was on the whole highly successful. A noteworthy piece in the programme was a vocal scena, composed by Mr. Granville Bantock, of whose great promise as a composer we speak in another column. The present piece is highly declamatory, with interesting accompaniments showing the influence of contemporary masters. The scena was sung with much spirit by Mr. H. Lane Wilson. Two movements from an Orchestral Suite by Mr. Reginald Steggall were also introduced, but these were unfortunately placed at the end of the programme. There was less pianoforte music than usual, and the most promising solo effort was that of Miss Edith Mann in Raff's "Ode au Printemps." Miss Ethel Horton Smith was scarcely equal to the requirements of the first movement of Beethoven's Concerto in E flat, though she played neatly. A very creditable duet performance was that of Mozart's Concerto for two pianofortes, by Miss Llewella Davies and Miss Maude Wilson. Remarkably good execution was displayed by Miss Gertrude Collins in two movements from Wieniawski's Violin Concerto in D minor (Op. 22), and equal praise must be bestowed on Miss Sylvia Wardell, a highly promising soprano, for her rendering of *Rebecca's* Prayer from "Ivanhoe." Dr. A. C. Mackenzie conducted the Concert with conspicuous ability, and there was a crowded and enthusiastic audience. The work of the Academy is evidently progressing in the most satisfactory manner.

The decision for the Charles Lucas Medal took place on the 9th ult. The examiners were Messrs. August Manns, S. C. Griffiths, and E. H. Turpin (in the chair). There were seven candidates, and the Medal was awarded to Charles Macpherson for a wind sextet. Roland Revell and S. Szczepanowski were commended.

THE "ASSOCIATED BOARD."

The third Annual Report of the Board, which has just been issued, is very pleasant reading. The number of candidates who entered for the Local Centre Examinations amounted to 1,579, as against 1,443 in 1891, and would doubtless have been considerably increased, but for the prevalence of so much illness throughout the country during the winter. Honorary local representatives have been appointed to twenty-one newly formed centres, and the net addition of ninety-five heads of schools and music teachers to the registration list affords evidence of the satisfactory development of the scheme of the local school examination.

Further, the total number of candidates entered in 1892 for the various subjects of examination at the Local Centre and the Local School Examinations were 3,784, as compared with 3,612 in the previous year.

Of the local centre candidates, only 28 failed at the preliminary examination, from which 311 were exempt under the new regulation, 8 were absent, and 17 were allowed to postpone their examination until another year.

In the junior grade only 1·9 per cent. of the candidates failed, as compared with 10·6 per cent. in the previous year; and in the senior grade the failures were 2·38 as against 1·67.

Taking both grades together, the failures were only 2·2 per cent., as compared with 4·3 per cent. last year, and the high average of marks shown by the examiner's returns—an average which has improved year by year—may be taken as evidence of the increased attention now given to the study of the rudiments of music.

At the final examination, 1,589 candidates presented themselves—viz., 1,115 in the senior and 474 in the junior grade. The results are very satisfactory so far as they relate to the passes in both grades, but in honours there is a great falling off from last year, which is much to be regretted. In the senior 50 per cent. and in the junior 58·65 per cent. passed, whereas in 1890-91 46 per cent. of the former and 57 per cent. of the latter were successful. Of those who passed last year only 10·50 per cent. of the senior and 8·60 per cent. of the junior candidates took honours.

The results of the School Examinations (which are given in detail) are altogether encouraging, showing as they do an increase in the passes of nearly 3 per cent. in the higher and of 5 per cent. in the lower division.

The entrances for examination for the year ending June 30, were 1,847—viz., 719 in the higher and 1,128 in the lower division. Of these candidates, 295 took up more than one subject, 22 were excused attendance and had their fees returned, and 92 were absent. Of the 2,028 examined, 1,343 passed. The Board feel that too much importance cannot be attached to these examinations as a means of effecting a salutary influence on the character

of the musical training of the young. Cases have been brought to their knowledge where heads of schools have expressed their strong approval of them as testing the efficiency of the music teachers in their schools.

It has been decided that, in future, any candidate shall, on payment of a small enquiry fee, be made acquainted with the number of marks awarded under each of the separate headings on the examiners' report sheets.

The work of the Secretary, Mr. George Watson, is acknowledged in the warmest terms, and the thanks of the Board are conveyed to their honorary local representatives, to the municipal and other public bodies, and to Sir Charles Lister Ryan, K.C.B, for their hearty co-operation.

With the completion of the third year's work of the Board, the term of office for which its original members were elected has expired. It is not surprising that they should "record their satisfaction at the measure of success which has so far marked their undertaking," or that they should "look forward most hopefully to the future." The subjoined list shows the yearly increase in the number of candidates:—

Candidates.	1889-90	1890-91	1891-92	Total.	
Local Centre Examinations	1,188	1,495	1,642	4,325	8,582
Local School Examinations	—	2,115	2,142	4,257	

This, of course, is very gratifying, but the Report points out that the Board "do not conceal from themselves that much yet remains to be accomplished in furtherance of the object which they have in view. They feel that it will take time for the public fully to realise the importance of a reliable and sound system of local examinations, and they believe that the more the character of the work of the Board becomes known, the more general will be the confidence and approval with which their endeavours to raise the standard of musical culture in the country will be received." In this opinion we most heartily concur.

The annual meeting of the Board was held at Marlborough House on the 15th ult. H.R.H. the Prince of Wales presided, and among those present were Prince Christian, Lord Charles Bruce, Sir Arthur Sullivan, Sir George Grove, Dr. A. C. Mackenzie, about fifty of the honorary local representatives, and Mr. George Watson, secretary. Lord Charles Bruce read the report, and the Prince of Wales, in moving its adoption, said he was sure they would agree that it was satisfactory. He had little doubt that all their endeavours and the valuable time which they had given to the matter would bring forth fruit.

The motion was seconded by Prince Christian and carried. On the motion of Dr. Mackenzie, seconded by Sir George Grove, a vote of thanks was passed to his Royal Highness for allowing the meeting to take place at Marlborough House and for presiding. In the evening the members of the joint Board, the local representatives and friends dined together, Lord Charles Bruce presiding.

TRINITY COLLEGE.

An Orchestral Concert was given in Princes' Hall, on the 9th ult., by the students of Trinity College. This must certainly be accounted the best ever given by the pupils of this prosperous and useful Institution. The orchestra—numbering sixty-six players, many of them ladies—was extremely good, and in Mendelssohn's "Ruy Blas" Overture and Mr. Frederick Corder's "Roumanian" Suite made a distinctly favourable impression. The pianists were Miss E. Bonavia Hunt and Miss Shuttleworth, both of whom displayed such ability in the matters of expression and phrasing that they may be observed in the future with every confidence. Amongst the violin players, Miss F. Brotherhood, a girl scarcely into her teens, awakened a great deal of interest. She has a very full tone and her style is remarkably broad. Much is to be expected of her. The singing was good throughout, and the Conductor, Mr. Corder, as well as his colleagues, are to be congratulated on the success of a Concert which spoke so much for the credit of the College.

MADAME CONSTANCE HOWARD'S LECTURE-CONCERTS.

There is so much in the plan of this lady's treatment of Wagner calculated to prove useful educationally that it is to be regretted she should have come late in the season and selected "Die Meistersinger von Nurnberg" for analysis, as this music-drama happens to be the only example of the composer's mature style not given in London this year. For instance, had she undertaken the "Ring" tetralogy, an exposition of the governing ideas of the "Nibelungenlied," of the significance of the "leading motives" prefacing or accompanying crises of the action, and of the remarkable ingenuity and dramatic strength of the orchestration, would have been much appreciated by amateurs as a preparation for the performances at Covent Garden and Drury Lane. Perhaps on another occasion Madame Howard will see her way to illustrate the Wagnerian work that for the time may be engrossing the thoughts of the musical public. A competent pianist, and thoroughly versed in the details of the score of "Die Meistersinger," she completed, on the 12th ult., the three Recitals arranged at Steinway Hall. After being played, the purport of all the more important musical passages was explained in clear and unpedantic terms, and the situation upon the stage successfully brought before the imagination of the listeners. These Concert-lectures have been popular on the other side of the Atlantic, and there is reason to believe they would be welcome here in slight advance of the opera season.

TONIC SOL-FAISTS AT THE CRYSTAL PALACE.

The annual Choral Festival of the Tonic Sol-fa Association was held at the Crystal Palace on the 9th ult. The proceedings included a competition between choirs of children, a great Concert by 5,000 juveniles, and the first performance of a new Cantata, entitled "Israel in the Wilderness," composed by Mr. Alfred Gaul, by a choir of 3,000 singers, assisted by the Crystal Palace Band, largely augmented by amateurs. Five children's choirs competed. Each choir had to sing a two-part song, "Silver River," by Dr. Marsden, a two-part sight test, and a piece of its own choice. The adjudicator, Mr. Roddie, of Aberdeen, awarded the first prize (a silk banner) to Neath (South Wales), the second prize (a silver medal) to Portsmouth, the third prize (a bronze medal) to Bow (Malmesbury Road), and honourable mention to Mr. Rotherham's Metropolitan Choir. The programme of the children's Concert was well chosen with a view to popular favour. There were action songs, a piece in which the boys whistled popular airs ("Whistle and Hoe," by W. Harding Bonner), an echo song, a vocal waltz, a vocal march, the usual amusing display of coloured tickets, and singing from hand signs. Of the pieces, Mr. Cowley's "White Sails" and Mr. Donald's "Never say fail" were among the most effective. The juvenile orchestra, albeit it was not nearly strong enough, deserves a word of encouragement. We are not aware that any other great children's concert-organising association has drawn upon this willing source for its accompaniments. The Tonic Sol-fa Association is doing a good work in thus setting the example. The Concert was ably conducted by Mr. W. Harding Bonner, and the organ was efficiently played by Mr. Frank Proudman.

The most important event of the day was the first performance of Mr. Gaul's Cantata. This new work was composed by request expressly for the occasion, and is dedicated to Mr. W. G. McNaught and the members of the Tonic Sol-fa Association. The libretto is by Jetty Vogel and consists of passages selected from Scripture connected by suitable reflective rhymed lyrics, and deals with the deliverance of the Israelites, their sojourn in the wilderness, and the plagues of Egypt. In all this, of course, there is ample scope for the composer to exhibit his powers. We may say at once that the music is characterised by Mr. Gaul's usual felicity of treatment. It is evident that the composer, while earnestly seeking a natural expression, has steadily kept in view the resources of the choral societies on whose behalf the work was written. Most of the music is easy, straightforward, and flowing—picturesque rather

than dramatic—and it is all cast in a mould that enables the most ordinary listener to apprehend its form and purpose. Among the most striking features of the work is an arrangement of an ancient Hebrew theme, said to be one of the oldest extant. In harmonising this melody Mr. Gaul has commendably endeavoured to secure an archaic effect, without which an old subject of this character would be unintelligible. In venturing to set a description of the plagues of Egypt Mr. Gaul invites dangerous comparisons. He was bound at all hazards to avoid imitation of Handel, and to endeavour to strike out a new path. In our opinion the music to this section is the most original and expressive in the whole Cantata. The setting is in the form of a chant in choral unison throughout, the orchestral accompaniment and interludes furnishing harmony and illustrative effects. Mr. Gaul had every reason to be gratified with the performance and reception of his Cantata, and he may expect to hear of many more performances. The execution was, on the whole, very good indeed, but it would have been even firmer if Mr. Gaul had enjoyed more experience of the habits and expectations of large choirs at the Palace. The Cantata was followed by a well-performed miscellaneous selection, including "Hark, the mountains resound" (Haydn's Seasons) and "Ye mariners of England" (Pierson), conducted by Mr. L. C. Venables with skill and decision. Between the parts an ear-test was played on the organ, part by part, the choir writing down the names of the notes and afterwards singing from their copies in full four-part harmony. This demonstration of the educational value of the Tonic Sol-fa method was entirely successful.

CHURCH SUNDAY-SCHOOL CHOIR.

During the twelve years of its existence this choir has materially assisted in the promotion of a taste for good part-music among the young, whilst maintaining a fair standard of executive efficiency. Its scheme resembles that of other organisations, but labourers in the cause of musical improvement can scarcely be too numerous. The annual Concert at the Crystal Palace, on the 16th ult., erred only in the matter of length. Over a dozen part-songs and choruses were given in the first section by 5,000 vocalists, in turn conducted by Messrs. George Hare and H. McLaren, with Mr. F. W. Belchamber at the organ; but notwithstanding the ample programme, the audience were so moved towards the close by the stirring delivery of the vocal March "The Fire Brigade" as to insist upon repetition. The singing generally was marked by steadiness and as much regard for expression as could be reasonably expected. Particularly creditable performances were those of Cowen's "The Children's Home" (as arranged for four voices by Alfred Caldicott), "Sleepers, wake" ("St. Paul"), Ebdon's Magnificat, Oakey's "Sing we with the joyous bells" (a version of "The Bells of Aberdovey"), and G. W. Martin's "Our Saxon Fathers." For the second part 700 members of the Church Choral Union, selected from the School Choir, were responsible. The most substantial feature was Stainer's "The Daughter of Jairus," a Cantata entitled both by its elevation of style and melodic smoothness to more frequent hearing at large choral assemblages. The soloists were Miss Helen Ornarey, Mr. Wilfred Pepper, and Mr. J. Blackney, and the instrumental portion was played by the Crystal Palace Orchestra, led by Mr. Carl Jung. The Conductors of the Choral Union are Messrs. Roston Bourke and George Hare.

LONDON SUNDAY-SCHOOL CHOIR.

The twentieth annual Festival of this Association at the Crystal Palace was held on June 29, and, according to the custom adopted of late years, the number of competent members was attested by a couple of vast choral gatherings on the Handel orchestra. In connection with the choir (established in 1871) an instrumental force was formed in 1885, under the direction of Mr. David Davies, and is now turned to useful account at the Sydenham and Royal Albert Hall meetings. The first body to claim attention on this occasion was the junior choir of over 5,000 voices. Under the conductorship of Mr. J. Rowley (Mr. H. G. Holmes being at the organ), a programme of part-songs was gone through with much success. Among the listeners was the Gaekwar of Baroda, who was so struck with the freshness and spirit of the delivery of the final piece, "Now pray we for our country," that he asked for a repetition, but the youthful vocalists were too rapidly trooping from the orchestra to call them back. Later came the senior choir of 4,000 voices, with more advanced work. In the anthems and choruses of their first part excellent effects of light and shade were produced in "How lovely are the messengers" ("St. Paul"), Stainer's "Leave us not, neither forsake us," and in Mendelssohn's "Morning Prayer," the sacred selection terminating with the Hallelujah from "Judas Maccabæus." In the secular division the rendering of "Awake, the flowers unfold" (Leslie), "The Victor's Return" (Mendelssohn), "Come now, ye maidens" (Clemens), and "The Owl" (Silas) was commendable for precision and balance of tone. Mr. Luther Hinton, as Conductor, had the choralists completely under control, and Mr. David Davies again efficiently presided at the organ.

ROYAL SOCIETY OF MUSICIANS.

The 154th Anniversary Festival of this Society took place on the 11th ult., at the Hôtel Métropole, under the presidency of Mr. F. Meadows White, Q.C. The guests included Mr. W. Kuhe, Mr. C. G. Fuller, Mr. E. de Munck, Mr. G. G. Treherne, Mr. F. Berger, Mr. Horton Smith, Q.C., Lieut. F. C. Griffiths, Mr. F. Rose, Mr. Walter Macfarren, Mr. Joseph Barnby, Mr. A. J. Hipkins, Dr. A. C. Mackenzie, Mr. Alfred Littleton, Mr. Augustus Littleton, Dr. Ringer, Mr. Lennox Browne, Col. T. B. Shaw-Hellier, Mr. August Manns, Mr. W. H. Cummings, Dr. L. B. White, the Sub-Dean of the Chapels Royal, Mr. Otto Goldschmidt, His Honour Judge Lumley Smith, and Mr. Thomas Threlfall. The report stated that during the last season a sum of nearly £4,000 was expended in providing for the maintenance of the widows and orphans and in solacing the declining years of the poorer members of the Society, who, in old age, had been disabled and precluded from continuing the exercise of their profession. In many cases relief had been afforded to deserving persons who had no claim upon the Society's funds. The Chairman, after the usual loyal toasts, proposed that of "Prosperity to the Royal Society of Musicians of Great Britain," and referred to the great advance in musical culture which had taken place in this country during the past forty or fifty years. With that advance the social position of professional musicians had improved and had now become recognised as it deserved to be. But there must necessarily be many members of the profession who, from a variety of causes beyond their control, found themselves at some period in need of the assistance which the Society was established to afford. Increasing competition made it difficult for the aged musician to keep pace with the requirements of his profession, and the scanty rate at which he was paid precluded him from laying by that provision which was requisite for his maintenance and comfort in old age. The Society had met these needs to the best of its ability, unobtrusively yet kindly, and he knew of no institution that was more deserving of support than the one for which he had to ask for aid. Mr. W. Macfarren proposed "The Musical Institutions of the country," coupling with it the names of Dr. A. C. Mackenzie and Mr. Barnby. —The former gentleman spoke of the unbroken harmony which existed amongst the various leading musical institutions, and paid a tribute to Mr. Barnby as the future manager of the Guildhall School of Music.—Mr. Barnby said he felt very strongly the enormous responsibility which would rest upon him in his new position. He might say, indeed, that he approached his duties almost with dismay; nevertheless, he had never turned his back upon any difficulty, and he did not intend, by God's help, to do so now. They might take his word for it that no favouritism would be shown, but that all would have equal justice done them.—Mr. Lumley Smith gave the "Health of the Chairman," and other toasts followed.—Subscriptions to the amount of £1,266 were announced.

MUSIC IN SCHOOLS.

The important post of Music Superintendent to the London School Board will shortly become vacant by the retirement of Mr. John Evans, who has served the Board in this capacity for twenty years. We have now and again in these columns expressed our appreciation of the excellent service rendered by Mr. Evans to the cause of popular musical education in the great work now accomplished in London Board Schools. It is a splendid testimony to the efficiency and earnestness of the Board teachers that Mr. Evans in taking his farewell is able to state that every school under the Board now earns the note-singing grant. But it is not merely note singing that is stimulated so successfully. Beauty of execution and the cultivation of good taste are often found in the best schools. A competition of some dozen or so selected choirs that is to be held in Exeter Hall early in November will reveal this to those interested in school music. We trust Mr. Evans will live many years in his well-earned retirement, and that he will be gratified by witnessing even greater developments of the progress of musical study in our elementary schools than we have so far experienced.

A Conference of head teachers and officials interested in elementary schools and the choice of school songs was recently held in Bradford. Mr. J. E. Rooper, one of H.M.'s Inspectors, took the chair, and there were about sixty teachers present. Mr. Rooper gave great praise to the singing of the Bradford Board Schools. He advocated the use of a more vigorous and healthy sentiment than was usually found in school songs. In the course of the interesting discussion that followed the unworthy opinion was expressed that the music is of no consequence provided the words are satisfactory. This side-light helps us to account for the strange fondness many school teachers have for composing school songs; but we are glad to observe that an opinion so disastrous to musical art was promptly condemned by Mr. Watkins and others. Mr. Docksey, the able Music Superintendent of the Board, read a short paper, in which he claimed for the Bradford schools the credit of enjoying the use of an extensive repertory of good music.

OBITUARY.

By the death, on the 13th ult., of Mr. Charles E. Stephens, the musical world loses one of its most respected members—an excellent musician, and a singularly amiable and upright man. Mr. Stephens, who was the nephew of the celebrated "Kitty" Stephens (afterwards Countess of Essex), was born in London on March 18, 1821. He studied the pianoforte under J. M. Rost and Cipriani Potter, the violin under Henry Blagrove, and harmony and composition under J. A. Hamilton; but first became known as an organist. His compositions, which are numerous, include works for orchestra, church, and chamber; but it is as a teacher, speaker, and writer on the art that his services will be longest remembered. For the last twelve years Mr. Stephens had acted as Hon. Treasurer to the Philharmonic Society.

Another old Birmingham musician has passed away. Mr. Henry Synyer, for thirty years a violinist in the Festival orchestra, and for a long period Conductor of the military band formed by him in conjunction with Alfred Gilmer, whose death we chronicled two months ago, died at King's Heath, on the 17th ult., in the seventy-fifth year of his age. As a teacher he had a high reputation, and as a man he was universally esteemed.

With regret we announce the death, at Armadale, Cove, N.B., in his eighty-seventh year, of Mr. J. Muir Wood, the well-known music publisher. He was an eminent authority on Scottish music.

We have also to record the following deaths, viz.:—

On June 24, at Coburg, Heinrich Brückner, the celebrated scene painter of the Coburg Hof-Theater, who, in conjunction with his brother, painted the admirable scenery to "Parsifal," "Tannhäuser," and "Die Meistersinger" for the Bayreuth Festspielhaus. He was in his eighty-seventh year.

On June 25, at Dresden, Professor Gustav Scharfe, an eminently successful teacher of singing, for many years a professor at the Dresden Conservatorium, aged fifty-seven.

On the 8th ult., at Paris, Pierre Tharaud-Mainvielle, for thirty-five years a leading violinist at the Paris Grand Opéra, previous to his retirement in 1872.

On the 9th ult., at Neustadt-on-Oder, Hermann Riedel, for many years a highly-esteemed organist in that town, aged seventy-nine.

On the 14th ult., at Rome, Gaetano Palloni, esteemed vocal professor and meritorious composer of chamber music.

On the 15th ult., at Venice, Raffaele Carcano, excellent choral conductor and professor at the Liceo Marcello.

On the 20th ult., at Milan, Giovanni Faccio, father of the late eminent composer and conductor, Franco Faccio, aged eighty-four.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

There are still one or two musical events perhaps worthy of a brief record. The Midland Institute School of Music gave a Students' Concert on June 27, and some of the work done was very praiseworthy. The Orchestral Class in Beethoven's Symphony (No. 4), Weber's "Jubilee" Overture, and a new March by the Conductor, Mr. F. Ward, showed marked improvement. The extent to which the clarinet is studied here was shown in a Suite by Müller, in which nine executants joined, the whole family of the instruments, including the bass clarinet and corno di bassetto, being represented. This performance, under Mr. T. E. Pountney, was the great feature of the evening. Members of various vocal and instrumental solo classes gave evidence of careful training, and the Concert well displayed the varied work of the school.

Mr. Philip Yorke, a Birmingham tenor, gave a Concert the same evening at Birchfield, assisted by Miss L. Glanville Taylor (pianist), Mr. F. A. Ward (violoncellist), and Mr. B. Nock (Conductor). Mr. Yorke, a recent *débutant* in the profession, sang with great effect, having a powerful yet dulcet-toned voice. He has been engaged by Mr. William Greet as principal tenor for "La Cigale."

On the 2nd ult. Mr. S. S. Stratton read a paper on the subject of Musical Examinations before the members of the Musical Guild.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The Bristol Society of Instrumentalists shows signs of vigour. To meet the demand for the study of orchestral instruments, particularly the violin, a junior branch of the Society is to be formed.

At the third annual meeting of the Bristol Choral Society, recently held, a satisfactory report was presented. The Rev. T. E. Brown, of Clifton College, resigns the presidency of the Society, as he is about to leave Bristol. Dr. Pigou, the Dean, who has accomplished wonders, musically and in other directions, during the comparatively short time he has been in Bristol, will probably be the new President. At present the Society has 563 members. The works to be studied in the coming season are "Elijah," "The Golden Legend," the "Requiem" of Brahms, "Mignon's Requiem" of Schumann, and Parry's "L'Allegro."

Mr. John Harvey, the honorary local representative of the Royal Academy of Music and the Royal College of Music Joint Examining Board, on the 12th ult. distributed the certificates to the successful candidates, and stated that Bristol stood third on the list as regarded the number of entries and the successes won.

A meeting of professional and amateur musicians was held a few weeks ago with the idea of establishing a musical club for Bristol. Resolutions in favour of the project and appointing a provisional committee were adopted. Circulars inviting gentlemen to become members have since been issued, with what result it is yet too early to determine.

A Choral Festival in connection with the Church Choir Guild, of which Dean Pigou is president, was held in Bristol Cathedral on the 14th ult. In addition to the Cathedral choristers and song men there were eighty-five singers from Weston-super-Mare, Twickenham, and Merthyr Tydfil. Mr. Lewis, Warden of the Guild, conducted, and Mr. Riseley presided at the organ.

MUSIC IN DUBLIN.

TERCENTENARY OF DUBLIN UNIVERSITY.

(From our own Correspondent.)

Music entered largely into all the proceedings in connection with the Tercentenary celebrations of Trinity College, Dublin, from the Commemoration Service in St. Patrick's Cathedral to the University Ball with which the festivities terminated. Only the events of the opening day, however, need record here.

On Tuesday, the 5th ult., after the Reception in the Examination Hall, Trinity College, the guests and delegates, with the College Senate and the representatives of the Lord Mayor and Corporation of Dublin, walked in procession through the streets in full academical or official attire to St. Patrick's Cathedral, where a solemn Commemoration Service took place in the presence of the Archbishop of Dublin and nearly all the chief dignitaries of the Church of Ireland. The Service was largely choral, and its principal features were the performance of Stewart's Te Deum in E flat and Blow's Anthem "I beheld and lo!" the verses of which were sung by Messrs. Helmesley, Bapty, T. F. Marchant, and T. G. Kelly. The music was under the direction of Sir Robert Stewart and Mr. Charles Marchant, Organist of the Cathedral.

The Fellows' Garden Party was perhaps the most brilliant gathering ever witnessed in this country—brilliant not alone in respect to colour and sunshine, but as an assemblage of distinguished men and fair women. Amongst the Doctors in Music present (whose picturesque costumes were not the least attractive objects in the landscape) were Sir John Stainer, Sir Robert Stewart, Doctors Hubert Parry, Stanford, Mahaffy, Joze, Smith, Gater, &c., and the Bachelors were represented by Messrs. Marchant, Telford, Seymour, &c. The enlivening strains of military music were alternated with part-songs, &c., performed by the University Choral Society under the direction of Sir Robert Stewart, as follows: "Gaudeamus igitur," "My Ladye Fayre" (Stewart), "Dextra te longe" (Sapphics on the planting of a commemoration mulberry tree), "Come, fairest nymph" (Mornington), "The fairest flower" (Stewart).

On the same evening the Tercentenary Ode was performed in the Leinster Hall by the University Choral Society, with full band and choir of 250 performers, to a crowded and fashionable house. The Ode is the joint work of Dr. Savage Armstrong and Sir R. P. Stewart, and displays the talents of both author and composer to much advantage. It is to be doubted, however, whether an "occasional" work of this nature could by any possibility show a composer at his very best; and Sir Robert Stewart, whilst revelling in the opportunities which the poet afforded him for the classic, melodramatic, and even humorous effects which he knows so well how to achieve, seems occasionally to have been led by the text into a species of imagery which leaves something to be desired in the matter of clearness. The opening chorus, "The hallowed light," descriptive of the dawn of learning, was sung to perfection by the choir. So also were No. 3 (unaccompanied), "In the earth's exultant hour"; No. 4 (fugue), "Here to her lasting home"; No. 6 (in eight parts), "Refreshed from truth's pellucid springs"; No. 11, "Guardian of light" (ending with Valse movement), and No. 13, "Our triumph is the victory of thought," all of which are skilful and effective specimens of high-class choral writing. In No. 9, "The men of old are with us still," the difficulty of dealing with the names of famous men is successfully met. A strange effect is tried during the chorus by the combination of two Irish melodies by solo instruments, whilst the chorus sings *staccato;* and some unusual designs of the same class are met with in No. 10, which deserves a special description. It opens with an instrumental Symphony of a graceful character, in which harps and horns play a prominent part, at the conclusion of which the tinkling of a spinet is heard playing "The Carman's Whistle," from Queen Elizabeth's Virginal Book, by Byrde (1566). Next comes a tenor recitative, "Mother, since the Lion-Queen," which is presently broken in upon by a storm, in which the drums and cymbals are well in evidence. The recitative ending with fife and drum accompaniment, a chorus succeeds—"And tempered Empire with a softer sway"—in the accompaniment of which are heard snatches of "Rule, Britannia," and "British Grenadiers,"; and in that of the closing phrases of this number, "Till now three centuries," occurs a still more surprising combination of "God save the Queen" with "Garryowen." Besides the above-named recitative, the other solo pieces are "He who with heart unmoved can tread" and "Forward let the venturous mind," for tenor; "The rugged chief in richer cell" and "Aurora of the conquering sun," for bass; "Purge the fair world of ill," for soprano, with chorus; and "Yes, frail of heart and faint of eye," duet for soprano and tenor. Mrs. Hutchinson, Mr. Barton McGuckin, and Mr. David Bispham ably interpreted the solo music; Mr. Th. Werner led the band, Mr. James Culwick was executant of the spinet music, and Sir Robert Stewart conducted. After the performance, amidst much applause, the composer was presented with a costly *bâton* by the members of the University Choral Society.

Amongst the other musical events connected with the Tercentenary Celebrations were the performances, in Trinity College Chapel, of the "Acts" for the degree of Doctor in Music by Mr. J. Warriner, Forest Hill; and for Bachelor in Music by Mr. Joseph Seymour, Dublin.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Musical stagnation has been the order of the day in this district during the past month so far as relates to public performances and the like. In the meantime gossip is rife as to what may be expected at the hands of the Philharmonic Society now that it is definitely settled to continue the coming season on the lines mapped out during the last half-century or more. Up to date, however, no definite information is to hand.

The new Music School brought the second term of its existence to a successful close on the 28th ult., for which date a Concert was announced, the leading features of which consisted of Handel's Organ Concerto in F, Geminiani's Grosso Concerto (No. 1), and the performance of the Ensemble Class. The winners of the first scholarships were in evidence among the soloists, and have established their claims to the honours awarded them. During the past month there has been a private students' evening and a Lecture on "The Genesis of the Clavier," by Mr. Argent. The music school, in fact, appears to be unostentatiously doing excellent work.

Junketing has prevailed among the numerous members of the Liverpool professoriate during the month just closed. On the 16th ult. about forty members of the North-Western Section made an excursion to Port Sunlight and inspected the extensive works of Messrs. Lever and Co. Among the attractions provided at this replica of More's Utopia—for verily this model village is a beautiful thing—an excellent choir and band has been formed from the ranks of the work-people.

Chief interest, so far as the Principality is concerned, naturally gathers round the coming national Eisteddfod to be held at Rhyl early next month. Other competitions and music meetings have, however, been held elsewhere, and the erst remote but now easily accessible and charming district of Llanwrst has been the scene of another such Festival as that reported recently in connection with Nonconformist bodies. The Bishop of St. Asaph attended at a choral gathering on the 7th ult., in which choirs attended from both churches in Llanwrst, Llandoget, Llangerniew, Eglwysbach, Llanrhos, and Capel Garmon.

Preparations are on foot for the triennial Festival of Parish Choirs, at Chester Cathedral, the date of which is

the 28th inst. About fifty choirs will take part and the voices will number nearly 1,000. A brass band will aid the organ, at which Dr. J. C. Bridge will preside. The anthem will consist of a portion of Mendelssohn's 95th Psalm, and the Rev. Hylton Stewart is to conduct.

Mrs. Julian Marshall's Fairy operetta "Prince Sprite" was given for the first time at the West Theatre in the Albert Hall, on the 9th ult., by a company of young ladies, under the direction of the composer. The operetta, the libretto of which is written by Bertha Thomas, is designed for school use, and in this capacity will no doubt be found extremely valuable, the music being tuneful, and, it need hardly be said, musician-like, while the composer's large experience in school work has enabled her to effectively gauge the capabilities of youthful vocalists. The addition of a violin part *ad lib.* to one or two movements materially added to the effect, especially in the solo sung by *Abricotine;* and this, with an extremely melodious and graceful dance (which, with only one group of dancers, was perhaps a trifle long), was warmly applauded by the audience. It can hardly be said that the young interpreters showed any remarkable histrionic talent, but Miss Rachel Pezze, as *Prince Leander*, may be mentioned as giving promise of future capability. The operetta, which was prettily mounted and dressed, was accompanied on the pianoforte by Mrs. Marshall, assisted in the duet parts by Miss Mary Carmichael and by Miss Marshall (violin). The theatre was crowded by a friendly audience, and the composer and authoress were warmly called at the end of the performance. The operetta is one which should find special favour at school entertainments.

The following gentlemen passed at the recent Examination for Fellowship in the College of Organists:—Mr. H. L. Adams, Hull; Mr. G. Beale, Streatham; Mr. A. Bly, Camberwell; Mr. A. H. Edwards, Barrow-in-Furness; Mr. A. L. Holloway, Fakenham; and Mr. W. Stansfield, Dudley. Passed for Associateship: Messrs. W. Attersoll, B. Barrow, R. W. Bartle, F. L. Bax, R. Bareham, F. Bentley, J. C. Billing, G. A. Boulter, W. J. Bunney, W. B. Brierley, L. Butler, R. Cooper, T. Cross, S. F. Dalladay, H. J. Dawson, R. T. M. Darton, E. Dale, Miss M. Ellis, Messrs. A. C. P. Embling, J. A. Freeman, F. J. Gostelow, H. M. J. Gibbon, R. R. Glendining, H. A. Gisby, P. Harmon, C. H. Kirby, C. J. Lee, W. Lee, W. C. Luttman, H. E. Macpherson, H. C. Morris, H. H. Nelson, W. A. Nicholls, H. W. Reyner, W. B. Ross, F. G. Sanders, J. H. Trevor, C. F. Warner, W. C. Webb, Walter Williams, and William Williams. The Examiners were Professor J. F. Bridge, Mr. A. J. Eyre, Dr. C. J. Frost, Dr. G. M. Garrett, Mr. W. S. Hoyte, Dr. C. W. Jordan, Dr. Haydn Keeton, Dr. H. Walmsley Little, Dr. C. Harford Lloyd, Dr. G. C. Martin, Mr. Walter Parratt, and Mr. W. G. Wood. The diplomas for Fellowship were presented to the successful candidates by Professor J. F. Bridge, and for Associateship by Dr. William Pole.

Mr. Ernest Fowles, at the third Chamber Concert of his pupils, held on the 23rd ult. in the St. James's Banqueting Hall, revived an interesting work in Samuel Wesley's Trio for three pianofortes. Though penned so far back as 1811 it remains in MS. and was lent for the occasion by Miss Wesley. In letters to Vincent Novello this Trio was several times referred to by the composer in modest terms, from which it seems to have obtained the favour of Clementi. It is in three movements—*Presto assai*, *Andante grazioso*, and *Pastorale*—with a few bars *lento* as an introduction. The first and second sections are rather unduly extended, but, on the other hand, the bright and piquant *Finale* is too brief. The composition throughout suggests the influence of Handel, and being generally pleasing deserved reproduction. Mr. Ernest Fowles, Miss Julie Moncel, and Mr. Bernard Fowles undertook its interpretation, and at the close were warmly congratulated upon the care and ability displayed. Miss Beatrice Fry and Mr. Ernest Fowles played in good style the *Allegro molto* from Mozart's Sonata in D for two pianofortes, and Mr. J. E. Hambleton (violoncellist) joined in some other pieces.

It is a gratifying sign of the times that such a purely classical work as Gluck's "Orfeo" should have been selected for two performances in aid of the Gordon Boys' Home, at the Grosvenor Club, on June 28 and 30; and it is further pleasant to be able to record that both were well and fashionably attended, the audiences feigning, if they did not feel, much interest in the interpretation of the Franco-German composer's masterpiece. The opera was given with full scenic accessories, and although the score was not followed implicitly, but little violence was offered to Gluck's intentions. The leading part was taken by Miss Meisslinger, a member of Sir Augustus Harris's company, possessed of a fine mezzo-soprano voice inclining to contralto, and a sound and intelligent actress. Very wisely the young artist omitted Bertoni's florid but inexpressive air with which the first act usually concludes. Miss Gherlsen as *Eurydice* and Miss Pauline Zoran as *Eros* were commendable, and the chorus and orchestra were equal to their duties. The performances were ably conducted by Signor Arditi.

The Musical Exhibition, which will be held at the Royal Aquarium from September 13 to October 8, has received an unusual amount of support. The names of Dr. Mackenzie, Dr. Bridge, Dr. Turpin, Sir George Grove, Mr. Fuller Maitland, Mr. Hamish MacCunn, Mr. G. A. Sala, Mr. Augustus Littleton, Mr. George Riseley, Dr. Longhurst, Mr. J. F. Barnett, Mr. Joseph Bennett, Sir Herbert Oakeley, Mr. E. T. Treherne, Mr. H. V. Higgins, Dr. Spark, Mr. T. A. Barrett, Dr. Hiles, the organists of thirteen cathedrals, and many others are to be found in the list of those who are aiding the Directors in the formation of the Exhibition. Already the majority of the principal manufacturers have taken spaces, and lectures on subjects interesting to musicians are being arranged; competitions for choirs, orchestral and military bands are being organised, and recitals will also be given by leading organists and pianists.

The pupils of Mr. Arnold Dolmetsch gave a very interesting Concert at the Portman Rooms on June 30, when a programme was presented very similar in construction, and of almost equal interest, to those with which Mr. Dolmetsch has made us familiar. Purcell's Overture and instrumental music for "The Tragedy of Bonduca"; a Sonata by Corelli for two violins and violoncello, with pianoforte accompaniment; Bach's Concerto for three violins, three violas, three violoncellos, and bass; and a Handel Sonata, played by all the violins, were amongst the most interesting pieces performed by these clever and evidently well-taught young people, who also accompanied Miss Florence Monk in a "Salve Regina" by Pergolesi. It is not easy to overrate the educational value of such Concerts, for hearers and players alike. Mr. Dolmetsch is doing admirable work for at least two generations of musicians.

The Edinburgh Society of Musicians held its fifth Annual Business meeting on the 2nd ult., in its own rooms in Queen Street. Notwithstanding the extra call on the resources of the Society, occasioned by the rent and furnishing of new premises, the Treasurer's balance has been kept on the right side. The office-bearers for next session were elected as follows:—President, Mr. Walter Hately; Vice-Presidents, Messrs. Daly and Laubach; Hon. Treasurer, Mr. A. C. Edmunds; Hon. Secs., Messrs. Dibdin and Franklin Peterson. The Benevolent Fund of the Society is growing steadily. Handsome donations have been given this year by members and others, and the Concert which Mr. Waddel's Violin School gave in aid of the fund resulted in a surplus of £45. Several cases of distress have been relieved, and small sums judiciously granted among the more unfortunate members of the musical profession.

St. George's Hall was completely filled on the 23rd ult., the occasion being the annual presentation of diplomas and medals to students of the London Academy of Music; a somewhat arduous function to perform in the presence of some 140 recipients, which, however, was most gracefully discharged on the part of Madame Nordica. The proceedings opened with a miscellaneous Concert given by students of the Institution, and pleasantly terminated with a performance of the second act of Flotow's "Martha," in which Miss Teresa Blamy, Miss Elise Evans, Mr. Gilbert Denis,

and Mr. Mervyn Dene took part, all of whom rendered a good account of the teaching carried on, in the dramatic class of the Academy, by Madame Heritte-Viardot. Mr. A. Pollitzer conducted an altogether most creditable performance.

A single-manual organ, to which Messrs. Norman Bros. and Beard, of Norwich, have recently adapted the Hope-Jones electro-pneumatic action, so far as was practicable without sacrificing the work already done, has been erected in the Council Room of the English Church Union, 35, Wellington Street, Strand. This organ was originally built with tubular pneumatic action, and though the builders do not consider it to be a complete example of the new system, they are satisfied that it suffices to show the superiority of the Hope-Jones action. The specimen organ of the company which has purchased the patents is now in course of construction, and will, when finished, be erected at the office of the company, No. 4, Huggin Lane, Queen Victoria Street. The organ at the English Church Union can only be seen on application to the builders.

The annual Harp Concert of Mr. John Thomas, at St. James's Hall, on the 5th ult., attracted a surprisingly large audience, considering that the season was moribund. The orchestra presented an attractive appearance with twenty-two young lady harpists, who were heard in some selections suitable enough for such an unusual combination. The Concert-giver displayed his consummate ability in his solos, and joined Miss Harriet Shaw and Miss Marianne Eissler in duets from his own pen. A curious piece in the programme was Chopin's Marche Funèbre, arranged for the band of harps. Besides the artists already named, Madame Valda, Mr. Hollman, Madame Edith Wynne, Miss Damian, Miss Hannah Jones, Mr. Hirwen Jones, Mr. Daniel Price, and others took part in the Concert.

The Invitation Concert given by Mr. Granville Bantock at the Royal Academy of Music, on the 12th ult., served to confirm the opinion held by many eminent musicians that Mr. Bantock is one of the most promising among "coming" men in the English musical world. The programme consisted entirely of his own compositions, among which a one-act opera "Cædmar," three German *Lieder*, and a recitation with musical accompaniment may be specially named. The opera reveals gifts which, properly used, should eventually place Mr. Bantock in a very high position. It was well sung by Miss Lilian Redfern, Mr. Edwin Wareham, and Mr. John Walters. Miss Hilda Wilson, Miss Clara Jecks, and Messrs. Learmont Drysdale and Reginald Steggall lent valuable aid.

The most interesting feature of the Concert given by Signor Simonetti on June 24, at the Portman Rooms, was a new String Quartet (Op. 4) from his own pen. This proved to be a most genial and attractive work, generally original and always refined in its melodic material, and bearing throughout the impress of a really artistic mind. It is a welcome addition to the scanty stock of modern chamber music. The Concert-giver was assisted in its admirable interpretation by Messrs. E. Hopkinson, A. Hobday, and Peruzzi. Madame Frickenhaus and Signor Simonetti gave an extremely discreet performance of the "Kreutzer" Sonata, and the vocalists were Miss Marguerite Hall and Mr. Norman Salmond, both of whom were very deservedly successful.

The series of the Sarasate Concerts came to a conclusion on June 25 with a chamber performance in which, as usual, Madame Berthe Marx afforded valuable assistance. The two artists were heard together in Schubert's Fantasia in C (Op. 159), which they have frequently played on previous occasions, and in Schumann's Sonata in D minor (Op. 121), the *ensemble* being equally admirable in both works. The pianist and the violinist both contributed solos, those of Mr. Sarasate including a new and showy "Sérénade Andalouse" from his own pen. Encores were of course numerous, and everyone will be pleased to learn that Sarasate Concerts will form a noteworthy feature of the autumn musical season.

Mr. Percy Pinkerton gave a Concert at Collards' Rooms on the 12th ult., when a programme was presented which, if in no ways ambitious, was very pleasantly artistic. Mr. Pinkerton sings with excellent taste and refinement, and was conspicuously successful in two songs by Ernest Baughan, who writes very expressively, and not only aims at, but reaches a really high level. His accompaniments are particularly worthy of notice. The violin obbligato to each was played by Signor Simonetti, who also gave solos in his best manner. Miss Jeanne Denys, Madame Amy Sandon, Signor Mhanes, and Mr. Delmar Williamson also assisted, the songs of each being well given and received.

The Western District Orchestral Society held the closing meeting of its second season on Monday evening, the 4th ult., at the Schoolroom of the Methodist Chapel, Queen's Road, Bayswater. The usual band rehearsal was, on this occasion, interspersed with songs, instrumental solos, recitations, &c., contributed by members of the Society. During the evening a handsome ebony *bâton*, mounted in silver, was presented to the Conductor, Mr. David M. Davis, through whose energetic efforts the orchestra has achieved its success. The Society gives gratuitous Concerts to the working classes in the West of London, and during the past season its work has been greatly appreciated.

The students of the Guildhall School of Music gave a very successful Orchestral Concert in the Guildhall, on the 23rd ult., in presence of the civic authorities and a large general audience. Excellent renderings were given by the orchestra, under Mr. G. W. Collins, of Mendelssohn's "Ruy Blas" Overture and Bizet's "Arlésienne" Suite; and Mr. Hermann Klein directed a performance of selections of "Le Nozze di Figaro," which showed how carefully the vocalists had been trained. Miss Levine, in Mendelssohn's Violin Concerto, and Miss Jessie Huddlestone, Miss Florence Oliver, and Mr. Edward Epstein in vocal pieces, showed much promise.

Mrs. Amélie Hubert, who gave an evening Concert at the Steinway Hall on June 28, has a good and effective voice of dramatic quality, which was best displayed in the great air from "Samson et Dalila," "Mon cœur s'ouvre à ta voix," though all her solos were very expressively sung. Her coadjutors were Miss Leonora Clench, a young violinist remarkable for her full tone and breadth of style; Miss Adelina de Lara, who played pianoforte solos in her happiest way; Mr. David Bispham, who gave a very dramatic reading of the "Erl-King"; Mr. Leo Stern, and Madame Antoinette Sterling.

A Violin Recital was given at the Portman Rooms, on the 4th ult., by Mr. Otto Peiniger's pupils, who bore more or less convincing testimony to their master's merits as a teacher. The most promising was Mr. Colson, who displayed considerable ability in a Romance by Ersfeld; and a good deal may be looked for from Miss Evelyn Johnson, a child who has obvious musical talent, but needs careful training. Songs were contributed by Miss Louisa Dale and Miss Mowbray-Lingard, and during the afternoon Mr. Peiniger himself played violin solos *pour encourager les autres*.

Miss Clara Friedländer, who gave an afternoon Concert on the 4th ult., at the Princes' Hall, appears to be a pianist of considerable ability; but it is impossible at present to form a just estimate of her powers, partly because she was only heard in minor pieces by Schumann, Chopin, Beethoven, Mendelssohn, and Liszt, and also because indulgence was claimed for her on account of a sprained wrist. Mr. and Mrs. Oudin, Miss Esther Palliser, Mr. Ben Davies, Mr. Leo Stern, and others took part in a generally well selected and high-class programme.

An excellent performance of the music of Gounod's opera "Faust" was given on Monday, the 18th ult., at the People's Palace, London, by the People's Palace Choral and Orchestral Societies, before an audience of 4,000 people. The soloists were Miss Edna Gray (*Marguerite*), Miss Lilian Delves-Yates (*Siebel*), Mr. Charles Ellison (*Faust*), Mr. Perry Averill (*Valentine*), and Mr. Franklin Clive (*Mephistopheles*). Mr. Orton Bradley conducted, Mr. W. R. Cave led the orchestra, and Mr. B. Jackson was at the organ.

A Concert was given by Miss Meadows, at Messrs. Collards' Rooms, on the 4th ult., when she was assisted by her pupils, the Meister Glee Singers, and Miss Bateman.

The pianoforte playing of the last-named lady was greatly appreciated, and the singing of the Misses Odell, Miss Cheese, Miss Edith Meadows, Miss Hope Hall, and Mrs. Wright was marked by considerable artistic feeling and gave evidence of careful training. Miss Edith Meadows also played two pianoforte solos with much success.

The Annual Dinner of the Royal Academy of Music Club took place at the Criterion Restaurant on the 23rd ult., when very many distinguished musicians were present, either as members or guests. Mr. Walter Macfarren presided, and speeches were also made by Dr. A. C. Mackenzie, Dr. J. F. Bridge, Mr. Banister, Mr. Cummings, and Mr. Threlfall. The wonderful card tricks of Mr. Charles Bertram and the amusing recitations of Mr. Arthur Helmore were notable features of a most enjoyable evening.

At the recent Higher Examinations at Trinity College, London, the diploma of Licentiate in Music was conferred upon Miss Jessie Edwards, Mr. John B. Heavysege, Miss Marian Reynolds, and Mr. Joseph Seymour. Six candidates took the diploma of Associate in Music, and seventy other certificates were awarded. The Warden (Dr. Turpin) distributed the certificates on Tuesday afternoon, the 19th ult.

Mr. Jan Mulder, a violoncellist of ability, gave a Concert in the Steinway Hall on June 24. His most successful contribution was an Aria by Sebastian Bach; but in a Duet for two violoncellos, with Herr Schuberth, he was not less satisfactory. An occasionally faulty intonation is Mr. Mulder's worst fault. Mr. William Nicholl sang very charmingly, and Miss Anna Goodhart, Mrs. Leith Macgregor, and Count Vinci gave assistance.

The Competition at the Guildhall School of Music for the Soprano Prize took place on the 8th ult., Miss Anna Williams acting as judge. There were sixteen competitors, and the prize was awarded to Miss Emily Briggs. In the Competition for the Warner Prize Mr. Eugène Oudin acted as judge. There were ten competitors, and the prize was awarded to Mr. Edward Epstein.

Mr. Ebenezer Prout will be the Adjudicator of the Prize Essay on "The Theory, Progress, and Present Development of Chamber Music," for which Trinity College offers a gold medal next term.

Dr. Westbrook's Oratorio "Jesus" was performed, for the first time in London, on the 2nd ult., by the choir in connection with the Goldsmiths' Company's Technical and Recreative Institute, New Cross.

REVIEWS.

Pearls from the Instrumental Collection of Paul de Wit, Leipzig.

[Office of the *Zeitschrift für Instrumentenbau*, Thomaskirchhof, 16, Leipzig.]

This handy book of illustrations of obsolete musical instruments which have been of late years, so to speak, recalled to life, appears with a descriptive text in three languages, German, French, and English, and may be taken as a *catalogue raisonné* of Herr Paul de Wit's splendid contribution to the special Loan Exhibition of Music and the Drama now going on at Vienna. The illustrations are nearly 200 in number and are pleasing in effect as well as accurate, having been reproduced from original photographs in a coloured process known as Photo-lithochromy. The price in the bound form, 8s., is so low that a book such as this is, largely illustrating musical archæology and history, should be in every musician's library. The large paper edition is not bound. It was subscribed for at 20s., but, since publication, has been raised to 30s. Herr de Wit is well known as the editor of the important musical trade paper at the office of which his book is published. He is a viola da gamba player and an enthusiastic collector. This is his third collection, the first two having of late years been acquired by the Prussian Government wherewith to found a national organographic museum in Berlin. The present collection is worthy of a like distinction and it is to be hoped will follow its predecessors. Museums are fed by the fine sense of those who form collections of any kind. Those of musical instruments have been founded in London, Paris, Brussels, and elsewhere, as recently in Berlin, upon the energy and tact, in the first instance, of collectors, who save all that is good and worth preserving from destruction that would otherwise be inevitable.

Among Herr de Wit's instruments will be found many remarkable specimens of the keyboard kind, clavichords, spinets or virginals, and harpsichords, many of these being of great beauty and originality of decoration; there are also Positive and Portable organs as well as Regals, those scarce instruments of which Herr de Wit has a large and a small specimen. As to lutes and viols and their kin there is all the keenest student may care to see. It is understood that they are, or could easily be made, playable. In the course of next September Herr de Wit will give an Historical Concert after the manner of those that made the Music Section of the London Inventions Exhibition noteworthy, and which were free to the public which had paid for admission to the general exhibition. At Vienna a price will be charged on each of the three occasions that this performance will be given, in order to cover the expenses; at the first it will be a gulden for each seat, the second and third will be at lower prices. The programme is to include vocal pieces for mixed choir with accompaniment of the Regal organ, and instrumental pieces by C. P. E. Bach, Lulli, Couperin, and Rameau, with a Concerto composed for the one-keyed flute with the original accompaniment by Frederick the Great; this will recall to some the celebrated picture by Menzel at Berlin. The performance is to conclude with a chorale played upon eleven Russian one-note horns. There was a Russian band of this kind in London some sixty years ago.

The descriptions of Herr de Wit's "pearls" are evidently intended for the Exhibition catalogue, and are, therefore, not in every case exhaustive. To achieve this fulness of detail would enlarge what is an attractive handbook to an organographic treatise, and has been beyond the author's intention.

Manual of Voice Training. By E. Davidson Palmer. [Joseph Williams.]

This manual has two specialities which in these days should attract many readers. It sets forth an entirely new method of voice production, and reveals that which it declares "has been a secret for centuries." The new method consists in training the voice downwards from that portion commonly known in male voices as the *falsetto;* and the "secret" lies in the proper development of this part of the voice. Mr. Palmer says that the *falsetto* is "in reality the *foundation of the voice.* . . . To train it rightly the extreme high notes must be omitted, and the middle and lower notes must be gently and perseveringly exercised. In this way the weakest part will gradually acquire strength, *a new voice will seem to grow out of it*, the extremes will develop of themselves, and the whole will form a complete voice, pure, strong, and equal, having only one register, and capable of being freely and unrestrainedly used from its lowest to its highest note without the least painful effort, and with a delightful sense of enjoyment which only those who have experienced it can fully realize." Several arguments are advanced in support of this theory, and a number of clever vocal exercises given for its practical application. Whether Mr. Palmer be a discoverer or a "faddist" will doubtless appear in due time. His theory is, at any rate, new enough to provoke any amount of opposition. The book also includes an excellent scheme for the acquirement of clear articulation, Mr. Palmer justly observing that "good pronunciation is of as great value to the singer as it is to the elocutionist, and hence the subject is one which should be attentively and diligently studied."

A Treatise on Byzantine Music. By the Very Rev. S. G. Hatherly, Mus. Bac., Oxon., Protopresbyter of the Patriarchal Œcumenical Throne of Constantinople.

[Paisley and London: Alexander Gardner.]

This very interesting work is the amplification and completion of an effort made for the first time in English (in the *Scottish Review* for October, 1889) "to clear up some of the difficulties which beset the student when confronted

with Eastern music generally." By "Eastern" Mr. Hatherly explains that he means only nations under the influence of the Roman Empire of the East; India, China, and Japan being, therefore, excluded. The treatise is divided into six chapters. The first and last respectively introduce and summarize the subject; one is devoted to the diatonic genus, another to the chromatic, and the remaining two give classifications of the scales and upwards of fifty examples of Greek, Russian, Turkish, and Egyptian music, ancient and modern. The similarity of several of these with some of the melodies given in Captain Day's book on the "Music of Southern India" (reviewed in our December number) will not escape the notice of students. For instance, melodies in the key of C, with the D and A flattened, are found in both books. Mr. Hatherly's matter is excellent; his manner, however, is not altogether satisfactory. The scales are written out in a needlessly perplexing way that makes the subject seem much more difficult than it really is, and technical terms are occasionally used in a sense quite other than that which obtains among English musicians. For instance, all through the book the tritone is called a "major (!) fourth"; and the term "double-counterpoint" is used to describe the mere inversion of intervals. These defects, however, do not detract seriously from the value of the book, which, like that on Indian Music already referred to, should be in the hands of every student who would know something of the sources from which the broad stream of European music flows.

Three Dances from the music to "Henry VIII." By Edward German. Arranged for pianoforte solo by the Composer. [Novello, Ewer and Co.]

The thousands who have heard these clever pieces at the Lyceum have now an opportunity of renewing acquaintance with them under conditions which enable their musical merits to be far better appreciated than before, when attention was mainly fixed on the life and movement of a fascinating stage picture. These dances are so well contrasted that a consecutive performance of the three may safely be risked. So played, they make an admirable little "suite." In the first, entitled "Morris Dance," Mr. German has cleverly suggested the old modes without departing from modern needs in the matter of tonality. The "Shepherd's Dance" which follows is full of grace and charm. It might have been danced at Versailles by the courtly ones who used to play at *Damon* and *Phyllis* in the "Jardin Anglais." The "Torch Dance" is a very striking bit of tone-colour, the wild, frenzied, almost Bacchanalian character of its themes so vividly suggesting scenes and sounds of revelry by night as to render the title superfluous.

Original Compositions for the Organ. Nos. 150-158. [Novello, Ewer and Co.]

The first three of these numbers consist of short pieces, entitled respectively, "Meditation," Andante in D minor, and "Idyl," by Hamilton Clarke. They are all elegantly written and melodious, but preference must be given to the Andante, which is a remarkably fresh and piquant trifle. The progressions are unconventional, and Mr. Clarke does not disdain even consecutive fifths. The remaining six numbers are pieces in various styles by E. Townshend Driffield. The composer is evidently in sympathy with the modern French school, and his bright Offertoire in E flat (No. 155) and his March for a Church Festival (No. 156) might be signed by Wély or Batiste. The rest are quieter in style, the most pleasing being an extremely melodious Pastorale (No. 154) in the unusual key of F sharp.

Orpheus with his Lute. Trio for Female Voices from the music to "Henry VIII." By Edward German.
The same, arranged as a Song by the Composer. [Novello, Ewer and Co.]

This piece should be welcome in both its forms, the melody being, though modern in style, quite simple and well within the compass of ordinary voices. It ranges from the first line to the fourth space of the treble stave. None who have heard it at the Lyceum will need telling that it is a charming setting of the beautiful words.

The Forty-eight Fugues for the Wohltemperirte Clavier. By J. S. Bach. In score, with proper clefs. Edited by Dr. Charles Vincent. In Two Books, or forty-eight numbers. [E. Donajowski.]

This, we believe, is the first time these wonderful Fugues have been published in this form. There can be little doubt that to extract from Bach's instrumental fugues the fullest amount of artistic nourishment they can be made to yield the student should write them out himself in open score. Not every one has time for this, however, to say nothing of patience; musicians have therefore reason to feel grateful to Dr. Vincent (and his publisher) for the handy volumes now under notice, in which the "daily bread" of every musician worthy of the name is so spread out that even the most familiar morsels acquire an added attraction from the disentanglement. Few are the works which could pass unharmed through the ordeal of such "articulation," since structural weakness, if present in any of the parts, would have no chance of concealment; the "48," however, have nothing to conceal.

New Harvest Anthems. Novello's Octavo Anthems, Nos. 404, 405, and 406. [Novello, Ewer and Co.]

The first of these is a simple four-part Anthem in hymn-form, by Ferris Tozer, set to words by Henry Knight, beginning "Lord of the rich and golden grain." The music is tuneful and joyous. No. 405, by Oliver King, is a fine setting, suitable for harvest festival or general thanksgiving, of "I will magnify thee, O God, my King." No. 406, "My mouth shall speak the praise of the Lord," by John E. West, is written in a popular style and the organ part will be found particularly effective. We may also call attention to the music in this present issue, which is a new Harvest Anthem by the popular Organist of Westminster Abbey.

Soft Voluntaries for the Organ. Book 14. By George Calkin. [Novello, Ewer and Co.]

Mr. Calkin's facile pen is losing none of its fluency, the six voluntaries in the present book being as noteworthy for pleasing melody and general finish and refinement as any of the preceding instalments. The style is sometimes suggestive of Mendelssohn and sometimes of Henry Smart, and certainly the composer could not have better models. The gem of the present series is an Allegretto pastorale in D, but the rest are not far behind in attractiveness and musicianly feeling.

FOREIGN NOTES.

The original manuscript of the pianoforte score of Weber's "Freischütz," hitherto supposed to be lost, has just been discovered in the possession of a lady residing at St. Petersburg, the genuineness of the composer's handwriting having been confirmed by experts. Weber, we may add, wrote the pianoforte arrangements of all his important operas, a fact which constitutes their peculiar interest and value.

Madame Pauline Viardot, for some years past the possessor of the original manuscript of the score of Mozart's "Don Giovanni," has just presented that precious document to the authorities of the Paris Conservatoire, thereby anticipating the actuality of a gift which the distinguished lady had already made a testamentary one.

The German male Choral Society Arion, of New York, on its way to the Vienna Exhibition, gave a series of highly successful performances last month both at Berlin and at Dresden, under the able conductorship of Mr. Frank van der Stucken. The Transatlantic choristers were assisted by the solo performances of a gifted young violinist, Miss Maud Powell, and of the well-known brilliant pianist, Herr Franz Rummel.

Under the title of "Denkmäler deutscher Tonkunst," Messrs. Breitkopf and Härtel, of Leipzig, announce the publication of the first volume of a series of musical compositions intended to illustrate German musical art at different periods of its development. This important national undertaking enjoys the active support of the Prussian Government, which has appointed a Committee, including Messrs. J. Brahms, F. Chrysander, Ph. Spitta, Von Helmholtz, and Dr. Joachim as experts to superintend the issue.

This year's meeting of the Allgemeine Deutsche Musikverein will take place, for the first time in its history, at Vienna next month, when Liszt's symphonic poem with choruses, "Prometheus," will form part of the musical proceedings of the Society.

Heinrich Hofmann, the well-known German composer, has just completed the score of an important work for chorus, solo voices, and orchestra, entitled "Prometheus," which is about to be published at Leipzig.

The Berlin Belle-Alliance Theatre is to be re-opened next month as an opera house, under the direction of Herr W. Hock, with Herren A. Raida and K. Junkermann as orchestral conductors. This will be the third lyrical stage existing in the German capital.

A new one-act comic opera, "Der Brautmarkt von Hira," the libretto by Oscar Justinus, the music by Bogumil Zepler, was brought out on the 5th ult. at the Krollsche Theatre, Berlin, and met with a decided success, the music being described as graceful and effective.

A model performance of Wagner's "Rienzi" is to be given, on October 20 next, at the Dresden Royal Opera, to celebrate the fiftieth anniversary on that day of the first representation of Wagner's early opera, an event which led to the appointment of the composer—then struggling with adversity in the French capital—as orchestral conductor at the establishment in question. The "Rienzi" performance is to be followed by a complete "cycle" of the Bayreuth master's music-dramas, with the exception, of course, of "Parsifal," which is still, and very properly, reserved for the Bayreuth Festspielhaus.

Dr. Richard Pohl, the distinguished German musical critic, and one of the earliest and most consistent champions of Wagner, celebrated, on the 2nd ult., the fortieth anniversary of his literary connection with the *Neue Zeitschrift für Musik*, the journal founded by Robert Schumann.

A new comic opera by A. Förster, entitled "Lorle," recently produced with much success at the Krollsche Theater in Berlin, and also at Weimar, has been accepted for performance at several other German lyrical establishments.

Herr Suppé, the successful composer of operettas, has completed a new work of this order, entitled "Der Fakir," the libretto by Herr Schnitzer, which will shortly be produced at the Vienna Hof-Theater.

Herr Friedrich Grützmacher, jun., for some time leading violoncellist at the Royal Opera, Buda Pesth, has been appointed to a professorship of his instrument at the Conservatoire of the Hungarian capital.

The town of Bayreuth has just lost one of its historical features in connection with the traditional associations of the "Festspiele"—viz., the Café Angermann, where Wagner and his friends were wont to foregather, and where many a heated discussion found its amicable solution in a final dictum of the poet-composer, whose inmost nature, notwithstanding occasional appearances to the contrary, was essentially warm-hearted and full of genuine geniality. The café, having been condemned by experts on account of its mature age and ricketty condition, has been pulled down by order of the municipal authorities.

The Berlin Royal Opera will commence its new season on the 16th inst., with a performance of "Tannhäuser." Amongst the novelties to be produced here may be mentioned Sir Arthur Sullivan's "Ivanhoe" (already in course of preparation) and Bizet's "Djamileh"; the right of first performance in Germany of Verdi's "Falstaff" has likewise been acquired by the directors of the Institution.

The performances of operatic works by Bohemian composers recently given at the Exhibition Theatre in Vienna, included the first representation of Dvorák's "Dimitry," which was received with enthusiasm, the music being described as intensely dramatic, and the work generally is looked upon as one of exceptional importance. The performance afforded a genuine triumph to the Czech element in the Austrian Empire.

On the occasion of the recent Coronation festivities in Hungary, a festival play, written and partly set to music by Count Gezá Zichy, the well-known aristocrat-artist, and representing various phases of Hungarian national life, was produced at the Opera House in Buda-Pesth, in the presence of the Emperor and of a highly enthusiastic audience.

Madame Pauline Lucca, who last year established an academy for the training of operatic vocalists at Gmunden, near Ischl, gave an interesting private performance, last month, with her pupils, of Flotow's opera "Martha," in the handsome little bijou theatre attached to her residence. This being the first occasion of the kind, the proceedings were opened with a prologue written by Count Prokesch-Osten.

The performances of the Amsterdam Choral Association at the Vienna Exhibition last month, under the direction of M. Daniel de Lange, have attracted the universal attention of music-lovers present. The programme consisted chiefly of works by the old Dutch and Flemish masters.

Anton Rubinstein has definitely abandoned his projected tour in the United States, and the contract, which engaged him for fifty Concerts, has been cancelled.

A full-dress rehearsal of Rubinstein's new musical drama "Moses" took place recently at the German Theatre of Prague. By the express wish of the composer, who was himself present, the performance was kept strictly private, the object of the rehearsal being to ascertain the suitability of the work for public representation. The result has, however, not been divulged, and meanwhile the proceedings have at all events succeeded in stimulating public curiosity.

Frau Therese Vogl, the famous interpretress of Wagnerian heroines, more especially of *Isolde* and *Brünnhilde*, is about to retire from the lyric stage. The gifted artist has been for many years a member of the Munich Hof-Theater, to which royal establishment she will still remain attached in future in an honorary capacity.

Herr Richard Strauss, of the Weimar Court Theatre, who was to have conducted the Bayreuth performances of "Die Meistersinger" alternately with Dr. Hans Richter, has been obliged to cancel his engagement on account of ill-health, and is just now recruiting at Reichenhall, where he occupies his leisure with the elaboration of a new opera entitled "Guntram." His place at Bayreuth has been taken by Herr Muck, of Prague.

Herr Pollini, the manager of the Hamburg Stadt-Theater, proposes to produce M. de Lara's opera "The Light of Asia" at that town during next season. Various alterations will, however, probably be made, including the excision of both prologue and epilogue.

A grand "Festspiel," enacted after the manner of the Oberammergau plays, in the open air, was performed on several days last month at Bâle, in the presence of an immense concourse of people, to celebrate the five hundredth anniversary of the re-union of the two parts of the town known as Grand-Bâle and Petit-Bâle. The Festival play, which consisted of a series of picturesque scenes from Swiss history, is spoken of as a highly artistic production, both as regards the libretto and the music wedded thereto; the former being from the pen of Herr Wackernagel, and the latter by Herr Hans Huber, both natives of Switzerland.

The State-subventioned Musikschule of Munich has just been converted, by a decree of the Bavarian Prince Regent, into a Royal Academy of Music, with an elementary branch to be forthwith added thereto. Herr von Perfall continues to be the director of the Institution, with Professors Rheinberger and Abel as superintendents.

Herr Arrey von Dommer, the present learned librarian of the Municipal Library of Hamburg, author of a very meritorious "Handbuch der Musikgeschichte," and for many years the highly competent, albeit somewhat severe, musical critic of the *Hamburger Correspondent*, has had the degree of Doctor, *honoris causâ*, conferred upon him by the philosophical faculty of the University of Marburg.

The Bayreuth Festival performances commenced on the 21st ult. with a representation of "Parsifal." Every seat was occupied, all places having been disposed of for some time previously. After the final drop of the curtain, the cosmopolitan audience enthusiastically applauded the leading artists, the members of the orchestra, and the chorus.

An important collection of letters by the late Franz Liszt is shortly to be published by Messrs. Breitkopf and Härtel, of Leipzig, edited by "La Mara," the well-known German musical authoress.

The seventeenth annual Choral Festival of Mecklenburg took place on the 9th and 10th ult., at Güstrow, under the direction of Herr Schondorf, musical director in that town.

Thirty-three choral societies took part in the performances, which, however, presented no feature of special interest.

At one of the summer Concerts, given last month at the Gürzenich Hall, in Cologne, a young violinist, Miss Ethel Spiller, lately a pupil of the Brussels Conservatoire, created quite a *furore* by her admirable performance on the instrument, which is described by German critics, judging from a high artistic standpoint, as altogether phenomenal.

A boy violinist, aged nine years, Bronislaw Hubermann, of Warsaw, has recently attracted the attention of Dr. Joachim, who speaks of him as presenting the most wonderful instance of early development of an undoubtedly great musical talent.

MM. Albert Soubies and Charles Malherbe's interesting articles anent the history of the Paris Opéra Comique, recently published in the columns of *Le Ménestrel*, have just been issued in book form under the title of "Histoire de l'Opéra Comique" (la seconde salle Favart), 1840-1860 (Paris: Librairie Flammarion).

M. Paladilhe, the composer of "La Patrie," has been elected to the chair vacated by the late Ernest Guiraud, at the French Académie des Beaux-Arts.

The second and third divisions of the much-coveted Grand Prix de Rome of the Académie just referred to, for the composition of a Cantata, have been awarded this year to MM. Büsser and Bloch, respectively, both of them pupils of the late Ernest Guiraud. None of the candidates obtained the first prize.

The gratuitous theatrical performances given in Paris, in connection with the national *fêtes* on the 14th ult., included Gounod's "Faust," at the Opéra, and Boieldieu's "La Dame blanche," at the Opéra Comique, concluding, as usual on these occasions, with the singing of the "Marseillaise."

Berlioz's twin music-drama "Les Troyens" is to be performed during the coming season both at the Berlin Opera and the Dresden Hof-Theater, the performance in each case to occupy two successive evenings. The work was first produced in its entirety some two years since at Carlsruhe, under Felix Mottl's direction, and just lately, in a curtailed form, for the first time in the composer's native country—viz., at the Paris Opéra Comique.

At the Paris Grand Opéra M. Camille Saint-Saëns's "Samson et Dalila" is in course of preparation, and will be produced in October next, with Madame Deschamps-Jehin and MM. Vergnet and Lassalle in the principal parts. A new work, "Stratonice," by M. Fournier, is also to be brought out here.

Amongst the leading novelties to be produced at the Paris Opéra Comique during the coming season are Léo Delibes's posthumous opera "Kassya," M. Massenet's "Werther," and a new opera by M. Salvayre, "Beaucoup de bruit pour rien," M. Louis Gallet, the librettist's, version of Shakespeare's comedy "Much Ado about Nothing."

At the Comedie Française it is proposed shortly to revive the "Antigone" of Sophocles, with the choruses written for the work by Mendelssohn, to be sung behind the scenes.

An unfinished opera, entitled "La Jacquerie," by the late Edouard Lalo, the libretto from the pen of M. E. Blanc, is just now being completed by a very able young French composer, M. Arthur Coquard. The score of the first act has been entirely completed by its composer, and is described by *Le Ménestrel* as of the highest artistic value. Another unfinished operatic work, "Brünnhilde," by the late Ernest Guiraud, is being completed by M. Camille Saint-Saëns. Both works are to be brought out at the Grand Opéra, under M. Bertrand's energetic management.

At an interesting and extensive sale of autographs recently held at the Hôtel Drouot, in Paris, the highest price in the musical section of the collection—viz., 57 francs, was paid for a letter written by Méhul to Rouget de Lisle, the author of the "Marseillaise." A letter by Grétry, also addressed to Rouget de Lisle, fetched 44 francs; while letters by Spontini, Richard Wagner, and Lesueur were knocked down at 33, 30, and 26 francs respectively.

Señor Sarasate has been decorated by President Carnot with the Cross of the Legion of Honour. Although a Spaniard by birth, the great violinist was educated at the Paris Conservatoire, where he studied under Alard.

The Cross of the Legion of Honour has also been conferred upon M. Eugène Bertrand, the present managing director of the Grand Opéra, and upon M. Widor, the well-known French composer and professor of organ playing at the Paris Conservatoire.

There is some probability of Mozart's opera "Die Entführung aus dem Serail," better known in this country as "Il Seraglio," being revived during the coming season at the Paris Opéra, with Madame Marcella Sembrich in the part of the heroine. This will be good news to French amateurs, as this charming work has not been heard in Paris for many years past, or indeed anywhere.

The Théâtre Lyrique is at length to be resuscitated in Paris, where the Renaissance Theatre is to be opened, under that historical denomination, on the first of January next, under the management of M. Léonce Detroyat.

The Commission recently appointed by Government for the purpose of revising the existing organisation of the Paris Conservatoire have recommended the following reforms to the authorities—viz., The opening of new classes for viola and saxophone, and of additional ones for counterpoint and for singing; an increase of the salary of professors, an increase of the stipend granted to students for their maintenance, and an addition to the Council of the Institution by the election of distinguished musicians and men of letters connected with the art.

A new three-act opera, entitled "Atenaïde," by Signor Adolfo Tirindelli, a noted violin *virtuoso*, is shortly to be brought out at the Rossini Theatre, in Venice, the *première* being looked forward to with much interest in Italian musical circles.

Festive proceedings in honour of Rossini, extending over the early part of the present month, are in progress just now at Pesaro, the composer's birthplace, in connection with the opening of the Musical College (Liceo) bearing his name, and of the Museum devoted to his memory, established in that town. Special operatic representations are taking place under direction of Signor Mascheroni, and concert performances conducted by Signor Pedrotti.

A new opera, "Maometto II.," by the Maëstro Lorenzo Fabbris, was brought out last month with much success at the Malibran Theatre, in Venice, the composer conducting his own work. It will be remembered that a "Maometto II." also figures amongst the operatic works of Rossini, although we are not aware whether the same libretto has been made use of in the present instance.

Verdi's new comic opera "Falstaff," with A. Boïto's libretto, is positively to be produced during next year's Carnival season at the La Scala, of Milan.

The first prize for the composition of a Columbus hymn offered by the Genovese Gymnastic Society has been unanimously awarded by the jury to Signor Giuseppe Rota, of Trieste, out of some thirty competitors.

The Italo-American Exhibition, organised by the City of Genoa in celebration of the fourth century of the discovery of America by Columbus, was opened, on the 10th ult., in the presence of the Duke and Duchess of Genoa, the Ministers of Agriculture and Marine, and other dignitaries, besides an immense crowd of the general public. In the evening the new opera by the Baron Franchetti, entitled "Cristoforo Colombo," was produced, for the first time, at the Carlo Fenice Theatre, amidst great enthusiasm. A series of brilliant festivities, musical and otherwise, have been arranged in connection with the Exhibition.

The Royal Academy of Music at Florence, having opened a competition some time since for the musical setting of Metastasio's drama "La Morte di Abele," the first prize has now been awarded by that Institution to Signor Giuseppe Sestini, of Piacenza, honourable mention being conferred upon SS. Guglielmo Zuelli, of Reggio, and Terenziano Marusi, of Parma.

The municipal authorities of Cremona have decided to erect a monument on the Corso Vittorio of that town to Almicare Ponchielli, the composer of "Gioconda." Ponchielli was born in 1834, at Paderno, near Cremona.

At the Avenida Theatre, of Lisbon, a fairy opera, entitled "As Maravilhas do cavalleiro da Rocha Vermelha," the music by Senhor Dias da Costa, was brought out last month with great success.

Signor Pietro Mascagni, in a letter published by the *Fanfulla*, of Rome, announces that he has completely

finished the score of his new opera "I Rantzau," and that the work will be brought out on November 10 next, at the Pergola Theatre, in Florence.

A new journal devoted to music and the drama, and entitled *Avvisatore Artistico*, has just issued its first numbers at Milan.

A Stradivarius violin, in excellent preservation, was sold recently at Stuttgart, at the fancy price of 41,000 marks (£2,050).

An exceedingly fine specimen of a minstrel's harp, inlaid with ivory, exquisitely carved, has just been presented to the Museum of the Louvre, Paris, by Madame la Marquise Arconato Visconti. This interesting instrument had formed part of Sir Richard Wallace's collection and had been acquired for the absurdly low sum of 600 francs by M. Stein, a well-known Paris dealer in antiquities, who, in his turn, sold it to the lady in question for 15,000 francs; not an exorbitant price under the circumstances.

We have received the most recent numbers of *Cäcilia*, an interesting and exceedingly well conducted monthly journal, devoted to Catholic Church music, published, in German, at St. Francis (Wisconsin), the organ of the American Cæcilia-Verein.

CORRESPONDENCE.

M. MAUREL'S LECTURE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Following the example of the British press which, with almost one consent, postpones a discussion of M. Victor Maurel's views on the training of the voice until after the publication of his larger work now said to be almost ready for publication, I do not wish to enter into any criticism upon his last Lyceum Lecture.

But I desire, with your permission, to protest against his claim of originality for his objection to the prevailing defective system of practising vocal exercises on one vowel. He tells us that "the student becomes accustomed to combine that particular *timbre*, and that only, with different degrees of pitch and power; and when he (the pupil) is called upon in the exercise of his profession before the public to employ other combinations he is at fault."—(*Vide Saturday Review*, 16th ult.)

This is perfectly true, but not by any means new, as may be seen by reference to "Voice, Song, and Speech" (now in the 13th edition), by Mr. Lennox Browne and myself; and to "Voice Training Exercises" (now in the 58th edition), by Mr. Charles W. Pearce, Mus. Doc., and myself, from which it will be seen that I use my Vocal Exercises on *all* vowels with a view of enabling my pupils to sing with equal facility on every vowel at every pitch. I have only to add that we on our part do not lay claim to any originality for this teaching which is based, to mention only two names, on the discoveries and labours of Helmholtz and Alexander Ellis.—I am, Sir, yours most obediently,

Emil Behnke.

18, Earl's Court Square, July 19, 1892.

[Mr. Behnke (guided possibly by the *Saturday Review*) has mistaken the main point of Mr. Maurel's remark. It is not so much the use of *different vowels* that he advocates, but that of different *nuances* of the "same" vowel. He even discards the use of the word "vowel," substituting for it "*nuance*," and calls the smaller differences "*sub-nuances*."—Ed. *M. T.*]

SCHUBERT'S VARIATIONS IN B MINOR.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the notice of M. Siloti's Pianoforte Recital in the July issue of The Musical Times occurs the following sentence: "A set of Variations in B minor, said to be from the pen of Schubert, needs identification." Will you allow me space to say that these variations, written by the composer for four hands, were arranged for pianoforte solo by Tausig? The German title is "Andantino mit Variationen von Schubert, zum Concertvortrag arrangirt von Carl Tausig." They are mentioned in Grove's Dictionary under "Tausig," in the list of his arrangements, but so far as I can at present ascertain are omitted from the list of Schubert's works in the same book, and they are not to be found in Breitkopf und Härtel's catalogue of Schubert's works in the 1885 edition of their "Vollständiges Verzeichniss des Musikalien-Verlages."—Yours faithfully,

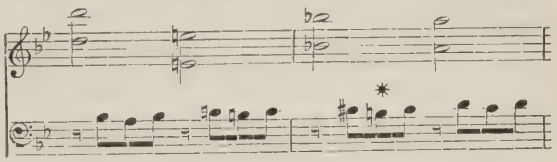
Robin H. Legge.

33, Oakley Street, Chelsea, July 9, 1892.

MISPRINT (?) IN MOZART'S SONATA IN B FLAT (No. 13).

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—May I point out an apparent slip of the pen in Mozart's Sonata in B flat (No. 13 in Zimmermann's edition)? It occurs in the following passage (first movement, bars 44 and 45):—



As it stands thus in all editions that I have seen (including the Breitkopf and Cotta editions), doubtless it is so in the MS. too. But should not the B natural in the second bar (*) be B sharp? B natural is certainly contrary to the accepted laws as to passing-notes, and (what is worse) it offends the ear. The same apparent error exists in the recurrence of the same passage in the Recapitulation, where, I suppose, the E natural should be E sharp.—Yours truly,

George Langley.

Eastbourne, July 21, 1892.

EDVARD GRIEG'S SILVER WEDDING.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Edvard Grieg celebrated his silver wedding on June 11, not on June 12. The grand pianoforte, made by Steinway, was given to him by musical friends in Bergen, not by the maker.—Yours faithfully,

Hildegard Werner.

Newcastle-on-Tyne, July 5.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. C. L., Molly Bawn, and others.—*Get Randegger's "Singing" Primer, or Sabilla Novello's "Voice and Vocal Art," both published by Novello; but we do not believe it possible to learn singing without a teacher.*

Paganini.—*There are fifteen Rhapsodies Hongroises for pianoforte by Liszt, but they are published only in separate form.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bangor.—Mr. T. Westlake-Morgan, the new Organist of the Cathedral, has been busy giving Organ Recitals of late. Amongst the more important ones given during the past month, mention may be made of those at Blaengarw, Pentre, Merthyr Tydfil, Aberdare, Tredegar, and The Priory Church, Brecon.

Beckenham.—On Sunday, June 26, the Dedication Festival was observed at Holy Trinity Church. Stainer's Magnificat and Nunc dimittis in B flat and Mendelssohn's 13th Psalm were admirably sung

by the choir, which had been slightly augmented for the occasion. An orchestra of stringed instruments, under the leadership of Mr. Henry Haarneck, in addition to the organ, was employed. Master Grigg, one of the choristers, gave a good rendering of the solos, and Mr. Charles S. Knight, Organist of the Church, conducted.

Brockley.—At a Dedication Festival Service, held at St. Peter's Church on the evening of St. Peter's Day, June 29, Sir Julius Benedict's Oratorio *St. Peter* was sung by an augmented choir of about 100 voices, whose rendering of the choral numbers of the work deserves all praise. The principal parts were sung by Miss Crowden, Miss Maud Pawle, Miss Spon, Mr. E. N. Davis, and Mr. Onyon. Mr. J. Curran accompanied and Dr. C. J. Frost conducted.

Cheltenham.—The annual solo and choral Competitions of the Festival Society were recently held in Handel Hall, under the direction of Mr. J. A. Matthews, the Conductor. Mr. E. Brind, Organist of the Abbey Church, Cirencester, was the adjudicator. The following is the list of successes:—Medalists: Mr. E. Attree (tenor) and Mrs. Leatham (contralto). Prizes: Misses F. Jamieson, V. Perry, R. Crickett, H. Wheeler, and Mrs. McFee; Messrs. H. G. Workman, A. W. Bryant, H. W. Thomas, and Col. Kettlewell. Prizes for quartet singing to Miss M. A. Tarrant, Mrs. Leatham, Mr. A. W. Bryant, and Mr. G. J. Matthews (set 4). Set 2 was highly commended (Miss V. Perry, Mrs. McFee, Mr. Thomas, and Mr. F. Willett). The solos and quartet were selected from *The Redemption*, *The Messiah*, and *Red Cross Knight*. At the close of the competition, Mr. E. Brind was heartily thanked for his services, and in acknowledging the vote congratulated Mr. Matthews and the competitors upon the excellent work done, and the Festival Society on advancing high class music in such a manner as shown upon the occasion.

Coventry.—An Organ Recital was given at St. Michael's Church, by Mr. A. Herbert Brewer, on the 21st ult., which included selections from Spohr, Wesley, Handel, Widor, Lemmens, Bennett, and Wagner.

Grahamstown, Cape of Good Hope.—A most successful Concert was given in the Town Hall, on June 13, by the pupils of the Grahamstown College of Music, the principal of which is Mr. Alfred H. Day, Organist of the Cathedral. The programme—a very long one—included songs and choruses, solos for violin, pianoforte, and organ, and a few duets and trios, the performance of which gave evidence of careful training and, in many cases, of prominent talent.

Guernsey.—On the 14th ult. Miss Isemonger, assisted by some of her pupils and several talented amateurs, gave a grand evening Concert in aid of the Rev. L. N. Seichan's Mauritius Fund. His Excellency Sir E. G. Bulwer, K.C.B., Lieutenant-Governor, accorded his patronage and was present with a distinguished party. Sir Edgar McCulloch and Julius A. Carey, Esq., Her Majesty's Receiver-General, were also patrons of the Concert. The whole of the music, both instrumental and vocal, was of high class, and its performance left nothing to desire. Miss Isemonger played two pieces by Thomé (a native of Mauritius) and a Prelude and Gavotte by Grieg with her usual skill and taste. Violin solos were contributed by Miss Standen, and songs by Miss Stuart Smith, Miss Corbin, Miss Carey, Miss Kilgour, Mr. Bushnell, and Mr. Newnham.

Lowestoft.—On the 14th ult., on the Pier, the Balfe Quartet, consisting of Miss K. Fusselle, Miss S. Fenn, Mr. Sinclair Dunn, and Mr. F. Swinford gave a costume Recital of Balfe's *Sleeping Queen*. The performance was a great success. Dr. Bunnett conducted.

Maidstone.—On Sunday, the 24th ult., the choir of St. Faith's Church (augmented to sixty voices) gave a splendid rendering of Sir A. Sullivan's Oratorio *The Prodigal Son*. The solos were well sung by Miss Kate Trendall, Miss Teale, Miss Nye; Messrs. Saunders, Wind, M. Crowe, and Lamb. Mr. F. W. Dutnall presided at the organ with his usual ability.

Malvern.—On the 9th ult. Dr. Swinnerton Heap gave a Recital, the large hall being well filled. The programme opened with the famous "Kreutzer" Sonata, Dr. Heap (pianoforte) and Mr. Willy Hess (violin). The piece was splendidly performed, and the playing much applauded. The programme included two solos from Mr. Willy Hess, two from Dr. Heap, and two instrumental duets. The heartiest applause rewarded the efforts of both artists. The vocalist was Madame Berry, whose artistic singing also met with warm appreciation. Mr. W. J. L. Higley very ably discharged the duties of accompanist.

New York City.—At Calvary Church, on the 1st ult., Mr. Clement R. Gale, the Organist and Choirmaster, was presented with a beautiful timepiece and ornaments, by the members of the church choir, to commemorate the event of his marriage with Miss Blanche Kunz, which took place in St. Mary's Cathedral, Edinburgh, on the 28th ult. Mr. Gale has secured the services of Mr. H. Stringer as Choirmaster during his absence.

Rhyl.—The Pavilion Concerts continue to be well patronised. On the 16th ult., however, there was a very large attendance and an excellent programme. Mr. de Jong's flute solo, which is the feature of the evening in the Saturday Concerts, was given with masterly skill, and a vociferous encore was the result. Miss Fanny Sellers has delighted her audiences daily with her exquisite and tasteful renderings of her various songs. The other vocalist is Mr. G. Green, a tenor, whose engagement has proved deservedly acceptable and popular. The band is improving daily under Mr. de Jong's capable conductorship, its renderings of compositions by the great masters being highly satisfactory and artistic.

Sherborne.—A Diocesan Festival of Parish Choirs was held on the 20th ult., at Bradford Abbas, near Sherborne. One hundred and twenty singers took part in the Service, which included Dr. Bridge's Evening Service in C and Dr. Stainer's Anthem "O clap your hands," and was accompanied by a small but efficient orchestra, in addition to the organ. The latter was efficiently played by Mr. R. Hillyar and Mr. J. Burt, pupils of the Conductor, Mr. G. E. Lyle, Organist of Sherborne Abbey. After the Recessional Hymn, the Conductor's "Marche Imperioso" was played as the Postlude by the band and organ.

Organ Appointments.—Mr. Thomas Crickmay, to the Mission Church, Nunhead.—Mr. James H. Ledger, Organist and Choirmaster to Kelvinside Church, Glasgow.—Mr. J. Sterndale Grundy, Assistant Organist to Canterbury Cathedral.—Mr. C. J. May, to Bermondsey Parish Church.—Mr. A. Herbert Brewer, Organist, Choirmaster, and Music Master to Tonbridge School.

Choir Appointment.—Mr. C. H. Barber (Tenor), to St. James's Church, Westmoreland Street.

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SACRED CONCERT AT THE PALACE, DOUGLAS.—"The quartet of singers at the Palace, on Sunday evening, July 24, 1892, were Miss Fanny Bouffleur (Soprano), Miss Emilie Lloyd (Contralto), Mr. Henry Piercy (Tenor), and Mr. Musgrove Tufnail (Basso). As will be seen, these are all vocalists of established reputation, and they were at their best on this occasion, being under the inspiring influence of an audience of between two and three thousand appreciative listeners. Miss Fanny Bouffleur sang the first solo, "The Holy City," to which her pure and powerful soprano voice, sympathetic expression, and clear enunciation gave fine effect, with the result that she was enthusiastically recalled, an experience which does not often happen at these concerts to the first soloists of the evening. The recall would have developed into an encore only that the audience very sensibly paid heed to the request inscribed on the programmes, that they should not insist on encores."—*The Isle of Man Times*, July 26, 1892.

SACRED CONCERT AT THE PALACE, DOUGLAS, July 31, 1892.—"The vocalists were the same as on the previous Sunday evening. The most enthusiastic demonstration of the evening was evoked by Miss Bouffleur's fine rendering of "The Soul's Awakening," the closing portion of which she sang with considerable dramatic effect. She thrice came forward and bowed her acknowledgments; but as the applause continued, Miss Bouffleur at length gratified and pacified the audience by repeating the two last verses. Miss Bouffleur was quite right in not responding too readily to the re-demand, and right too in responding as soon as the audience made it clear that they would be satisfied with nothing short of an 'encore.' It is only just to say that in her effective rendering of this song, Miss Bouffleur was greatly aided by the exquisite accompaniment of the orchestra. It may be added that it is well these 'encores' are made very rare exceptions to the general rule of ignoring re-demands; because if an error is made in drawing up the programme for these concerts, it is in giving the audience a little too much for their money."—*The Isle of Man Times*, August 2, 1892.

"'ELIJAH.'—On Good Friday evening Mendelssohn's sublime oratorio 'Elijah' was given by the Winter Gardens Choral Union, in the Pavilion, to an audience of about 11,500. The principals comprised one or two artists familiar to Blackpool audiences. Miss Bouffleur won fresh laurels by her sweet singing. She was exceptionally good in the aria 'Hear ye, Israel,' her rich voice being heard to much advantage."—*Blackpool Times*, April 20, 1892.

FREE TRADE HALL, MANCHESTER.—"Among the more successful pieces were 'Il Bacio' (Arditi), sung by Miss Fanny Bouffleur, for which song she was twice recalled; she also gave 'Killarney,' in response to an encore for 'The dear little Shamrock,' with good effect. This lady made her first appearance in Manchester, and gave such satisfaction that there is little doubt that we shall soon see her again."—*Manchester Evening Mail*, February 4, 1892.

"Miss Fanny Bouffleur is a soprano of considerable range. Her selections were 'Il Bacio' (Arditi) and 'The dear little Shamrock' (Cherry), both of which were received with the appreciation they fully deserved."—*Manchester Courier*, February 4, 1892.

"Miss Fanny Bouffleur has a very pleasant soprano voice, and a self-possession which enables her to do justice to considerable natural talents."—*Manchester Guardian*, February 4, 1892.

"There was an exceptionally good audience at Mr. Lane's Concert at the Free Trade Hall last evening. A most attractive programme was submitted, and the concert seemed to be thoroughly enjoyed. The particular 'star' was Miss Fanny Bouffleur, whose artistic rendering of 'Il Bacio' and 'The dear little Shamrock' were obviously appreciated."—*Manchester Evening News*, February 4, 1892.

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"A remarkably sweet and charming vocalist."—*West Cumberland Times*, April 23, 1892.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1892.

LOAN COLLECTION OF THE VIENNA EXHIBITION.*

Perhaps as early as might be expected, the Commission of the Vienna Exhibition has published an important instalment of a Catalogue which, when complete, will be as remarkable as the splendid collection of all objects connected with music and the drama which Vienna has attracted to the Rotunda in the Prater. This instalment consists of the united contributions of Austro-Hungary and Germany, and the chief among its compilers, in fact, the responsible editor, is Dr. Guido Adler, Professor of the German University of Prague, whose position as one of the editors of the musical *Vierteljahrschrift*, in which he is associated with Drs. Spitta and Chrysander, places him throughout Europe as one of the most eminent in that branch of art with which we are concerned. There is no reference to the remainder of the catalogue, which is to contain the British Section, in this comprehensive volume of 591 pages, but we learn from another and still official source that it is not yet ready. It is the misfortune inherent in these great gatherings, as it was at South Kensington in 1885, that the compilation of a catalogue, however simple, must follow the collection and installation of an Exhibition; and Dr. Adler is justified, in the present instance, in saying that unless extraordinary exertions had been made even this instalment of the catalogue of loans could hardly have been expected before this Exhibition closed.

The historical musical section in which Austria, Hungary, and Germany are united occupies the space of the Rotunda extending from the South to the West transept, and is divided into twenty-six rooms, besides the Hall of the Gibichungs, where music and the drama join hands in memory of Richard Wagner. There are also rooms appertaining to Music and Concert Societies between the East and North entrances, and a special section for instruction in the East gallery. In several of the rooms are particular collections devoted to the most eminent composers in modern music. Room 1 is an interior dedicated to the Imperial House of Hapsburg and Lorraine. The only illustration in the catalogue is a photographic representation of the contents of this apartment. Most prominent are portraits of the Emperor and Empress of Austria, the Archduke Carl Louis, "protector" of the Exhibition, and other illustrious personages belonging to the Imperial family; an upright harpsichord and three grand pianos; also a Marie Antoinette harp, a quartet of fiddles which belonged to the Emperor Francis the First, and the zither of the present Empress. Palaces become museums very often from the respect which follows the lives of their occupants, and they help to preserve what was cared for in past days for those who, in later years, interest themselves in archæological studies. In this room are many compositions by members of this illustrious family.

Room 2 is devoted to Antiquity and the East, and begins an objective history of music which is of the highest value. It starts with the Jewish, which is, however, modern. Of the old Hebrew music nothing can be certified as remaining, and any traditions of it must be sought for, crystallised, in the Christian Church Service, or in the cantillations, handed down traditionally, of the Jewish synagogues. We cannot go farther back for the foundations of our modern European music than the ancient Greeks and Persians, and we must be content with the fact that the Tetrachord, or four-note series, was the basis of their music, as it is of ours, and also of Indian music. If the single instance of the pipes discovered recently in Egypt by Mr. Flinders Petrie, and made public by Mr. Southgate, is sufficient for acceptance as evidence, we may say that we have proof of the Tetrachord B.C. 1100. Pythagoras came later and introduced an artificial system that fettered music for ages. In this same Room 2 the treatises of Boethius and Meibomius are witnesses to the lasting power of this famous philosopher. It was not until the great uprising of modern thought, contemporary with the invention of the printing press, that the system of Pythagoras was entirely put aside.

Although we know nothing of the ancient Greek music, the musical instruments of that gifted race are more or less familiar to us, and among the pictures and casts that adorn the walls of this department there are two large wall tabulations, the diagrams chosen by Herr von der Launitz, that represent every instrument, wind, string, and percussion, that was used in the sacred or popular life of the Greeks. They are contributed by the University of Vienna, and, like nearly every object in this admirable catalogue, are sufficiently and accurately described.

Among the rarities in this division is a fragment of a papyrus roll of the Augustan age, containing a score, if the term may be allowed, of the Orestes of Euripides. There are the text of the choruses, indications in the lines of the appropriate instrumental accompaniment, and lastly, over the lines, that which would represent to us the vocal part. This treasure is contributed from the collection of Papyri of the Archduke Rainer, and is conjectured to be the oldest piece of written music in the world. In another way the Roman theatre tickets should attract attention. The Latin and Greek languages are used on these *tesseræ;* they are from the Cassel Library.

Room 3 brings under notice the oldest Christian music. These manuscripts show the early use of Neumes, the introduction of lines, the use of the B flat, the transition to choral notes and employment of coloured lines. Passing from the Western or Gregorian, the Armenian and Byzantine manuscripts are records of Eastern tradition. There are here many pictures elucidatory of the instruments used, and the familiar legend of Saint Cecilia has many illustrations.

Room 4 is devoted to the Gregorian Theorists and those of the Netherlands, the "organum," or parallel polyphony, and the "discant," or crossing polyphony. This room leads us from Hucbald in the ninth century to Willaert in the sixteenth, the famous founder of the Venetian school. In the illustrative part we pass from the Mediæval epoch to the rich outburst of the Renaissance. An historical society in Vienna exhibits, in a fac-simile, the old English canon "Sumer is icumen in," the composition of which, fixed as it is by experts in this country about A.D. 1240, yet remains unexplained in the historical development of the art.

Room 5 concerns Palestrina and the polyphonic music generally of the sixteenth century, the oldest popular sacred music going back to the twelfth century; and also the Volkslied, starting from the Lochamer Liederbuch, which contains the oldest polyphonic settings of popular secular song, dating from the close of the fourteenth to the beginning of the fifteenth centuries. The Minnesingers and Meistersingers are included in this

German and Austro-Hungarian Musical Section.

division. Towards the end of this period the organ and lute prevail, and Herr Paul de Wit shows two specimens in this room, although of later date, of that rare keyboard instrument, the regal.

Room 6 introduces the stepping-stone to the new order in music—the Catholic and Protestant Chorale (Psalm or Hymn). The Catholic hymn books begin with a collection published at Leipzig in 1537, bearing the name of Michael Vehe. The Protestant hymn books are represented earliest here by the Wittenberg collection, by Johann Walther, Luther's friend—under date of 1537 also; but this is not the first edition, which preceded by some years. The Antiphonals, Psalters, and Graduales of the Bohemian-Moravian Brothers of the sixteenth and seventeenth centuries assume an important place in this noble historical collection. The theorists of this epoch are also in force. Dr. Emil Vogel places as the earliest printed work on Mensural music one by Nicolaus Burtius, lent by the Jesuit College at Vienna, the date being A.D. 1487. Virdung's "Musica getutscht" very properly appears as the oldest work in the instrumental category; it is dated A.D. 1511. It is unfortunate there is no copy here (even the reprint) of Arnold Schlick's work upon the organ, dated in the same year. Luscinius, stated in a foot-note as being a parallel to Virdung, should be rather (A.D. 1536) a translation of Virdung into Latin. Among the theorists of the sixteenth and seventeenth centuries appear, of course, Zarlino (1571) and the Spanish Salinas (1577), the perfecter of the mean tone temperament, which broke up the Pythagorean tuning; the first steps towards it are to be found in the work already mentioned of Schlick. It was the battle of the major third.

Room 7 contains the complete collection, rightly characterised by Dr. Adler as priceless, of the Archduke Franz Ferdinand. Here are three cases of wind and stringed instruments of nearly every kind appertaining to the sixteenth and seventeenth centuries. Among the famous makers of stringed instruments appear the names of Tieffenbrucker, Laux Maller, Gaspar da Salò, Maggini, Stainer, and Stradivarius. The handiwork of Wendelin Venere, the maker of the writer's grand lute that was Carl Engel's, and of Mr. Lock's beautiful theorbo, neither of which are at Vienna, occurs in four specimens in the Archduke's collection. There is a theorbo, "1611, Padova Vvendelio Venere"; a lute, "Padova Vvendelio Venere de Leonardo Tiefembruker, 1582"; a small lute, "Vvendelino Venere"; and a "harpcither," "Padova Vvendelio Venere de Leonardo Tieffenbrucker." Now what was the connection between this Wenzel Venus, possibly a Tyrolese, with his possible fellow-countryman, at least by descent, Leonard Tieffenbrucker? The "de" is Latin, not Italian, and is here to be translated "with." But the question is not quite so easily answered, as in the same case there is a Lyra di Gamba, inscribed "In Padoa Vendelinus Tieffenbruker," and written in ink on the peg-box, "Vendelinus Tieffenbruker F. in Padoua." Was this Wendelin and he bearing the surname Venere one and the same person? While Padua is prominently before us, what we in England write and call Pavane is in this Exhibition usually Paduane; which may be fatal to the peacock theory in the modern revival of the dance. The arrangement of these instruments, as of nearly all, has been placed in the able hands of Herr Paul de Wit; himself, as we shall see, an important exhibitor in this specialty. In the same Room 7 is shown the development of music printing and engraving, beginning with a Venetian Roman missal dated 1485, in which the text and lines are printed and the notes inserted in writing. But the Gaforius shown in the Music Loan Collection of the Inventions Exhibition in London, 1885, printed in this way, was dated 1480. Here the earliest Gaforius, as already said, is dated 1490. A stempel is used for the notes in a Venetian processional, dated 1494. Then comes the Burtius of 1487, another copy of the work already mentioned, done by wood-block printing. Moveable metal types first occur here in a Mass by Josquin, printed at Venice by Petrucci, in 1502; and very soon such printing became common, as is shown by numerous examples.

In Room 8 we arrive at the Madrigal of the sixteenth and seventeenth centuries, as the polyphonic expression of secular artistic song and the stepping-stone to monody, which was attained by the Florentines Caccini, Peri, and the Venetian Monteverde, in the very first years of the seventeenth century. The copy of Caccini's "L'Euridice" that is here is dated 1600. From this point it becomes impossible, owing to the limitations of space, to further continue the History of Musical Composition as it is placed before those who visit this remarkable Exhibition.

Room 9 is devoted to Orlando di Lasso, and the growth and flowering of music in the Bavarian School in the fifteenth and sixteenth centuries. The first number is a lithograph of the monument in the Frauenkirche, Munich, to the oldest known organist, the blind Conrad Paumann. He died in 1476. There is a plaster cast of this monument in South Kensington Museum. Here is also the "Buxheimer" organ book, a manuscript in mensural notes on seven lines, with an organ tablature written beneath. It contains, amongst other fifteenth century music, the "Fundamentum" of Paumann. His organ performance, thus indicated, was upon the positive, or narrow keyboard small organ. The wide-keyed church organ of that date was not advanced enough for Paumann's technique.

Room 10 continues the development of music printing and engraving and the works of the Theorists of the seventeenth century, with examples, of course, of Praetorius, Mersenne, and Kircher. There is a manuscript instruction book in composition by Sweelinck, copied by Reincken, another famous organist. It should, however, be noted in passing that Sweelinck was a Dutchman; but we may assume that, like Carissimi and others who were not Germans, his work appears as having influenced the German school. In this room is shown the splendid instrumental contribution of Herr Paul de Wit, of Leipzig, the energetic and enthusiastic collector, to whom Berlin owes the foundation of its fine Instrumental Museum. An expression of regret may be justified that our own very comprehensive collection of musical instruments belonging to South Kensington Museum is treated as if the insufficient accommodation accorded to it were grudged.

In Room 11 organ and lute music in tablature is well displayed with German, Italian, and French examples of the best composers. Room 12 is devoted to an excellent selection from the Royal collection of the Hoch-Schule at Berlin. It is chiefly intended to show German progress in instrument making, but some foreign examples are introduced to assist comparison. Room 13 contains the complete musical collection of Baron Nathaniel von Rothschild, arranged by himself. Room 14 is devoted to popular song among Austrian nationalities. Among the instruments which are distributed through all the rooms, without exact accordance with the contents in the cases, is an Italian Portative organ, an instrument even more rare than the regal. There is also, in this room, a collection of the works composed by Princes and other exalted personages. In Room 15 Opera

as performed in the seventeenth and part of the eighteenth centuries at Munich, Vienna, Dresden, Hamburg, and Salzburg is shown. Rooms 16 and 17 are for music of the eighteenth century, and in the latter is a stringed instrument collection contributed by Herr Karl Zach, of Vienna, containing specimens of the violins of Stainer, the Amatis, Stradivarius, and Joseph Guarnerius del Gesù.

Room 17 must be one of the most interesting in the whole Exhibition, as here are the special collections devoted to Handel, the Bachs, Gluck, Haydn, Mozart, Beethoven, and Schubert—in short, the great classics of the art. The objects exhibited relating to Handel are materially supplemented in the British Section by the loans of H.M. the Queen, from Buckingham Palace and Windsor. The autograph score of "Israel in Egypt" and the harpsichord Handel left to the King in his will need only be named. In the Bach collection is the harpsichord that was John Sebastian's, lent from Berlin. By the bye, Haydn's harpsichord, made by Shudi and Broadwood, of London, with two keyboards and Venetian swell, is shown here in the collection of the Gesellschaft der Musikfreunde, without any reference to its having belonged to the great composer and subsequently to Herbeck.

In the Beethoven collection is the grand pianoforte made by John Broadwood and Sons, of London, and given to the great musician by Thomas Broadwood in 1818. This pianoforte remained with Beethoven until his death. He would allow only one man, Stumpff, to tune it. Madame Schumann's father, Friedrich Wieck, recorded Beethoven's affection for this instrument. His letter in acknowledgment of the gift has been often quoted. This pianoforte was long in the possession of Franz Liszt, who kept it at Weimar, and it was due to his being in Rome when asked to lend it for the Music Loan Collection of 1885 that it was not then exhibited in London. It now belongs to the National Museum at Budapesth. Quoting from the catalogue, the name "Beethoven" is inlaid, and the wrestplank bears the following inscription: "Hoc Instrumentum est Thomæ Broadwood (Londini), donum propter ingenium illustrissimi Beethoven." This is followed by the autographs, written in ink, of Ferd. Ries, J. B. Cramer, G. G. Fe—ai (*? sic*), and C. Knyvett. Let us supply the illegible name. It is G. G. Ferrari, who visited Beethoven at Vienna with Thomas Broadwood.

The Romantics are located in Room 21. These are Weber, Meyerbeer, Spohr, Marschner, Mendelssohn, Schumann, Liszt, and Chopin. The Chopin collection is stated to be the beginning of a special division under the control of a Committee for Polish Art. There is shown a Pleyel pianoforte that was Chopin's from 1847 to 1849; and a pianoforte upon which he played in the salon of the Potocki family. He was in England in 1848, when he used Broadwood's pianos. It seems strange, but there is no pianoforte shown as having belonged to Liszt; but yet more strange that the name of Henselt occurs only once in this voluminous catalogue, and that is only by chance on account of his portrait happening to appear in a lithographed plate of pianists. Perhaps Russia supplies this deficiency. There appears to have been a difference of opinion as to whether Richard Wagner should appear in the music or drama division. The musical votes, however, gained the day, and the separate exhibition contained in the Hall of the Gibichungs is here catalogued, a worthy monument to this composer. It is impossible to dissect this splendid special collection, but much that belongs to the dramatic side should not pass unnoticed. The sketches for the scenery at Bayreuth, the *Maquettes* for the music-dramas made expressly for the King of Bavaria, the studies for the costumes in "Parsifal," may be taken almost haphazard from the catalogue as provoking interest.

All the rooms throughout the Exhibition are hung with portraits and appropriate pictures. There is a special department for the Musical and Concert Societies, and also for education, presided over by the Freiherr von Weckbecker.

Unlike in this country, where the State institutions cannot lend to loan exhibitions, the Austrian and German museums and libraries are among the most important contributors. In conclusion, we have to say that the indispensable Index is here very well done, and we have observed few errors, and those are attributable to the printer. One, however, is more serious. Professor Ernst Pauer should not be classed among the deceased composers and *virtuosi* of Germany. He has been settled in London for the past forty years, and should appear, in this catalogue, among the living Austrian composers and pianists.

A. J. H.

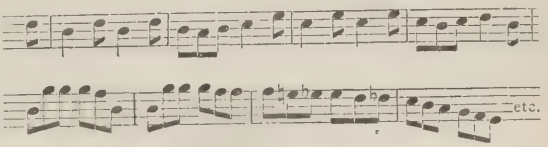
BEETHOVEN'S SKETCH BOOKS.

By J. S. SHEDLOCK, B.A.

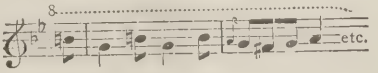
(*Continued from p. 465.*)

PIANOFORTE CONCERTOS.

AMONG the works composed by Beethoven during his first years in Vienna (1792-5) were the two Pianoforte Concertos in C and B flat (Op. 15 and Op. 19); and from a letter addressed by the composer to Breitkopf and Härtel (April 22, 1801) we learn that the second of the two was written first. Beethoven speaks of the B flat Concerto as "one of my first Concertos" ("eines von meinen ersten Konzerten"). He had, as a matter of fact, composed at least one work of that kind in Bonn. One is mentioned by Thayer (Vol. I., p. 128) as having been written in 1784; and an old sketch of an Adagio in D for a Concerto in A has already been published in these columns. On sheets (64 and 65) is to be found a long sketch of the Rondo theme of the B flat Concerto. It commences—

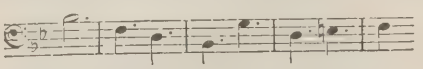


with the up-beat, thus differing from the printed version. A trace of this original form may be seen in the score (B. and H., p. 47)—

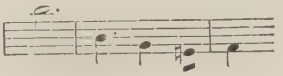


This very passage is in the sketch under notice. The phrase in G minor commences also in similar fashion—

The following gives one some idea of the master's gradual evolution of themes. In the published score (transition passage to the dominant key) we find—

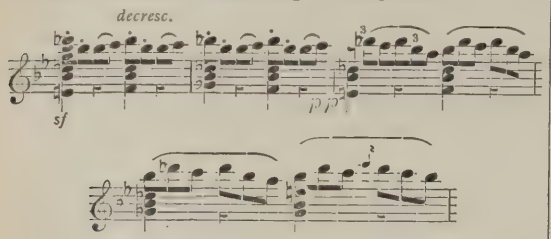


but in sketch book we first meet with—

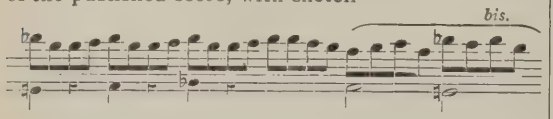


The above, of course, should be read in the treble clef. On another sheet there are further sketches for the *Finale*. The theme in the dominant key appears thus—

There are also some sketches of the 1st movement. It is, for instance, interesting to compare—

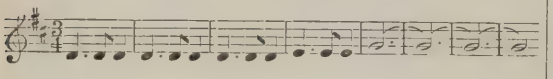


of the published score, with sketch—

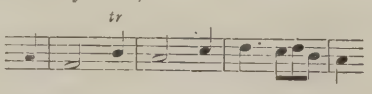


The same sheet contains long sketches of the slow movement of this Concerto.

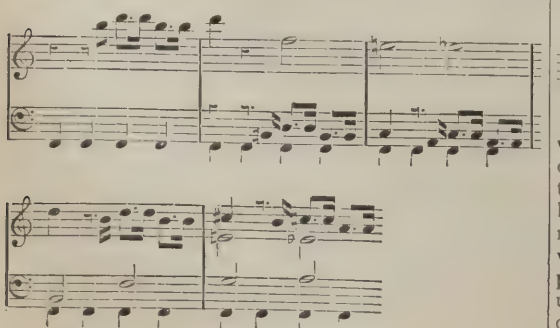
While at work on this Rondo Beethoven was sketching the three movements of the Pianoforte Sonata in E (Op. 14, No. 1; not published, however, until the end of 1799). On the page before the beginning of the Rondo sketch, we find—



which may be the germ whence sprang the middle movement (*Allegretto*) of that Sonata. It is followed immediately by the lovely bit of phrase (most probably in the key of D)—

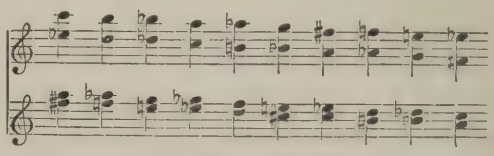


Other sketches have been noticed in connection with the Sonata itself (see MUSICAL TIMES for August). On page 89 of the Notirungsbuch there are a few bars written out in score; it is the return to the principal theme of the first movement of the Concerto, but differs from the printed version. On the next page there are some jottings down, possibly for a *Cadenza*. The following sketch is interesting—



On the same sheet we meet with—

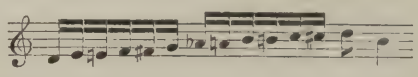
which is the familiar figure of the opening *Allegro* of the C major Concerto. The following may very possibly refer to the passage leading to the return of the principal theme in the same movement—



Now with regard to the two Pianoforte Concertos in C and B flat, there is some doubt as to the period of their composition and of their completion. Thayer (L. von Beethoven's "Leben," Vol. I., p. 294) tells us that the one in C was played by the composer at a Concert given in the Burgtheater on March 29, 1795, and Sir George Grove quotes that statement of Thayer's in his article "Beethoven," in the "Dictionary of Music and Musicians." G. Nottebohm, on the other hand, in his *Zweite Beethoveniana*, states as his opinion that the Concerto performed on that occasion was the one in B flat, and adds that there is no proof that the one in C was ready by that date. Our sketch book just throws a little fresh light on this matter.

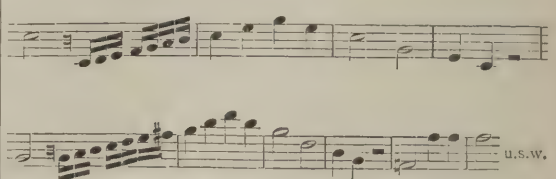
On the first page of sheet 97-98 we have—

a sketch for the *Finale* with the later (commencing on the down beat) form of the principal theme. Again this later form is shown in—



written lower down on the same page.

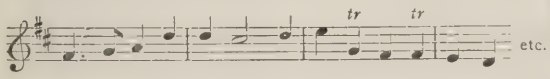
Now at the top of the next page stands—



which is surely an early sketch of the principal theme of the opening movement of the Concerto in C; and then follows a sketch marked *zten Theil in Es*, which bears a resemblance to the E flat section of the same movement. This would certainly seem to show that when the Concerto in B flat was well advanced, the principal theme of the one in C was, as yet, in undetermined shape. There are many other sketches on this sheet, and, so far as some of them can be

made out, they seem to refer to an early period. Does not this—

recall another early sketch (mentioned in first article on the Trios) connected with the *Finale* of the Trio in G (Op. 1, No. 2)? And this—

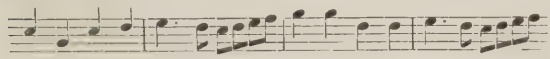


the *Andante* theme in the Serenade (Op. 8)?

Again, on November 22, 1795, "Zwölf Deutsche Tänze," by Beethoven, were performed in the Redoutensaal, Vienna, at a ball given by the Gesellschaft der bildenden Künstler. Now, on the first page of sheet 72 there is a long and interesting sketch of the whole of the *Coda* to these dances—

This sketch agrees exactly with the printed version, and most probably the dances were sketched and completed not long before their production. And on the other side of the page we meet with—

which recalls the opening of *Cadenza* (No. 1) written by Beethoven for his Concerto in C, while the following—

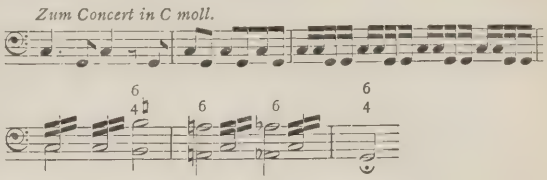


is the well-known phrase from the first movement of the same. It almost seems as if Beethoven were still at work at the Concerto late in 1795, and as if Nottebohm were correct in his supposition.

The two Concertos in C and B flat were not published until the year 1801—the former in the spring, the latter towards the close of that year. On sheet 113 there is a long sketch of the *Allegro* of the C major Concerto; it covers the whole of the first page. On the other side we find—

the theme of the *Largo*, but in a different key and time (3-4 instead of common time).

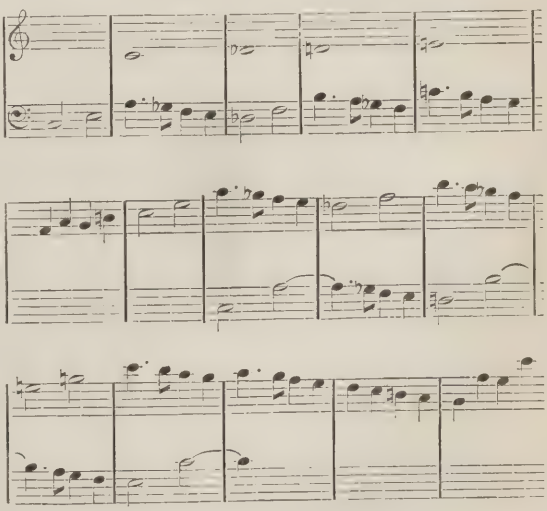
Of the Concerto in C minor there are three sketches. One—



for the first movement, and—

one of the *Rondo*, which, the first two notes excepted, differs entirely from the printed version.

No. 3 is apparently for the *Cadenza*—



(To be continued.)

FROM MY STUDY.

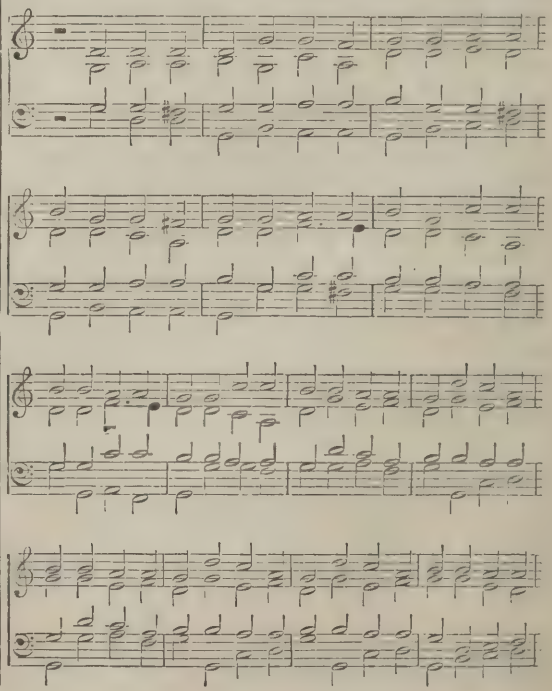
THE familiar heading of these papers is just now inapplicable. I am not writing in my study, and several weeks ago I ceased, *pro tem.*, to be a student of books, unless he is a student of books who now

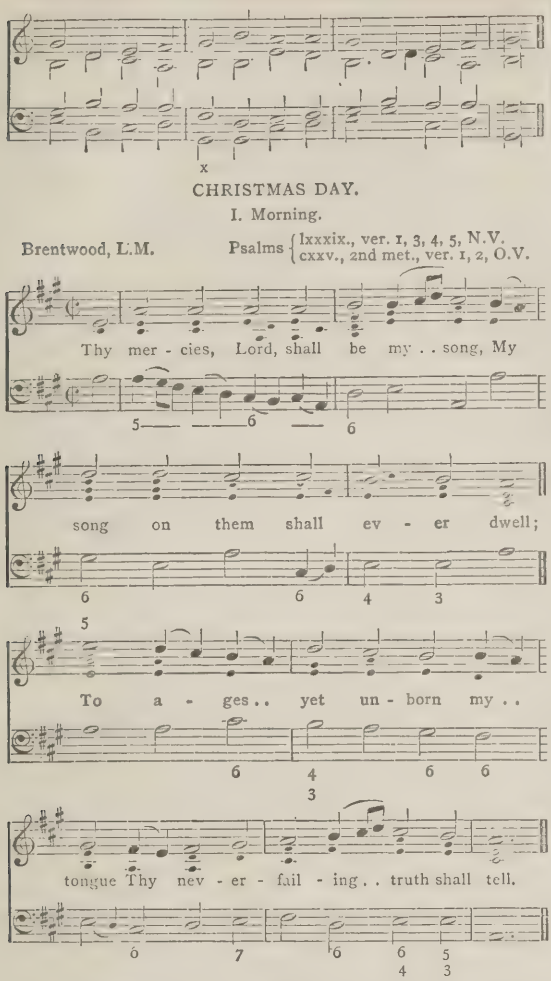
and then takes up Mr. Jerome's *Idler*, or dips into the pages of "Shirley" for a hearty laugh at Currer Bell's delicious curates. In the beginning of August, I found the study hot and close; pervaded, moreover, by an odour of old leather, and curiously contracted, as though the walls had somehow been drawn in. Ordinarily, it is large enough, for, though I can march from wall to wall in a few strides, its contents open to me boundless horizons, stretching away to infinity. But with August came a change, and I put it all down to a blackbird. That shy musician of the woods and fields still lingers in some old gardens within five miles of Charing Cross, and, at the season when spring flowers bloom and love stirs anew, he pipes his lay and fills the air with delight. He is fond of my garden, and so constant to it that we look upon him as part of the establishment. He is "our blackbird." We hail his first notes in spring-time, and, during the silent season, a glimpse of his plump form is as refreshing as the hand-grasp of a friend. There are moments during that silent season when he suddenly becomes vocal, and, under pressure of controlling emotion, sings in a fitful, evanescent way. Thus he burst forth on one of the closing days of July, and when the familiar but unexpected notes struck my ear, there came over me a sensation such as one feels who is "cribbed, cabined, and confined." Like Sterne's famous starling, I wanted to "get out." I had thoughts of breezy hill-tops, and the murmur of the wind among beeches and maples; of winding lanes, trending down into shady valleys and up again to where fleecy clouds hang just overhead and receive the larks into their recesses. In fancy's ear I heard the music of the mill-stream, and, with an equally ethereal sense, felt the sweep of the breeze over a lofty moorland. So potent was the voice of the blackbird, though untimely.

I am writing this on the hill-top of my vision, "close to the edge of a noble down," as sings the Laureate, and when I raise my eyes from the paper they range over miles of woodland and pasture, of ripening grain crops and rugged heath. That expanse is my present study, and he must be a dullard indeed who cannot find here "books in the running brooks," who cannot learn the lesson of the glorious light that floods the scene, of the shadows that darken it, of the thousand voices of nature, of the stillness that comes when night hushes them, and of the little flower that, under the lee of a thorn bush, closes its tender eye in sleep. Music!—one scarcely wants it. A robin sings before my door in spasms of uncontrollable delight. His notes tumble over each other in their hurry to get out, and almost choke him. The burst is soon over, and soon renewed. The brave red breast heaves, and the little form vibrates with excitement. Last night thunder rolled. It came with a sharp cracking overhead that presently swelled to a roar; the hills caught it and flung it to each other in gigantic sport; it lumbered away up one ravine and came back down another; it played at *cresc.* and *dim.* in the recesses of the landscape, and then grumbled itself to silence in the far distance. Between the shrill clatter of the robin's hurrying notes and the loud bass of the thunder, ears attuned to such music distinguish a thousand intermediate voices, all blending in subtlest harmony. That other music, about which we write, and sometimes quarrel, comes here with the air of an intruder. But it does come; various as to form, diverse as to effect on temper and spirit. The other day, a youngster started up from behind a hedge of wild clematis and whistled "Ta-ra-ra-boom-de-ay." I could have kicked him. Through the hush of a still evening came the notes of the "Maiden's Prayer," played on an ancient pianoforte. Distance lent to the strain such enchantment as it had. Sometimes the booming of an organ is heard over the rugged common which separates me from the village church, and, by intent listening, I make out "Dundee" or "Rockingham," or "plaintive 'Martyrs,' worthy of the name." More rarely, the village brass band blares and drums in the chapel schoolroom above, and once I caught the twang of a Tyrolean hurdy-gurdy, lost, I should say, among these hills. *A propos*, I met a man the other day who assured me that the family of instruments, wind and string, once expelled from our villages—mainly by cheap organs and wheezy harmoniums—is coming back to them again, and putting in an appearance at church and chapel, as their wont was. I accepted his statement because I wanted to believe it. There have been few days more dark for music in England than that which saw the village orchestra turned out of the Church. It was not always tuneful. It often provoked the mirth of men who did not share with Theseus, Duke of Athens, a belief that nothing should come amiss when simpleness and duty tender it. But the village orchestra was the beginning of possibly great things, and its revival is a consummation ardently to be desired. Hereabouts, I have met with no case of resuscitation. Have any of my correspondents done so?

I have received from Mr. Andrew Deakin a compressed score of Tallis's canonic tune, now sung to Ken's Evening Hymn, as it appears in Parker's Psalter. Also a copy of the same tune in its most degraded form, taken from Hugh Bond's "Psalms of David in Metre." Bond was an organist and lay-vicar at Exeter towards the close of the last century, and his version of the tune is the one commonly used in the West of England, where, however, it has since been even more corrupted. I place the ancient and modern versions in juxtaposition as presenting a striking case of perversion, and because I wish, with the help of my readers, to trace the changes which led from one to the other:—

Compressed score of Tallis's Tune, inserted in "The Life of Ken, by a Layman" (1854), transcribed by J. Helmore from Archbishop Parker's Psalter, in British Museum.




CHRISTMAS DAY.
I. Morning.
Brentwood, L.M.
Psalms { lxxxix., ver. 1, 3, 4, 5, N.V.
cxxv., 2nd met., ver. 1, 2, O.V.
Thy mer - cies, Lord, shall be my . . song, My
song on them shall ev - er dwell;
To a - ges . . yet un - born my . .
tongue Thy nev - er - fail - ing . . truth shall tell.

Mr. Deakin is also thanked for a useful contribution to the bibliography of the seventeenth century crusade against the stage. He writes:—

In connection with "Gosson" and "School of Abuse" question I send you some titles from my MS. list, which may prove new contributions to the subject:—

1521.—Maner of Dauncyng base daunces after the vse of Fraunce, and other places, Translated out of Frenche into Englishe by *Robert Coplande*.

1578.—A booke wherein Dycing, Dauncing, vaine playenge and Interludes with other idle pastimes, &c., comonlie vsed on the Saboth Daie, are reproved, by *J. Northbrooke*.

Circa 1579.—A Treatise in Defence of Plays, by *Thomas Lodge*.

1580.—A Dialogue of Dauncing (Anon.).

1580.—A Ringing Retraite Courageouslie sounded, Wherein Plays and Players are fytlie confounded (Anon.).

1580.—A second and third Blast of Retrait from Plaies and Theatres; the one whereof was sounded by a Reverend Byshop, dead long since; the other by a worshipful and zealous Gentleman now alive. One shewing the filthiness of Plaies in times past: the other the abomniation of Theatres in the present time: both expressly proving that that Commonweale is nigh unto the Curse of God wherein either Plaies be made or Theatres maintained; set forth by *Anglo-Phile Eutheo*.

1580.—Playes confuted in five Actions, proving that they are not to be suffered in a Christian Commonweale; by the waye both of the Canils of Thomas Lodge, and the Play of Playes, written in their defence, and other objections of Players frendes, are treely set downe and directly aunswered, by *Stephen Gosson*.

1581.—A Dialogue between Custom and Veritie, concerning the Use and Abuse of Dauncing and Minstrelsie. (in verse), by *Thomas Lovell*.

1582.—Dialogue against Light, Lewde, and Lascivious Dauncing, wherein are refuted all those reasons which the common people bring in defence thereof; by the *Rev. Charles Featherstone*.

1586.—The Praise of Musicke: wherein its Antiquity, Dignity, Delectation, and Use, are discussed by *John Case*.

1587.—A Mirrour of Monsters: wherein is plainly described the manifold Vices and spotted Enormities that are caused by the infectious sights of Playes, with the description of the subtile slights of Sathan in making them his instruments, by *William Rankins*.

1595.—The Overthrow of Stage-Plays, by the Way of Controversie betwixt D. Gager and him; by *John Rainholds*.

1610.—Apology for Actors; containing three briefe treatises—i., Their Antiquity; ii., Their Ancient Dignity; and iii., The true Use of their Quality; by *Thomas Heywood*.

1629.—A short treatise of Altars, Altar-Furniture, Altar-cringing, Musick of all the Time, Singing Men, and Choristers, when the Holy Communion was administered in the Cathedral Church of Durham, by Prebendaries, and Petty Canons, in glorious copes, embroidered with Images (Anon.).

1633.—Histrio-Mastix, the Players Scourage, &c., by *William Prynne* (? 1632).

Here the Controversy about Plays seems to have ended, to be succeeded by one concerning Organical and Instrumental Music in Churches.

Will readers who possess such of the foregoing works as are little known, or who may have leisure at the British Museum, send me whatever particulars concerning them may appear interesting?

In the sketch of Charles Dibdin's life written by "W. H. H." for Grove's Dictionary, it is stated: "He (Dibdin) composed some of the music for the Shakespeare Jubilee at Stratford-on-Avon in that year" (1768). The private library of Messrs. Novello, Ewer and Co., in Berners Street, contains a thin folio entitled:

"Shakespeare's Garland, or the Warwickshire Jubilee, being a Collection of Ballads, &c., as performed in the Great Booth at Stratford-upon-Avon, composed by Mr. Dibdin. London, Printed and Sold by John Johnston, at No. 11, York St., Covent Garden, of whom may be had the Ode to Shakespeare, composed by Dr. Arne; Queen Mab, a Cantata, by the Author and Composer of the Padlock,* and new Minuets, Cotillions, and Country Dances, composed for the Jubilee at Stratford-on-Avon."

"Shakespeare's Garland" is in two parts; the first containing four ballads, as sung in the Great Booth at Stratford; the second being a collection of pieces for one or two voices, "as performed at the Theatre Royal, Drury Lane," about the time of the Jubilee. Taking the collection in order, we first have a ballad entitled "Sweet Willy." It is a glorification of Shakespeare in five stanzas:

The Pride of all Nations was sweet Willy O;
The first of all Swains,
He gladdened the Plains;
None ever was like to the sweet Willy O.

The second stanza, in accordance with the Arcadian taste of the period, represents the poet as melting each maid with the skilful strains of his pastoral pipe. Then the song goes on:

All Nature obey'd him, the sweet Willy O;
Wherever he came,
Whate'er had a Name,
Whenever he sang, followed sweet Willy O.

* The "Padlock" was a very successful musical piece written for Drury Lane by Dibdin, who achieved further distinction in his admirable performance of *Mungo*, one of the leading parts.

The next stanza is suggested by the tradition that Shakespeare once served in the wars:

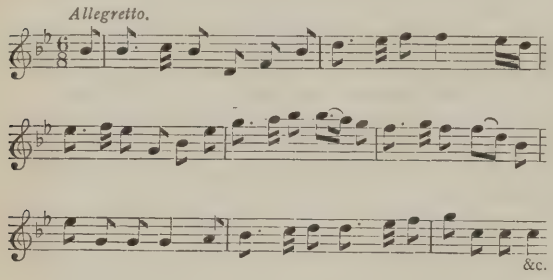
He would be a Soldier, the sweet Willy O;
When arm'd in the Field,
With sword and with shield,
The Laurel was won by the sweet Willy O.

The song thus ends:

He charm'd them when living, the sweet Willy O;
And when Willy dy'd,
'Twas Nature that sigh'd
To part with her All in sweet Willy O.

The tune set to the foregoing words is quite characteristic of Dibdin in youth*:—

The following extract will give a sufficiently accurate idea:



In the second of his Stratford songs, Dibdin celebrates the mulberry tree said to have been planted by Shakespeare in the garden of New Place. From the wood of this tree a cup had been carved, and was, if I remember rightly, presented to David Garrick, then Dibdin's patron. Our ballad-maker does not overlook the cup:

Behold this fair Goblet, 'twas carv'd from the Tree
Which, O my sweet Shakespeare, was planted by thee;
As a Relick I kiss it and bow at thy Shrine,
What comes from thy Hand must be ever divine.

Here follows a refrain:

All shall yield to the Mulberry Tree,
Bend to thee,
Blessed Mulberry;
Matchless was he
Who planted thee,
And thou, like HIM, immortal shall be.

The bard vaunts the superiority of the mulberry over all the trees of the field—

Ye trees of the forest, so rampant and high,
Who spread round your branches, whose heads sweep the sky,
Ye curious exotics, whom taste has brought here,
To root out the natives at prices so dear,
All shall yield to the mulberry tree, &c.

The bard declares there is no garden like that of Shakespeare—

Let Venus delight in her gay Myrtyle (*sic*) Bowers,
Pomona in Fruit trees and Flora in Flowers,
The Garden of Shakespeare all Fancies will suit,
With the sweetest of Flowers and the fairest of Fruit.
And all shall yield, &c.

The bard finds in Shakespeare the highest good—

With learning and knowledge the well-letter'd Birch
Supplies Law and Physic and Grace for the Church,
But Law and the Gospel in Shakespeare we find,
And He gives the best Physic for Body and Mind.
And all shall yield, &c.

Finally, the bard makes a proposition—

Then each take a Relick of this hallowed Tree,
From Folly and Fashion a charm let it be;
Fill to the PLANTER the Cup to the Brim,
To honour your Country do Honour to HIM.
And all shall yield, &c.

The third song, "The Jubilee, a Roun-de-lay," is much the best of the group, as regards both words and music. After invoking the Muses to follow him to Stratford, the poet proceeds—

On Avon's banks, where Shakespeare's Bust
Points out and guards his sleeping Dust,
The Sons of scenic Mirth agree
To celebrate this Jubilee.

Come, Daughters, come, and bring with you
The Ariel Sprite and fairy Crew,
And the Sister Graces three
To celebrate this Jubilee.

From Birnam Wood and Bosworth Field,
Bring the Standard, bring the Shield,
With Drums and Martial Symphony,
To celebrate this Jubilee.

In mournful Numbers now relate
Poor Desdemona's helpless fate,
With frantic Deeds of Jealousy,
To celebrate this Jubilee.

Now in jocund Strains recite
The humours of the braggart Knight—
Fat Knight and Ancient Pistol, He,
To celebrate this Jubilee.

The tune to these verses is very animated, and singularly Handelian in character. Dibdin wrote few better, of its kind.

Last of the Stratford songs is one entitled "The Warwickshire Lad," and in it we have praise of Shakespeare in another form—

Ye Warwickshire Lads and ye Lasses,
See what at our Jubilee passes,
Come, revel away; rejoice and be glad,
For the Lad of all Lads was a Warwickshire Lad.

* * * *

Our Shakespeare compared is to no Man,
Nor Frenchman, nor Grecian, nor Roman;
Their Swans are all Geese to the Avon's sweet Swan,
And the Man of all Men was a Warwickshire Man.

Old Ben, Thomas Otway, John Dryden,
And half a score more we take Pride in,
Of famous Will Congreve we boast, too, the skill,
But the Will of all Wills was a Warwickshire Will.

The tune is commonplace.

Among the songs sung at Drury Lane, and not in the "Great Booth" at Stratford, is one for two voices, entitled "A Serenade." From this I shall make no extract, seeing that both words and music are pointless. A better example is an effusion headed "Sung by Miss Radley," in which the bard speaks from the point of view of one who despises poetry. "About whom is all this fuss?" he asks, and goes on—

A Prince or a Statesman!
It can't be a Poet, O no;
Your Poet is poor,
And nobody, sure,
Regards a poor Poet, I trow.
The rich ones we prize,
Send them up to the skies;
But not a poor Poet, who lived
Lord knows how long ago.

The last piece is a duet (sung by Mrs. Baddeley and Miss Radley), in which it appears that there is some comfort in not having a Shakespeare amongst us—

Let us sing it and dance it,
Rejoice it and prance it,
That no Man has now such an Art;
What would come of us all,
Both great ones and small,
Did he now live to peep in each Heart?

Though sins I have none,
I am glad he is gone,
No Maid could live near such a Man.

Which is certainly an ingenious compliment.

A fresh breeze, health-laden, comes through my open casement; clouds are chasing each other across a vast expanse of sky, and playful shadows are mocking them on the hill-sides. The sun shines merrily and—there is the robin again! Pardon me, gentle reader, if I now put aside Messrs. Novello's old book, turn from the ghosts of those who strutted their little hour at Stratford a hundred and thirty years ago, and go for a stroll.

X.

* The Composer was twenty-three in the Jubilee year.

THE MUSIC OF WATER.

The Music of Water may be divided into two orders—the natural and the artificial. The existence of the latter may come as news to many, for although music has made use of many strange mediums for the exhibition of sound, has extracted harmonious notes from the most unlikely substances, water has never, within the scope of ordinary experience, been subjected to such a treatment for the purposes of art. Doubtless the peculiarly romantic sound of water in cascades and mountain torrents first impressed man with the conception that water might be employed as a material for consciously producing music. Water, more than any other element in nature, is the essentially musical substance in the world. Wind, which can whistle, sigh, and moan, if we were to trust only to the encomiums of poets, would undoubtedly be conceded the superiority over water; but its sound is more commonplace, more coarse, and more intermittent. While the wind on a moor sighs in gusts and dies a hundred times ere one has walked a mile, the prattle of the brook by the wayside is continuous; and its never-ceasing murmur can be analysed with far greater success than can the spasmodic utterances of the blast. The gurgling of a brook is one of the most musically satisfying sounds in nature, because it embodies the trill—the essence of all variety, the sweetest decoration of musical melody, and the main element in the music of birds, whose warbling we acknowledge to be the most finished utterance of uneducated minstrelsy. None of the sounds intoned by the wind can compare for a moment with so artful an expression of tone as this. The rippling of a cascade owes its beauty to that same embodiment of the trill which is found in the brook, and even down to its most diminished form, the mere trickling of water from one moss-grown stone to another exhibits this special feature. Many find a singular beauty in the tone of a cascade when, almost dried up in the summer time, it does little more than drip in silvery drops from its hollowed basin above to a slab of rock below. The secret of this pleasure is the regularity of the sound, which, by recurring moment after moment with a trifling interval between each, mimics the effect of musical rhythm and is mysteriously charming to the mind. Water alone, of all substances in nature, is capable of such rhythmic effects in its own natural state. Such, likewise, is the secret of the pleasure which many feel in listening to the patter of rain. There is a rhythm in the sound of rain, still more in that of hail, which has a fascination to those who choose to study it. It may be heard to perfection in the thundershower, owing to the lull in the air which generally precedes the advent of a storm; and in the pauses of a thunderstorm the rhythm of the rain may be listened to with awe as the essentially musical moment in the conflict of the elements.

To sit on a bridge and drop pebbles in a brook by moonlight, when all the world is still, is an occupation which those who are interested in nature's sounds will sometimes beguile their fancy by pursuing, and never without delight. The crisp staccato note of the water as the pebble enters it is no less beautiful than the full and copious tone with which the stone buries itself in the depths. The splash of water is a very varied thing, and, strange to say, it was this feature of water's music which first attracted the attention of man to the artificial imitation of its melody. The Greeks, whose ear for the nicest gradations of sound must have been marvellously acute, were accustomed to amuse their idle hours by a highly æsthetic game, the object of which was to divine good or ill fortune in love. Originating presumably with listening to the splash of falling water and taking omens from some nymph-haunted fountain, where the deities were supposed to give signs by the sound, the game was framed at least with an allusion to such an original: A large basin of polished metal, of such fine material that the slightest concussion would produce a sharp and ringing sound, was suspended in the air at a convenient height from the ground, and generally with a large tank of water beneath it so as to prevent the floor being splashed when the metal basin was missed by the thrower. At a certain distance from this a chalk line was drawn on the floor, and the players stood toeing this line, each with a cupful of water in his hand ready to throw the contents in turn into the metal basin, at the signal given by the director of the game. Sometimes wine was used instead of water by the better classes, but in all cases the method of procedure was the same. The player stretched out his arm and with a quick turn of the wrist launched the water of his cup in a full and well collected stream through the air, having so directed it that it should fall exactly in the middle of the metal basin. There was an interval of silence, while all present listened to the splash of the water on the metal. According as it was firm, strong, faint, thin, unsteady, or scattered, so was the excellence of the cast determined. Each player in the party threw in turn, and over and over again in the course of the game; yet there seems never to have been any difficulty in deciding the respective superiority of the various casts. To us, unaccustomed to pay any attention to a sound so homely as the splash of water, a decision on its various grades of *timbre* would be plainly out of the question; yet the possibility of analysing such a sound has been shown by what we have mentioned above, analysing it too with as much minuteness as separates the various notes of the scale. So fond were the Greeks of this extraordinary game, that public courts were built in their cities for the purpose of playing it, and among the idlers of the towns the artistic pastime was as favourite and engrossing a pursuit as tennis or racquets with us.

The natural melody of which water is susceptible, without any human interference to direct it in any way, has been shown most conclusively by a philosophical experiment, made by the French chemist, De la Rive. This gentleman, suspecting that an inherent melody resided in the substance, which, under certain conditions, was made palpable to the ear, tried several plans for extracting the sound of water in the most abstract manner possible, and succeeded in eliciting the pure tone of the element at last. His method was to condense vapour in a thermometer by a peculiar process, not necessary to be alluded to here. The vapour in the bulb of the thermometer (when it passed off into liquid) emitted, at each condensation, musical notes of great power and sweetness, for which he could assign no reason, and which we must be content to explain on the same principle merely, that when a tightened string is struck a musical tone comes. Even when water is hardened and has become ice the element does not lose its musical capabilities, and recent observations have gone to show that through any large sheet of ice there is always some one note humming, whose pitch varies according as the ice is thick or thin. In thin ice the dominant note is a high one; in thick ice a low one. An enthusiastic experimentalist has even gone so far as to insist that he can determine the safety of the ice for purposes of skating by reference to the note which the pond at large is humming. According to this ingenious discoverer no ice is safe unless its note is lower than C on the first ledger line above the bass clef.

Possibly, in a primitive state of society, before men had become chained to particular types of instrument, the melody of water would strike the human mind as possessing certain possibilities which would be ignored by civilised man. When a savage was hollowing out a log to make into a drum, the prattle of the brook hard by would seem as natural a source of musical possibilities as the trees around him, from the stump of one of which he had with labour begun to fashion his primitive musical instrument. Certain it is that uncivilised men develop and employ the sound of water for the purpose of musical enjoyment to an extent which we can have no conception of. Among certain tribes of the Lower Amazon, in South America, a musical instrument is in use which for oddity has had no parallel in the world. The sound is simply that of flowing water, and the instrument itself is so contrived that the water from one vase or vessel may be poured automatically into the other, and so continue without any labour to the listener in regulating the arrangements. As to what intervention is necessary with regard to starting the instrument and periodically attending to it we are not aware, as the accounts are discrepant which describe it to us. Its patrons and inventors, however, the Brazilian tribes with whom it is found, are said to sit listening entranced to the melody. Occasionally, an ardent admirer of the instrument will linger by it for hours together, with as much delight as we should dally over lute or guitar.

Certain North American tribes used to exhibit a partiality for the sound of splashing water over trickling, and to compass their desire, they formed instruments almost as singular as the preceding, and more intelligible to general comprehension. A bull's hide was sown into the shape of a tortoise, and, all the interstices being made watertight, was filled with water and hermetically secured. A large volume of water was in the inside of so enormous a receptacle, and most sonorous was the splashing which ensued when this instrument was played. The method of playing upon it was to strike the hide with heavy drumsticks, which produced the necessary effect upon the liquid within. So singular was this instrument deemed, even by the Indians themselves, that they invented a fable to account for its existence. They declared that into such an instrument the waters of the Deluge, when they covered the earth, were drawn off, and that to perpetuate the great blessing which this conferred on mankind they continue to manufacture such instruments to the present day. In the medicine mysteries of many of the tribes, this latter idea was carried to its logical completion. Four tortoises were declared to have received the waters of the Deluge—each tortoise swallowing the inundation of one quarter of the world. Accordingly the drums in the medicine mysteries were always four in number, and so disposed as to indicate the four points of the compass. Similar instruments, though less elaborate in shape, have occasionally been found in South Africa by travellers, and possibly we might hear of their existence elsewhere, were our information with respect to uncivilised peoples more exact than it is at present.

A singular fact in connection with the subject we are treating of is the immense mass of legends among all people and in all ages, which derive instruments of music in a fabulous manner from the water. From the simple natives of Guiana, who declare that a spirit, named the Orehu, dived into the water to fetch up their chief musical instrument, the rattle, to the cultivated and refined Greeks, who averred that the lyre, the gift of Mercury to man, was originally brought out of the abysses of the ocean; countless have been the stories relating to the same element, and connecting it similarly with music. The Assyrians believed that all their instruments were brought to them by a fish god, probably the prototype of the Phœnician Dagon, who swam from the Persian Gulf with these priceless gifts in his possession; and the Mexicans averred that Tezcatlipoca, the god of music, brought the art to Mexico, and, being compelled to traverse the sea in order to reach the country, made a bridge of whales and turtles for this purpose, walking over their backs through the waves. The Hindoos, Chinese, and other nations have legends no less singular, relating to the same fictitious origin of music. Such coincidence presents an inexplicable riddle, which, meanwhile, there has been no satisfactory attempt at solving.

But we are allowing ourselves to drift from the "music of water" to the yet more recondite consideration of water as the origin of music—a fanciful theme we do not propose to pursue.

In antiquity the adaptability of water to musical purposes early attracted the attention of inventors. Water-clocks were a useful and important discovery, which speedily assumed an artistic and musical form. The original idea of these pieces of mechanism was the dripping of water from one vase into another, which proceeding at the rate of drop by drop gave an exact indication of the time occupied in the exhaustion of the vase, and thus served for all the purposes of a clock. So thoroughly identified were the two things that the expression, "What is the water?" was a perfect equivalent for "What is the time?" and the Greek orators spoke freely of "the water of their orations," meaning the space of time consumed in their delivery. Since water-clocks, though admirable indications of time by day, would plainly be of no service at night, an inventor bethought himself of a plan by which the water, creating wind by the propulsion of a little wheel, should thus breathe air through a tiny flute, which thereupon uttered a soft and melodious sound. This flute was so contrived, or, rather, the revolution of the wheel which formed it, that the hours of the night could be sounded in their order. From these beginnings a most extraordinary musical instrument was invented, more elaborate than any we have yet described, yet difficult to grasp in its complete mechanism, owing to no specimen or no drawing of it having been preserved to us. It was a box of flutes, wherein the instruments were set on end similarly to the method adopted with the pipes of an organ. This box was placed above a large vase containing water, the ends of the flutes being open and turned downwards towards the water. According to the commonly received account, the water was agitated by a boy, and the wind thus created in the interior of the instrument set the flutes playing. Such motion of the water, however, seems inadequate to producing the effect designed. More probably wind was pumped through the water by means of pistons and levers, and the current of air thus admitted into the pipes caused them to sound.

In order to convert this mechanism of quaint and ill-regulated melody into a practicable and manageable instrument, nothing more was wanted but the addition of slides to the pipes, which could open and shut them at pleasure. By this simple means the sound could be directed and governed; and nothing more but the addition of keys, connected by strings with the slides so as to command them at the will of the player, was required to turn this water-flute into an organ.

Water remained the concomitant of organs for almost a thousand years from that date onwards. The office fulfilled by the water was not that of a mere hydraulic appendage that can be dispensed with,

as with us; the element was part and parcel of the organ, and the organist, wherever he went, was in company with vases full of water, funnels, pistons, and other apparatus which the water rendered necessary. This water-organ, clumsy as it may appear to be, was nevertheless not necessarily so, but certain kinds of it could be carried from place to place with ease and convenience.

Into the history of the water-organ we do not propose to enter, having already treated it at length in a former contribution to this paper. It is interesting to remark, however, for what a long time the water-organ endured in preference to that other form of the instrument which employed bellows. Even in the time of Louis the Pious, the son of Charlemagne, water-organs were still the popular form, and all organs made by George the Venetian, the celebrated builder of the age, were furnished with the hydraulic apparatus of which we propose immediately to give a description. Researches into the early history of the organ, it may be remarked, have remained a barren field for most investigators, owing to their confining their attention to the notices in Latin writers, which are few and far between. The real home of organ-building during the dark ages was not at Rome, in Italy, or even in Europe, but at Constantinople, where the organ, instead of being an obscure and neglected mechanism, was the fashionable instrument of the Greek world for centuries, being employed in the circuses, at banquets to usher in the guests, at state ceremonials, and on other public occasions, as, for instance, at those ceremonies in the Golden Hippodrome on the first Monday after Easter, when the Emperor received the acclamations of the people. Up till the downfall of the Western Empire, the fortunes of the water-organ can be followed in Italy, and receive illumination from quarters and from writers whose professed aim in description is not a musical one. Gibbon speaks of the "enormous water-organs of the theatres," which in the later Imperial times were employed in Rome; while delicacy of structure had attained a high degree of perfection, judging from the accounts in Ammianus of the portable *water*-organs which slaves were accustomed to carry about from house to house, in order to take part in the private concerts of their masters. At present, however, we are not considering the subject of the water-organ, but merely the water mechanism connected with the instrument, which in so far as it was auxiliary to the playing of the organ, may justly be considered as coming within the scope of "The Music of Water." This mechanism, in conclusion, we will now describe. There was, first, a large vase half full of water, which had an inverted funnel in it, connected by a pipe with a flat box or wind-chest above, which contained the wind. On each side of this vase were cylinders with pistons inside them, which were worked with levers from below like pumps. These cylinders had pipes running from them into the central vase, down through the water into the bell of the funnel. There were valves at the top, hanging by moveable chains. When, therefore, it was necessary to fill these cylinders with air, the lever was raised, the valve immediately descended, and through the hole the air rushed into the cylinder. But directly the lever was pumped downwards and the air sent rushing up the cylinders of the piston, at the first puff the valve closed at the top, the air, therefore, rushing through the pipe into the central vase of water, and down into the bell of the funnel, whither the pipe reached. From thence with redoubled force, owing to the weight of the funnel, it was driven up the funnel's pipe and into the wind-chest.

A valued correspondent sends us the following: "The Wagner performances at Covent Garden and Drury Lane have been so good that some stay-at-home critics have been wondering in what respects the chief German opera-houses, and especially the Wagner Theatre at Bayreuth, could furnish anything better. As far as concerned the principal artists, Sir Augustus Harris procured the best that was to be had, and it is obvious that even Bayreuth can do no more. It is, therefore, less in the abilities of the leading artists than in the many small matters of detail which go to make up perfection that we must look for the marks of distinction between London and Germany. Leaving for the nonce such important matters as the thoughtful and artistic stage-management, or the concealment of the orchestra—the effect of which, by the way, on not merely the balance, but even the quality of tone, is perhaps scarcely appreciated—let me take a single point in which it has always seemed to me that the German opera-houses had a distinct advantage. I refer to the lighting of the stage, a matter which has more to do with the effectiveness of a dramatic performance than seems to be generally admitted by stage-managers on this side of the Channel, if, indeed, we may judge of their principles by their practice. The erratic conduct of stage moonbeams, which always seem to dance a servile attendance on the *prima donna*, quite regardless of natural laws, is proverbial, and the marvellous power of the smallest property lantern to brilliantly illuminate the gloomiest and most spacious of dungeons is equally well known. It may be interesting, therefore, to quote the example of the Munich Opera House, taking two well-known scenes as an illustration: In the Dungeon Scene in 'Fidelio,' when *Rocco* makes his appearance, he sets his lantern near the grave, to the left of the spectator, whereupon the footlights *on the same side of the stage* are partially turned on, the other side of the stage being left in comparative darkness. When, however, *Rocco* crosses with his lantern to see whether his prisoner be still alive, the lights on the corresponding side of the stage are raised and the others lowered. Again, the second act of 'Lohengrin' furnishes an excellent illustration of this praiseworthy attention to details. As we are accustomed to see this scene presented, the complaisant moonbeams make their appearance the instant *Elsa* comes out into the balcony, and are turned off so soon as she retires. At Munich this is differently ordered. Before the scene between *Ortrud* and *Telramund* is over, the moon has risen and has, *by degrees*, illumined the balcony, so that when *Elsa* appears she is in a flood of light, which gradually disappears after she has left, to give way to the approach of dawn. This is, in its turn, no less artfully contrived, and though necessarily more rapid than is customary in these latitudes, is not so sudden and spasmodic as to be ludicrous. At first the pinnacles of the buildings assume a slightly pinkish hue, which spreads downwards and grows in intensity until, by degrees, the whole stage is flooded with the light of day. The different aspects under which the Wartburg is seen in the first and last acts of 'Tannhäuser,' as presented at Bayreuth; or the moonrise in the second act of 'Die Meistersinger,' at the same theatre; or, again, the storm in the first act of Verdi's 'Otello,' as given in Vienna, might be quoted from numerous instances that occur to one's mind of this thoughtfulness; and the effect that a close attention to such details has in enhancing the general impression made by a dramatic work is much greater than might be imagined. They may be trifles, but then is not art, as well as life, made up of such?"

PREVIOUS to starting upon his recent visit to Italy, Dr. Hans von Bülow addressed a letter to Verdi, in which the writer refers to his former disparagement of the works of the composer of "Il Trovatore," and to which the Italian maëstro, soon after, returned a courteous reply. This brief correspondence is at once so interesting and so thoroughly characteristic of its respective authors, that a translation of the letters will doubtless be welcome. The gifted pianist-conductor, who has evidently studied his Victor Hugo to some purpose, writes, or rather gushes forth, as follows:—

ILLUSTRIOUS MASTER,—

Deign to listen to the confession of a penitent sinner. It is now some eighteen years ago that the undersigned committed, in public journals, a gross blunder in regard to the last of the five Kings amongst the representatives of modern Italian music. Alas! how often since has he repented him of it; how often blushed with shame at the recollection! Be it said, however, that at the time of perpetrating the libel in question (which, mayhap, in your magnanimity, you have quite forgotten), I was virtually in a state of mental aberration. Suffer, then, this fact to plead for me as an "attenuating circumstance." My spiritual vision was obscured by an ultra-Wagnerian fanaticism. During the last seven years, light has gradually dawned upon me. Fanaticism, being purified, has become enthusiasm.

Fanaticism—petroleum! Enthusiasm—electric light! Light, in the intellectual world, is called justice. Nothing there is more destructive than injustice; nothing more intolerable than intolerance—as has been aptly said before by the excellent Giacomo Leopardi.

Since I have attained to this degree of knowledge, how my life has become enriched, how enlarged the vista of the most precious joys—those afforded by Art! I began to study your latest works—"Aïda," "Otello," the Requiem—a recent performance, though imperfect, of which latter has moved me even to tears. I studied them, not merely according to the letter, which kills, but according to the spirit, which giveth life. In fine, illustrious master, I now admire, I love you!

But will you forgive me? Will you avail yourself of the privilege of sovereigns to grant a free pardon? In any case, and were it only in order to set the example to those of my brethren in art who, being younger than myself, still persist in error, it behoves me to confess the fault I committed in the past. True, therefore, to the Prussian device of "Suum Cuique," I heartily exclaim Evviva Verdi, the Wagner of our esteemed allies!

H. VON BÜLOW (born 8th of January, 1830).

To this grandiloquent epistle the Italian maëstro replied as follows:—

MUCH ESTEEMED MAËSTRO,—

You have not committed the shadow of a fault, and no absolution is called for. If your present opinions differ from those you formerly held you have done right to say so, although I should never have complained. Besides, who knows? Perhaps you were right before. In any case, however, your unexpected letter, coming as it does from a musician of such worth, and of such importance in the world of art, has afforded me the greatest pleasure, not from a feeling of personal vanity, but because it proves to me that highly-placed, genuine artists are able to judge without the prejudice of schools, of nationality, or of time. Since the artists of the North and of the South have different aspirations, be it so, and let them be distinguished from each other. They should unite in the determination to remain faithful to the genius of their nationality, as Wagner has so justly observed. Happy indeed are you in being able to call yourselves the sons of Johann Sebastian Bach. As for ourselves, we also, who are the sons of Palestrina, have had once a grand school which was truly our own. Nowadays it has become degenerate and threatens to come to grief altogether. Ah, if we could only begin over again!

I am sorry that I cannot come to the Musical Exhibition at Vienna, where, besides the pleasure of meeting so many celebrated musicians, I should have had the delight of shaking hands with you. I trust that my great age will plead for me with the gentlemen who so kindly invited me, and that they will excuse my absence.

Your sincere admirer,

G. VERDI.

THE history of arrangements, or derangements, of musical compositions has yet to be written, and if any such work fails to see the light it will not be for lack of material. As a small contribution towards the subject-matter, a correspondent calls attention to Locke's "Macbeth" music *as adapted to sacred words!* The title of this remarkable publication, which was issued in the forties, is "Praise God on high! Sacred Cantata . . . written by Alfred Morland, and adapted to the celebrated music composed by Matthew Locke, A.D. 1605 . . . by E. J. Westrop." Without making a detailed comparison between the original and its perversion, we shall refer to one or two striking points of difference. After the symphony, the words of the *Fourth Witch*, "Speak, sister, speak, is the deed done?" are replaced by "Praise God on high! praise His great Name." Later on, the same gentleman's suggestion "Now let's dance" is changed to "Praise the Lord." The original "And nimbly dance we still" appears as "And in that day the dead shall wake," the nimble quavers in the first two bars of the 2-4 time (p. 11, Novello's Octavo Edition) being changed into more sedate crotchets, and the time-signature altered to suit. The first Recit. of Act iii., Scene 5, is completely transformed; instead of "Hecate (we almost seem to hear "Hack it"), come away," the words are "Holy, holy is His name," and the music is also altered and given to four voices in chorus. The following air, "My little merry, airy spirit see, sits in a foggy cloud and waits for me," is adapted to the words "The cherubim and seraphim continually do cry, Holy, holy, holy." The music of the last chorus of this act, "We fly by night 'mongst troops of spirits," is arranged to "And live for aye with happy spirits." The cauldron scene has not been adapted. Here then is "tinkering" with a vengeance, and it is quite a wonder that as the arranger has altered the music of Locke he did not change the key. The "Macbeth" music has also been adapted (by the same hand) to suit a Pastoral Cantata, entitled "The Festival of Spring!" Other derangements are two separate sets of "Macbeth" Quadrilles, by J. T. Craven and Joseph Hart respectively, which, however, are not quite so outrageous as the sacred version already referred to. The subject of quadrille adaptations recalls a *jeu d'esprit* of the late "J. W. D." In the *Musical World* of October 20, 1842, an advertisement announces: "The Stabat Mater Quadrilles, arranged from the melo-dramatic music adapted by Rossini to the 'Stabat Mater,' by J. W. Davison. Price 4s.; as Duets, 4s. *N.B.*—In the press, 'A defence of the Stabat Mater Quadrilles,' to be presented to the purchasers." In the following week appeared this fiery criticism: "Works received for review:—'The Stabat Mater Quadrilles'—to which we have given the warm reception we some time since promised them—they have enlightened our washerwoman's copper fire." It is not generally known that there exists a set of quadrilles on themes from "The Messiah." Copies are naturally scarce, and, we hope, will remain so.

THE chorus rehearsals for the approaching Leeds Musical Festival, recently resumed after a well-earned holiday, have been in progress for some months, long enough to make it possible to form an opinion as to the quality of the chorus, a matter of especial interest on the present occasion, having regard to the distinct deterioration which was noticeable in this department in 1886. Impressed by the necessity of a change of tactics, the executive committee, after much discussion, determined to enlarge the area from which the singers are drawn. It had been noticed that for the past two or three Festivals the chorus had become more and more exclusively a Leeds one. The practical advantages of having the singers on the spot were obvious, but it was equally obvious that if the area of choice were widened the quality of the chorus could hardly fail to be improved, for not only would the adoption of this plan make it possible to select the candidates by reference to an even higher standard than heretofore, but it is notorious that some of the best chorus-singers in the West Riding hail from the neighbourhood of Huddersfield and Halifax, localities which have formerly been practically, if not nominally, excluded from participation in a Festival which appeals for support not merely to the town of Leeds, but to the whole of the County of York. It is worthy of note that it was on this very point of making the chorus too exclusively

local that, as appears from the "History" by Alderman Spark and Mr. Bennett, the late Mr. R. S. Burton resigned his post of Chorus-master to the Festival in 1874, so that by the new policy his contention has been in great measure vindicated. For the coming Festival, therefore, choral contingents are being trained under local conductors at Leeds, Bradford, Huddersfield, Halifax, and Dewsbury, all meeting at Leeds for occasional rehearsals of the entire body. Several of these full rehearsals have already taken place, under the superintendence of Sir Joseph Barnby, who very readily complied with the request that he should act as the deputy of his friend Sir Arthur Sullivan, and, so far as it is possible to form a judgment without being duly precipitate, the chorus, whether as regards tone or style, promises to fully justify the new system of selection that has been adopted. Sir Arthur Sullivan, on his first visit to Leeds in connection with the present Festival, expressed himself thoroughly satisfied with his forces, and alluded to the change of policy as one which he had himself strongly advocated.

At the moment of writing not a single theatre in London is occupied with any species of operatic entertainment, a circumstance unexampled for many years. But it is the calm which precedes the storm, for if reports may be trusted, opera of every description is coming like a flood in the course of a few weeks. Sir Augustus Harris will have a season at Covent Garden consisting chiefly, in all probability, of French works performed in the Gallic tongue. That plucky *impresario*, Signor Lago, who has several times played a trump card when least expected, is busy making arrangements for an Italian season at the Olympic. His engagements already include Madame Fanny Moody, Miss Lily Moody, Signor Vignas (who made such a favourable impression last year in "Cavalleria Rusticana," and who it is said will appear in "Lohengrin"), Mr. Eugène Oudin, and Mr. Manners. Hopes are entertained that Madame Albani and Miss Macintyre will also join the company. Signor Lago is scarcely likely to find another "Cavalleria," but he will probably try a new opera by Signor Puccini, a fellow pupil of Signor Mascagni under the late Ponchielli, and the latest representative of a celebrated Italian musical family. Then the new Trafalgar Theatre is to be inaugurated with comic opera, and the Lyric and Prince of Wales' will both re-open their doors with the same form of art. Further, a bold speculator is credited with the intention of reviving Offenbachian opera-bouffe at the Shaftesbury. Last, but not least, we are to have Mr. Sydney Grundy and Sir Arthur Sullivan's new work at the Savoy. This, it is understood, will be a genuine Opéra Comique, the period being that of the Roundheads and the Cavaliers, and the principal episode the elopement of *Dorothy Vernon* with *Sir John Manners* from Haddon Hall. The heroine is to be played by Miss Lucille Hill, who will be remembered as the country girl in "La Basoche" at the Royal English Opera House, and Messrs. W. H. Denny and Rutland Barrington are said to have good parts. Obviously lovers of the lyric stage have a good time at hand.

Our scanty stock of fifteenth century music has lately been considerably enriched through the publication by Dr. Riemann of several *chansons*, by Gilles Binchois, the contemporary of Dunstable and Dufay. No one has yet discovered the dates at which these musicians were born, but Binchois is said to have died in 1460, Dunstable in 1453, and Dufay in 1474. So little of the music of these worthies has come down to us that, by his addition to its store, the eminent German historian has considerably increased our debt to him—already a large one. The songs he has just given to the world have been transcribed (and translated into modern musical notation) from a MS. in the State Library at Munich, which consists of "four double sheets of vellum, still showing the original foliation 7, 8, 9, 10, 13, 14, 19, 20, and leaving us, therefore, to mourn the loss of twelve sheets." Dr. Riemann goes on to say: "The MS. is a Chorus book—*i.e.*, the parts belonging to one number are on the pages opposite each other; on the left the discant with the text, on the right the tenor and countertenor"; he also fully describes the notation. The *chansons* printed consist of six "*à* 3"—to which, we regret to say, Dr. Riemann has adapted German words in place of the old French ones—and the incomplete parts of five others, two being discants with text, and three, tenors and counter-tenors, without text. As far as a necessarily limited knowledge enables comparison to be made, these *chansons* compare very favourably, in musical merit, with other works of the period to which they belong. This is especially the case with regard to the freedom and expression of the melodic writing.

Unmindful of the wisdom enshrined in the popular proverb, Mr. Stocks Hammond, living in a glass house, threw stones at Mr. Akeroyd. The latter, it is true, had previously thrown stones at Mr. Hammond, but then Mr. Akeroyd doesn't live in a glass house—which makes all the difference. The result was that Mr. Hammond's missile, after the manner of a boomerang, returned to its sender, but in the shape of a writ for an action for libel; and this was so fruitful in revelations concerning Mr. Stocks Hammond's "degrees" that his fate will probably act as a warning to others who, deriving undue confidence from the present unsatisfactory state of the law, may feel inclined to assert themselves, not wisely, but too well. Holders of titles that will not bear investigation should now realize that an attitude of defence is, though quite sufficiently difficult, at any rate much safer than the operation known as "carrying the war into the enemy's country."

To judge from the list of lectures and classes which Professor Niecks has sketched out as his work (or part of it) during the forthcoming session, it is clear that the wits of Edinburgh will find it difficult to work in jokes concerning the "easy chair" of Music in their University. Professor Niecks announces twenty lectures on the "History of Music," forty lectures and lessons (duration, two hours each) on "Harmony, Melody, and Rhythm," and twenty lectures on "Formal and Æsthetical Analysis," besides hinting that Recitals and "lectures, with musical illustrations, will be given from time to time"—these, we suppose, by way of relaxation!

FACTS, RUMOURS, AND REMARKS.

The arrangements for the First Cardiff Triennial Festival, to be held in the Park Hall, Cardiff, on the 20th, 21st, 22nd, and 23rd inst., are as follows:—Tuesday evening: "Elijah." Wednesday—Morning: Overture, "In Memoriam" (Sullivan); "Stabat Mater" (Dvorák); Symphony, No. 5 (Beethoven); "The Revenge" (Stanford); Evening: "The Golden Legend" (Sullivan); Symphony, No. 1 (Schumann); Overture, "Mock Doctor" (Gounod). Thursday—Morning: Overture "Die Zauberflöte" (Mozart); "The Dream of Jubal" (Mackenzie); Overture,

"Die Meistersinger" (Wagner); "Blest Pair of Sirens" (C. H. H. Parry); "Hymn of Praise" (Mendelssohn); Evening: "Saul of Tarsus" (new Oratorio), Joseph Parry. Friday—Morning: "Faust" (Berlioz); Evening: "The Messiah." The principal vocalists will be Madame Nordica, Miss Anna Williams, Miss Maggie Davies, Miss Hilda Wilson, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Watkin Mills, and Mr. W. Ludwig; Mr. Charles Fry will recite the verses in the "Dream of Jubal"; Mr. Alfred Burnett will lead the orchestra; Mr. Hugh Brooksbank is the Organist; and the Conductor in chief will be Sir Joseph Barnby. Dr. Mackenzie, Dr. Joseph Parry, and Sir Arthur Sullivan will conduct their respective works.

We sympathise entirely with those who wish to see the establishment of cheap opera, but advocates of reform in the present system should not talk at the expense of common sense. It is a fact that such an enterprise as that carried out by Sir Augustus Harris last season would have been impossible at lower prices than were actually charged. To say that the thing was done on too vast a scale is, no doubt, a plausible retort, because it is easy to argue from diminished outlay to cheaper seats. But modest operatic ventures, charging popular prices, have often been made in London, almost invariably without success; proof accumulating upon proof that metropolitan opera-goers will not look at representations which fall short of the traditions of the lyric stage in this country. It is of no use to contrast London prices with those at Vienna or Berlin. In those capitals, opera is endowed by the State, and carried on in buildings for which there is no rent to pay. Truth to tell, the complaints we frequently hear on this subject are childish. The grumblers want an expensive article at far less than cost price, and when they are offered a shilling's worth for a shilling they refuse to trade.

According to a Welsh contemporary, the Lord Mayor of London was treated with scant respect at Bridgend Eisteddfod by an audience much less concerned to see him than to know whether Llanelly could beat Dowlais in chorus-singing. Speeches were rudely cut short by the impatient crowd, and we read that had not the orators succumbed "a storm would have arisen which would not have been easily allayed." This is no uncommon occurrence at Eisteddfodau, where the amenities, as between the body of the hall and the platform, are not very carefully cultivated. To say sooth, a Welsh audience can be, and often is, very rude indeed. But there is something to be said on the other side. The Eisteddfod platform is rich in orators, who lose no chance of striking in and, when in, keep there as long as possible. Nowhere does the *cacoethes loquendi* flourish more rankly, and we are never surprised to hear of measures designed for its summary suppression. But we are sorry for Lord Mayor Evans.

Our Welsh contemporary, after recording the ill manners at Bridgend, must needs fall into flattery of the misdemeanants, and say: "The fact that the masses in Wales are so far above the masses in England, and that this superiority emphasises itself at an Eisteddfod, is the allurement which entices me to these gatherings." Hm!

The writer criticises Eisteddfodau, nevertheless. He says they are narrow—"Wales for the Welsh"; that they encourage only one class of music—namely, oratorio and its kindred, the consequence being that flexibility of voice is lost (we do not exactly see the connection, but never mind); and that Eisteddfod adjudications tend to make note and expression purely mechanical. "They take no notice of style at an Eisteddfod, and originality is at once suppressed. If Rubinstein were to play at an Eisteddfod, the adjudication would be something like this: 'M. Rubinstein played with great spirit and fire, but he occasionally struck a false note, and the passage marked *andante* was taken too quickly. Miss Jones's rendering was not marked by any of these blemishes. She played the piece most correctly, and, though her light and shade were not so accentuated, yet we have decided to give her the prize.'" Messieurs les juges, la parole est à vous.

The Wolverhampton Festival is dead, but not so the Wolverhampton Festival Choral Society, which has just issued the prospectus of its coming season. There will be three Concerts. The first promises Schumann's "Paradise and the Peri," Goring Thomas's "Out of the Deep," and a miscellaneous selection. At the second, "Elijah" will be presented; the third is described as "Miscellaneous." A curious feature in the prospectus is some short eulogistic remarks upon the artists engaged. We extract a few as specimens: "Miss Mary Reeve is announced as 'the coming contralto,' with a grand voice and an excellent method of production." "Mr. Musgrove Tufnail is a most accomplished artist with powers of a high order." Miss Medora Henson is "specially recommended by Sir Arthur Sullivan," and Miss Sarah Berry "has been specially successful in the music of this Oratorio ('Elijah')." These testimonials may be of some use in cases where ordinary reporters are turned on as musical critics.

Mr. Justice Cave objects to music! Shall we exclaim "Poor man!" or "Poor music!" On that point, perhaps, it will be well to keep silence, but we may discuss the circumstances under which the learned judge professed dislike of the art. Not being able legally to vote money for a town band, the conscript fathers of Yarmouth bethought them of a device which would keep within the law and yet attain the end desired. Accordingly, they voted a sum of £100 to the Mayor, with an understanding that he would spend the money on the band. This proceeding was challenged in the Court of Queen's Bench before Lord Coleridge and Justice Cave: "It is perfectly regular," said the musical C. J. "It is evident your client objects to music, and there I agree with him," added the unmusical Cave; but, on the point of law, he agreed with his chief. Result: the Mayor receives his £100 and Yarmouth rejoices in a town band. But poor Music comes off badly. She is under the frown of Mr. Justice Cave.

The late Mr. W. H. Summerscales was a musical professor of note in Keighley and its neighbourhood, and so well discharged various duties—among them those of honorary conductor of the Keighley Musical Union—that, on his death, in 1890, a Summerscales Memorial Fund was started and over £200 subscribed. The income from this fund is devoted to the encouragement of musical culture by offering prizes for competition. The first *concours* will take place on the 24th inst., when the three candidates who come best out of the trial will each receive two guineas and a silver medal bearing a portrait of Mr. Summerscales. The competition is limited to violinists, sopranos, and basses, and the competitors must be

natives of the West Riding under twenty-five years of age. The committee may be felicitated upon having turned a small fund to the best possible use.

There was a "function" at Portland, Maine, on the 3rd ult., to celebrate the eighty-fourth birthday of F. N. Crouch, composer of "Kathleen Mavourneen." "Woman" came out greatly on the occasion. Mrs. Marcia Bradbury Jordan read a poem specially written by Caroline Dana Howe, and followed up by reading one of her own. Mrs. Clara Marcelle Green delivered herself of a sonnet; Miss Varnum read a "note" from Mr. Parker Pillsbury, of Concord; Mrs. E. S. Osgood read an original poem; and Miss Bessie Varnum wound up by reciting verses written by Miss E. W. Varnum. All that the poor old man received by way of consolation for his sufferings as a listener was—what does the reader suppose? The sum of eighty-four dollars! "Woman" gratifies her vanity cheaply over in Portland, Maine.

Mr. W. H. Statham's letter to a daily contemporary on the balance of the modern orchestra is worth serious consideration. It complains that, while modern usage has nearly doubled the strings, it has left the "wind" where it was, and that, consequently, in *forte* passages, important phrases given to the last-named are often inaudible. Of course they are, but such is the demand of modern taste for brilliancy and power that Mr. Statham's remonstrance is like "a voice crying in the wilderness." He suggests that the "wind" should be doubled in order to restore the lost balance, but there are many and obvious objections to such a step. Suppose we revert to the old order, and play Mozart and Beethoven with the orchestra for which those masters wrote. No musician would complain, whatever others might do.

The editor of a Sydney contemporary should keep an eye upon the "devil" in his office. That grimy imp lately got hold of a set-up musical criticism and played with it such pranks as might make an angel weep. He made the unfortunate writer talk of "Spolier's great ninth concerto" and "Hans Sett's graceful Baracole." Then, being, no doubt, of Cockney origin, he changed "Fantasia appassionata" into "Fantasia appassionater," and finished up by declaring that a certain pianist played "Lizst's 'Le Prophête' (Les Palmeurs) and Chopin's prelude to a Study of Paganini, arranged by Lizst." Having accomplished this, the imp appears to have "shut up in measureless content"—a condition very different from that of the poor critic, next morning.

Some surprise has been expressed that certain eminent members of the musical profession were passed over in the recent distribution of Knighthoods, and at first sight it would, indeed, appear as though a mistake had been made. But it is obvious, on reflection, that the profession generally were not "in the running" on this occasion. Sir W. G. Cusins has long held a Court appointment; Sir Walter Parratt has, for some years, been a Court Organist; and Sir Joseph Barnby is closely identified with a quasi-Royal institution at South Kensington. Nobody grudges these gentlemen the honour bestowed upon them, especially as it casts no reflection upon others, whose turn will come later.

The discussion between Mr. F. H. Cowen and the Philharmonic Society has been continued during the month just passed, but the question at issue is so entirely of a domestic character that we see no reason why outsiders should intervene. We must, however, express sincere regret that a dispute has arisen upon a point of procedure which ought never to have been in doubt. Whether or no a Conductor has a right to address an audience without reference to those whom he serves is assuredly a question concerning which the most distinct understanding should exist. The Philharmonic incident will probably settle it for the future.

In its issue for August, 1892, our Canadian contemporary, *Arcadia*, publishes a letter from London, signed "W. C.," which states, *inter alia*, that the Sacred Harmonic Society, of London, has collapsed, leaving oratorio "almost confined to the Royal Choral Society"; that Stanford's "Eden" was produced by the Royal Choral Society last season; and that the centenary of Mozart's death was commemorated "on the 5th of December." *Arcadia* being a very young journal, it could not have kept back these extracts from ancient history, and we can only surmise that "W. C." is a connection in some degree of Rip van Winkle.

Why so much fuss about what Madame Nordica might, could, would, or should have done at Bayreuth? It is all of the smallest possible concern, and surely, by this time, amateurs and professionals alike should know how the wires are pulled in the interests of *prime donne*. The matter, however, is of significance with regard to Bayreuth, which cannot afford, even in fiction, to be associated with operatic "stars" and the intrigues that go on around them. With that association, should it ever come to pass, begins the "beginning of the end."

Among the arrangements in connection with the coming Leeds Festival is a gallery specially erected in the Victoria Hall by the Festival Committee. The structure which served on previous occasions had, we understand, to be taken down by desire of the Municipal Council, who, it is believed, made some difficulty about consenting to the building of a temporary successor. But no gallery, no Festival, and the objectors gave way. The new gallery, which is thrown well forward at the sides, appears to be a vast improvement upon its predecessor.

The Finsbury Choral Association (Conductor, Mr. C. J. Dale) announces a series of four Concerts for the coming season. The first Concert will be given on November 24, when Berlioz's "Faust" will be performed; the other works included will be "St. Paul," Dr. Bridge's setting of "The Lord's Prayer" (written for the Gloucester Festival), Spohr's "God, Thou art great," and Sullivan's "Martyr of Antioch." The prizes and certificates awarded to successful students at the Metropolitan College (associated with the Finsbury Choral Association) will be distributed by Dr. A. C. Mackenzie on November 1.

As was anticipated at the time of its production, Messrs. Gilbert and Grossmith's "Haste to the Wedding" had but a short and inglorious career. The public did not care for a good farce spoiled, or for music which had few redeeming features. Apparently it is not enough to be a writer and singer of comic songs in order to blossom forth as a composer of comic opera. Strange that so obvious a lesson could not be learned without the mortification of experience!

Dr. J. F. Bridge is a truthful man and bold. In distributing diplomas to gentlemen who had successfully passed the examination for F.C.O. (only six out of sixty-six) the Gresham Professor told a wondrous tale. It appears that in harmonising a certain melody seventeen did so in the wrong key, and forty-two failed. Only nine passed in counterpoint, and only ten answered the fugue subject correctly. This is astonishing, and gives rise to very disquieting thoughts. Things evidently are not what they seem.

A musical contemporary describes the compiler of the "Dictionary of Hymnology" as "a small parson who holds a vicarage somewhere in Yorkshire." This is obviously "wrote sarkastic," and we are tempted to ask what objection can lie against a dictionary because it is the work of a "small parson who holds a vicarage somewhere in Yorkshire"? It would appear that not only the parson is small.

The growing practice of performing single divisions of the Oratorios, &c., has induced Messrs. Novello and Co. to issue, separately, at a very low price, the words of each part of "The Redemption" and "Mors et Vita." Choral Societies will doubtless appreciate the new departure, which may confidently be expected to encourage further developments in the same direction.

On the 27th and 28th inst. Organ Recitals will be given by Dr. A. L. Peace, of Glasgow Cathedral, at Queen's College Chapel, Cambridge, to inaugurate the new three-manual instrument recently erected there by Mr. J. J. Binns, of Bramley. The programmes contain an exceptionally varied selection of pieces, chosen to exhibit the capabilities of the organ as a solo instrument.

Death has recently removed a once conspicuous figure on the scene of the Leeds Festivals. Mr. R. S. Burton was the trainer of the wonderful chorus which, in 1874, largely helped to start that enterprise upon its career of success. Recollection of his achievement eighteen years ago will long keep him in mind.

The American Protectionists are thorough-going. They have just tried to stop the passage of a Canadian band through Chicago, on the way to fulfil an engagement at Denver, the plea being that its members came under the law which closes the United States against hired foreign labourers. Happily for common-sense and decency, the Court dismissed the case.

The popular pianist and teacher, Mr. Willem Coenen, is spending his holidays in the West Indies. The energetic artist, however, does not intend to remain idle while abroad, but purposes to give Recitals at Surinam, Demerara, Trinidad, Barbadoes, and other places where he was formerly well known. Mr. Coenen will return to England and resume his professional duties about the second week in October.

This is the way the *Gazetta Musicale di Milano* announces a recent event: "Crocifissioni.—S. M. la Regina ha fatto cavalieri i signori Walter Parrot (*sic*), Organista della Corte e della Cappella Reale di S. Giorgio, dott. (*sic*) Barnby, anziano del Collegio Eton e nuovo capo della Scuola di musica 'Guildhall' in Londra, e W. G. Cusins, maestro direttore della banda di S. M."

Organiser of Village Concert (*to small Farmer, reputed owner of a pianoforte*): "Excuse me, Mr. Mangold, but would you be so kind as to loan us your pianoforte for the Concert at the schools?" Small Farmer: "Take it, take it, but, mind, I doan't suppose ye'll vind all the noates in't, for when my missis wants a bit o' wire, she allus goes to the old pianner." Fact!

A French paper states that the Wagner Association is in a bad way, no fewer than 1,100 members having retired during the past year. This may be the result of a natural process of disintegration, common to all organisations, or it may arise from belief that there is now no necessity for a formal propaganda. We have a choice of explanation.

Mr. Henschel has been asked by the authorities of the Vienna Musical and Dramatic Exhibition to conduct a Symphony Concert some time in the present month. He is quite entitled to the honour of this recognition, and also to avail himself of the opportunity for a performance of his "Hamlet" Suite.

It may surprise many to learn that the widow of Edward Loder is still living, but few will be astonished when told that she is in need of pecuniary assistance. Here is an opportunity not only for individuals, but for the Royal Society of Musicians, which is not ungenerous to non-members when a good case can be made out.

Really! The American *Song Friend* tells readers that "Sullivan seems to be the only English composer that has been able to make music the Germans will tolerate." If that be so, then repeated performances of works by Goring Thomas, Stanford, Cowen, and Mackenzie have never been given in the Fatherland. Which is it?

Accounts from Gloucester indicate a successful Festival as far as public patronage is concerned. So many applications for seats came in prior to the advertised date of allotment that a Sub-Committee of Stewards worked for ten hours at a stretch in dealing with them.

It is proposed, in America, to raise $100,000 and start an orchestra to play nothing but American music. *Sport, Music, and Drama* says, unkindly: "A committee has been appointed to look into this matter—and will have to look pretty deep to get a glimpse of the $100,000."

The rage for reminiscences continues, and we now learn that Mr. Santley, who aims to distinguish himself in many ways, is preparing the story of his experiences. He should have some interesting anecdotes to tell.

Concert-goers seeking for detailed information concerning the coming season will be glad to know that Mr. Basil Tree's useful Panel List will be issued in the course of a few days.

It has been stated that Verdi means to write another opera, "Falstaff" being finished. He is the "grand old man" of music.

So Pietro Mascagni is unfitted to be a municipal councillor of Leghorn, in the opinion of the electors. They are probably right, and he need not be ashamed.

The "National Society of Professional Musicians" will in future be known as the "Incorporated Society of Musicians."

NEW WORKS FOR THE GLOUCESTER FESTIVAL.

In offering a few preliminary observations concerning the novelties about to be presented at the Birmingham Festival last October, we explained that they were "neither critical nor meant to anticipate the judgment which, in gross and in detail, may have to be passed after performance heard. Their purpose is simply to convey some idea of what the compositions are like in design and purport, as far as that may be accomplished in a necessarily brief space." The following notes respecting the unusual number of new works to be given to the world at the meeting of the Three Choirs next week are written in a similar spirit.

Place aux dames, and we will commence with Miss Ellicott's Cantata "The Birth of Song," being a setting of a poem by Mr. Lewis Morris. The subject is an enquiry as to the best method by which a poet can attune his mind: whether he should seek for inspiration "In fair spring mornings with the soaring lark, or amid roaring midnight forests dark? . . . In some ideal heaven, some happy isle," or amid "Loud onsets, shatterings, awful battle-joys." The conclusion is that "Rather amid the throng of toiling men He finds the food and sustenance of song," so that at last "Every step of life his feet have trod, Leads by broad stairs of glory up to God." Miss Ellicott's musical illustration of this philosophical theme occupies only thirty-nine pages in vocal score, and is written for soprano and tenor solo and four-part chorus, the latter being divided into six parts in one brief episode. Speaking generally, the style is vigorous and—if the fair composer will pardon us—masculine, the phraseology frequently reminding the reader of Dr. Hubert Parry's later choral works. The most conspicuous sections are a very spirited and agitated chorus in G minor, "Nor 'mid the clang and rush of mightier thought," and the melodious soprano solo, in direct contrast, which immediately follows. "The Birth of Song" is the clever utterance of a musician who has not neglected to profit by the latest developments in her branch of the divine art.

Professor Bridge's work, "The Lord's Prayer," is a setting of Dante's version from the eleventh Canto of the "Purgatorio," as translated by the Rev. E. H. Plumptree, late Dean of Wells. The scene is supposed to be the lowest of the seven terraces which encircle the mountain of Purgatory. It is set apart for the punishment of pride, and the souls are bowed to the earth with heavy weights, under which they crawl along, chanting the Lord's Prayer, thus learning the lesson of humility. For the illustration of this musical elaboration would be distinctly unfit, and Dr. Bridge contents himself with four-part chorus and orchestral accompaniment, the whole setting only occupying eighteen pages. It commences with a majestic *Andante religioso* in C, 4-4 measure, leading, after some striking harmonic transitions, to an *Allegro cantabile*, 6-8, in the same key. This is developed at some length with points in imitation, though without regular fugal treatment, until we arrive at a long pause after a chord of the dominant ninth (third inversion) in the key of G minor. This, however, is only a feint, for the original measure and key are resumed, and, after thirty-five more bars, the little work comes to an end in the quietest manner.

"Gethsemane," a Church Cantata by Mr. C. Lee Williams, the words written and compiled by Mr. Joseph Bennett, was composed at the request of the Stewards for the Festival, and is evidently intended as a companion to the same composer's "Last Night at Bethany," which has met with such widespread favour since its first production at the Festival of 1889. Many musicians of repute are now devoting their energies to the composition of church Cantatas resembling in foundation those of Bach, but simpler in general construction—being intended not so much for well-trained choirs as for use in parochial and other services at special seasons of the year, and in "Gethsemane" an important addition has been made to the number of such works. As in "The Last Night at Bethany," Mr. Bennett has mingled Gospel texts with metrical verses from his own pen. These last are in the main reflective and prayerful, while the passages from Scripture deal solely with the awful scene in the Garden of Olivet, the first text being "And when they had sung an hymn they went out into the Mount of Olives," and the last "Then all the disciples forsook Him and fled." In the narrative portions of the libretto the music is mainly in what is, or was, known as accompanied recitative, extensive use being made of one theme or rather figure, which may be supposed to suggest the sacred garden and the Saviour's agony therein. The setting of Mr. Bennett's expressive verse is partly hymn-like in character, but there are some vigorous choruses, or rather choral episodes, though as a matter of course elaborate contrapuntal devices are carefully eschewed. Whether the new Cantata is an advance upon its earlier companion we cannot at present pretend to determine; that it is in every respect worthy to compare with it there need be no hesitation in saying with emphasis.

Dr. Hubert Parry's Oratorio "Job" is, in length and elaboration, the most important of the Gloucester novelties, though it is what, in ordinary nomenclature, is called a one-part work, and will only occupy an hour, or perhaps a little more, in performance. The libretto is chiefly taken from the book which, by many commentators, is regarded as one of the oldest of the sacred writings, the revised version being followed; and there are some additions of a lyrical nature, presumably from the pen of the composer. Thus before the calamities came upon Job's flocks and herds a shepherd boy has some pretty lines descriptive of pastoral peace and plenty, and *Satan* invokes the destroying storm and tempest in vigorous verse. The epic character of the original, however, is, on the whole, well preserved, and the composer does not trench on the domain of the dramatic musician, though he is as picturesque in the structure of several sections of his score as in the finest portions of "St. Cecilia's Day" and "L'Allegro." The work begins and ends with a majestic and prolonged phrase, which may be taken to represent, or at any rate to suggest, the unfathomable ways of Divine Providence. The part of the *Narrator* is assigned to a baritone voice, that of *Job* himself to a bass, while *Satan* curiously enough is made to speak through the medium of a tenor vocalist. The lines of the shepherd boy give opportunity for a soprano solo of a pastoral though thoroughly unconventional character, with frequent changes of rhythm, and this leads without break into a vigorous chorus describing the destructive work of the Sabean hordes. A fierce declamatory solo for *Satan*, in which harsh dissonances of seconds are employed with peculiar effect, is followed by another and more extended chorus describing how the elements completed the ruin of *Job's* possessions. The most remarkable section of the Oratorio is "The Lamentation of Job," a solo extending over fourteen pages of the score. Its form is of necessity irregular, and the themes are many and very varied, though the recurrence from time to time of the opening figure binds the whole together. We shall be surprised if the effect of this piece in performance is not strikingly impressive. The approach of *Job's* friends is mentioned, but they are not personally introduced, and we pass at once to the remonstrance of God, His words being given to the chorus. Here again we have no symmetrical or formal movement, the character of the music changing in accordance with the poetry. Three pages before the close the chorus ceases, the sufferer acknowledges his error, the *Narrator* tells simply how *Job* was more blessed at the end than at the beginning, and with eighteen bars of symphony the Oratorio comes to an imposing climax. The temptation to break the rule we laid down for ourselves at the head of these notes is very great in the instance of Dr. Parry's work, but we will be content with predicting that it will be accorded a lofty position among his efforts of a similar nature.

THE CO-OPERATIVE FESTIVAL.

Music again formed an important element of the fifth annual National Co-operative Festival at the Crystal Palace, on the 20th ult. In addition to exhibitions and other demonstrations of the progress of the principles of co-operation, there were a choral contest and a Concert on the Handel Orchestra of about 6,000 voices. For the first of these musical features competitive bodies (each numbering from forty to sixty persons) came from Falmouth, Nottingham, Bacup, Portsmouth, Brighton, Blaenau Festiniog, Bedminster (Bristol), Wolverton, and Kettering. Each choir sang Hatton's "Forget-me-not" and a piece of their own selection. Eventually Mr. W. G. McNaught, the adjudicator, gave the palm to Nottingham, whose selected essay was Pinsuti's "There is music by the river." Bacup was second, and honourable mention was made of Blaenau Festiniog and Bedminster. The 6,000 singers (both Old Notation and Tonic Sol-faists) who a few hours later mustered under the conductorship of Mr. G. William Williams, with Mr. F. Wilson Parish (of All Saints', Maidstone) at the organ, included representatives from various parts of England. The programme was of course of a popular description. Mr. G. W. Williams's hymn "O bless the Lord" was followed by the Credo (to English words) of Haydn's "First Mass" and a number of lighter pieces, Mr. W. J. W. Goodworth's "Lullaby" arrangement of a seventeenth century melody eliciting an encore. Other pieces cordially received were Mr. Charles Nixon's bold swinging strain "Forward," specially composed for the occasion; a choral medley by G. F. Vincent; and the massive "O Father, whose Almighty power" ("Judas Maccabæus"). Speaking generally, the lengthy catalogue was creditably gone through.

Mr. W. G. McNaught, the adjudicator, sends us the following detailed account of the choral competition :—

Nine choirs competed. There was no difficulty in assigning the first place to Nottingham (Conductor, Mr. H. Freeston). Besides singing the test piece with great delicacy and tasteful expression, they sang Pinsuti's "There is music by the river" with even greater refinement. It was not so easy to place the second choir. The Bacup choralists (Conductor, Mr. Hallows) had not much tone, but they sang the test piece with considerable feeling, and the blending was good. The position thus gained was greatly strengthened by a highly intelligent rendering of Callcott's five-part glee "O snatch me swift." Some passages in this piece were very finely done, but the expression at the words "resigned submissive" was much too forceful. The choir from Blaenau Festiniog (Conductor, Mr. Hugh Jones) was a formidable competitor for the second place, but their performance of the test piece was colourless, and gave the impression that its style and beauty were not felt. The *pianissimos*, notwithstanding their obvious importance to the proper rendering of the piece, were entirely disregarded. Not even a really first-rate performance of the Anthem "How amiable are Thy tabernacles" (by Joseph Parry) could redeem these shortcomings. The difference between the execution of the Part-Song and the Anthem was almost startling. It was as though two quite different choirs had sung. Although the Anthem can scarcely be described as a good show piece, the Welsh choralists, uttering their own beloved tongue and interpreting music peculiarly Welsh in idiom, sang with a freedom and abandon that excited the audience to enthusiasm and at the same time probably obscured the judgment of many listeners. The choir next in order of merit came from Bedminster (Conductor, Mr. Morgan). Their singing of "The Forget-me-not" and of Pinsuti's "The parting kiss" was very meritorious, but the expression was exaggerated; the *fortes* were too fierce and the *tempi* too fast in both pieces. The other choirs all made a creditable appearance. The marks given below show how near the second and third choirs were together :—

Maximum Marks for each Piece = 50.

	1st piece.	2nd piece.	Total.
Nottingham	.. 47	.. 47	.. 94
Bacup	.. 40	.. 42	.. 82
Blaenau Festiniog ..	.. 36	.. 44	.. 80
Bedminster	.. 37	.. 40	.. 77

NOTES FROM BAYREUTH.

History tends to repeat itself, and the present year has resembled 1882, when English amateurs had unexampled opportunities of making acquaintance with the whole of Richard Wagner's representative music-dramas. The Carl Rosa Company, it may be remembered, led the way with meritorious performances in English of "Tannhäuser" and "Lohengrin"; under the direction of Mr. Angelo Neumann "Der Ring des Nibelungen" was presented for the first time in London; "Die Meistersinger" and "Tristan und Isolde" were given for the first time with the aid of an excellent company from Hamburg; and, finally, the master's crowning work, "Parsifal," saw the light at Bayreuth, the Wagner Theatre being opened for the first time since its inauguration six years previously. After a slumber of ten years, German Opera—which to all intents and purposes means Wagnerian music-drama—has been resuscitated in London, with results eminently favourable to all concerned, one enthusiastic admirer of the poet-composer going so far as to declare that Bayreuth has been despoiled of its laurels by the performances at Covent Garden. A statement of this sort, given in perfect good faith and with a justifiable sense of gratitude to the enlightened and enterprising *impresario* who is at present at the head of operatic affairs in our metropolis, was certain to be utilised as capital by scribblers who criticise the Bayreuth performances from a distant standpoint. It would be idle to import any angry feeling into the matter, as the truth is plain to those who take the trouble to make themselves acquainted with it, but it is nevertheless irritating to be compelled to repeat that in a Wagner music-drama all the arts take equal footing and that a selection of first-rate artists for the principal *rôles* only ensures one element towards a successful performance. In this one respect the recent performances at Covent Garden were in nowise inferior to those at Bayreuth, but in all others comparison would be little short of ridiculous. I will suppose for a moment that the reader of these notes is an earnest admirer of Wagner, and is about to visit the Franconian temple of art for the first time. He will discover at once that its founder had as keen a knowledge of effect as Meyerbeer himself has evinced in "Les Huguenots" and "Le Prophète," although Wagner went to work in a different way. The Bayreuth pilgrim finds himself in a beautiful mountainous situation, more than a thousand feet above the sea, with a dry and sandy soil and a clear, bracing atmosphere. He is in vacation, and when the trumpets summon him to enter the temple he is not fagged out by a heavy day's work. Once inside, everything conduces to his full appreciation of the entertainment to be placed before him. All are in their places before the extinction of the lights indicates that the time of commencement has arrived, and there are no late-comers to distract attention while passing to their places. The Conductor does not invite criticism by the peculiarities of his beat, for he is invisible, and the magnificent orchestra appeals to the ear with mellow and organ-like effect. The stage management is perfect, and not only is the voice of the prompter conspicuous by its absence, but everything behind the scenes is conducted with absolute noiselessness. The chorus and supers are so perfectly drilled that there is no suggestion of perfunctoriness from beginning to end, and the stage at any moment you please presents a picture which an artist would find it advantageous to copy. Lastly, between each act there is an interval of an hour, which the spectator can utilise as he pleases for the recoupment of his jaded energies, and so be ready when the call is heard to re-enter the theatre. From this brief description of the conditions under which Wagner's art work is heard and seen at Bayreuth it will be obvious that not even Sir Augustus Harris can enter into direct competition; though in some of the points named, notably those having reference to the arrangements behind the curtain, improvements can be effected at Covent Garden. Stress should be laid on these because much depends on the manner in which the several sections of "The Ring" and the other dramas are presented whether they are to become integral portions of the ordinary London repertory. At any rate, few among those who patronised the Covent Garden performances and afterwards made the journey to Bayreuth are likely to regret

the trouble. For the first time four of the works were placed upon the stage in one season, and amateurs had the opportunity of witnessing "Tannhäuser," "Die Meistersinger," "Tristan und Isolde," and "Parsifal" within a week. The presentation of the earliest of these works remains remarkable, if not unique, in a spectacular sense, and the enormous sum of £16,000 spent upon its preparation last year has not been thrown away. The Venusberg scenes in the first act compelled admiration by reason of their plenitude of sensuous beauty, and the sunset and sunrise effects, separated by the cloudy representment of the Venusberg revels, in the last act, have probably never been surpassed on any stage. It is understood that the authorities are anxious to secure young artists worthy to replace the veterans whom the relentless hand of time is robbing of their artistic powers, and "Tannhäuser" naturally offered the most suitable medium for the more juvenile members of the company to display their dawning abilities. The leading part was taken by Mr. Grüning, who was certainly a noteworthy advance, vocally speaking, upon Mr. Winkelmann last year, though he has still something to learn with respect to the management of the voice. He acted with earnestness and with artistic self-restraint, avoiding the melo-dramatic effects in which some artists indulge in the last act. Among the recruits of the last few years, however, Miss Mailhac, of Carlsruhe, holds the foremost place. I unfortunately missed her impersonation of *Kundry*, which was said to be very fine, but certainly as *Venus* Miss Mailhac displayed vocal and dramatic capabilities of a very high order. Her voice is powerful and well produced, and her acting was at once forcible and graceful, the reader of course bearing in mind that the part is of a far greater significance in the Paris edition, which is used at Bayreuth, than in the original version to which Londoners are accustomed. If the representative of *Elizabeth* should be young and girlish, Miss Wiborg, a Norwegian aspirant, fulfils these conditions admirably at present. She has been only two or three years before the public and her voice is as yet not fully developed, but it is of agreeable quality, and she sang the beautiful Prayer with chaste and delightful expression. Mr. Scheidemantel remains unsurpassable as *Wolfram*, and the chorus was vocally admirable, though curiously enough the stage management left something to desire in the distribution of the choral force in the important *Finale* of the second act.

In "Die Meistersinger" I heard a new *Walther* and a new *Eva*, the former being Mr. Anthes, of Dresden, and the latter Miss Mulder, of Stuttgart. Mr. Anthes has a robust tenor voice, happily free from the throatiness which characterises so many German singers. He has gained his reputation chiefly in the concert-room, and of his qualifications as an actor it is impossible to speak, as *Walther* is little more than a singing part. Miss Mulder's voice is powerful, but rather hard in the upper register, and her *Eva*, though on the whole a satisfactory impersonation, was rather deficient in charm. Nor can undeserved praise be given to Mr. Nebe, the successor to the lamented Friedrichs, in the *rôle* of *Beckmesser*. There was just a little too much suggestion of buffoonery in the portrait of the town clerk, without the oily craftiness which should partially conceal the real disposition of the man. The *Hans Sachs* of Mr. Plank and the *David* of Mr. Hofmüller remain embodiments without flaw, and the chorus singing in the last act was the finest I have ever heard on any operatic stage.

Of the performances of "Tristan und Isolde" and "Parsifal" there is little to be said, as the principal characters were all in familiar hands. It would be like gilding refined gold to praise the *Tristan* of Mr. Vogl, whose voice, by the way, was in splendid order; or the *Isolde* of Madame Sucher, the *Parsifal* of Mr. Van Dyck, and the *Kundry* of Miss Malten, these being impersonations which defy criticism of any sort. As *King Mark* Mr. Döring, who is at present engaged at Mannheim, made a highly favourable impression, thanks to a rich and well-produced baritone voice; but Mr. Kaschmann, who alternated the difficult part of *Amfortas* with Mr. Scheidemantel, cannot at present be compared with his fellow-artist. The rare excellence of the chorus training was again exemplified in "Parsifal," the flower girls, the boys, and the Knights of the Graal vying with each other in the refinement and strict attention to the *nuances* which characterised their singing. The orchestra this year was extraordinarily fine, the tone of all the instruments, with the exception of one or two of the wood-wind family, being very full and rich. To the Conductors, Messrs. Levi and Mottl, who take no remuneration whatever for their arduous duties, the warmest thanks are once more due for the perfection which at all times characterised the *ensemble*. In short, Bayreuth remains an art centre to which all interested in operatic work should repair from time to time, for they cannot fail to carry away valuable lessons. It has, however, been wisely decided to give the artists a holiday next year, and nothing has been settled as yet with respect to any performances in 1894. But a revival of "Der Ring des Nibelungen" on a magnificent scale in 1895 is possible, and, should the decision be in the affirmative, the work of preparation will be commenced at no distant date.

SIR JOHN STAINER'S REPORT ON MUSIC IN TRAINING COLLEGES FOR 1891.

In our last number we referred to the report issued by H.M. Inspector with regard to Scotch Training Colleges. Sir John Stainer's report on the music in English and Welsh Training Colleges is now before us. He says:—

"I am glad to be able to say that there is no falling off in the efforts of teachers to make the course of musical study as profitable as possible to the students, and although some are found on entering college to be very deficient in musical knowledge, this is generally traced rather to some early discouragement than to any actual and permanent inability to master the groundwork of the art. There seems to be a steady increase in the number of students who are instrumentalists of more or less proficiency. No doubt, this is one of the results of the general spread of musical study and taste throughout the whole country, and merely points out the fact that the class from which our masters and mistresses are drawn is itself partaking in this important national movement. The advantages of the cultivation of instrumental music in training colleges are, of course, obvious; the students can, and do, help each other in their studies and preparation for examination; in fact, a few good pianists or violinists may raise the whole character and standard of the music during their career. On the other hand, it is necessary to caution the music professors in colleges against allowing an indifferent or careless instrumentalist to exercise much influence over the studies of fellow-students. I have on several occasions found that an accompanist who is a bad timeist or incorrect reader has produced (though giving his or her services generously, and with the best intentions) the most disastrous results on the performance of songs. The same remark applies to the performance of concerted vocal music or of cantatas; unless the college is fortunate enough to possess a really good accompanist, it would be better to provide an outsider to accompany everything while the students are under examination. A remarkable improvement has taken place during the last few years, both in the character of the songs sung and the manner of performing them. It is evident that the teachers in the majority of colleges have been good enough to devote a little time to giving the students hints as to taking breath, pronouncing words, phrasing, and voice production; the value of such hints cannot be overestimated. In two or three colleges the songs have been sung entirely from memory, always with the best results. One college signalised itself by performing before me a whole cantata from memory. As another proof of the interest shown by the teachers in their pupils, I may mention that in some colleges the students are allowed to take the *bâton* and conduct a choral class, a very useful experience. I should be glad to find more uniformity in the system of beating time adopted in colleges. Long experience has, I think, shown that for simple common time, 'down, left, right, up'; and for simple triple, 'down, right, up,' is the best. For compound duple time, 'down, right, up, down, left, up,' in each bar is best."

ZELIA TREBELLI.

With Madame Trebelli-Bettini, whose death, on the 18th ult., at her villa residence at Etretat, has been the subject of numerous sympathetic notices in the daily press,

one of the most distinguished of modern *prime donne*, as well as a truly great artist, has disappeared from the artistic world. Although of world-wide celebrity and admired as much in all parts of the Continent of Europe as in America, Madame Trebelli was best known and, perhaps, appreciated in this country, which for a number of years she had adopted as her own, and in the lyrical establishments of which her artistic activity mainly centred. Zélie Thérèse Caroline Gillebert was born in Paris in 1838, and being a precocious, gifted child, was able to play Bach and Beethoven on the pianoforte at a very tender age. The seriousness, thereby implied, of her early musical training exercised a most beneficial influence upon her after career. She never did things by halves, and when, after discovering that she possessed a voice, she was placed under the experienced tuition of M. Wartel (the teacher also of Madame Nilsson), she devoted fully five years to earnest study under that master in order to prepare herself for an operatic career. Thus, when that career began, she had virtually "organised" the series of victories which immediately followed. She made her *début* at the Teatro Reale, Madrid, in 1859, under the assumed name of Trebelli (an inversion of her surname of Gillebert, minus the initial letter) as a member of Merelli's Italian Opera Company, in the character of *Azucena* in "Il Trovatore," with Mario as the *Manrico*, and was received with enthusiasm. The success of the young *débutante* was increased tenfold upon her subsequent appearance, with Merelli's troupe, on the lyric stages of Berlin, Leipzig (where she also sang at the Gewandhaus), and in other parts of the Continent, including Russia. Her first appearance before an English audience was made in May, 1862, during Mr. Mapleson's first season at Her Majesty's Theatre when, as *Maffeo Orsini* in "Lucrezia Borgia," she was accorded a most enthusiastic reception which led to her permanent engagement for leading contralto parts at that establishment. Afterwards she became completely identified with musical life in this country, singing for the first time at the Philharmonic Concerts during the season of 1864, and becoming one of the most popular vocalists at our great festivals and concerts. In 1863 Mdlle. Trebelli was married to the late Signor Bettini, the once well-known operatic tenor, and is survived by a daughter, Antoinette, who in recent years has become a favourite concert soprano. It is unnecessary to enumerate here the many and diversified parts in which Madame Trebelli has appeared in this country. Those who remember her in her frequent association with the late Mdlle. Tietjens (with whom she had formed a lifelong friendship) as *Cherubino* in "Le Nozze di Figaro," as *Arsace* in "Semiramide," and last, not least, as *Fatima* in "Oberon," will understand to what special characteristics, both of vocal charm and power, and of dramatic intensity, we referred when alluding to her, at the outset, as having been not merely a distinguished *prima donna*, but a truly great artist. Madame Trebelli was seized, some few years ago, with a stroke of paralysis, from the effects of which she never quite recovered; the immediate cause of her death, however, which occurred quite suddenly, was heart disease.

OBITUARY.

Mr. Reed Larwill, who had occupied the post of Choirmaster at Catholic churches in London and Liverpool, died at Southport on the 13th ult. He was interred on the 16th ult. at St. Marie's, of which church he had, for some time, been musical director.

Mr. Frank Attwells, a well-known musicseller, and also Mayor of Reading, died there on the 25th ult.

The death is announced, on the 15th ult., at Paris, of Armand Limnander de Nieuwenhove, a musical composer of considerable talent. Born at Ghent on March 22, 1814, of a highly aristocratic family, he studied the art at the Jesuit College of Freiburg, in Switzerland, under the Père Lambillotte, and afterwards under Fétis, in Paris. Having, in 1838, taken up his residence at Malines, he there founded a choral society, which in a very short time acquired a prominent position in Belgium, and for which he composed a great number of works both sacred and secular. In 1849 Limnander, having in the meantime taken up his abode in Paris, succeeded in bringing out his first opera, "Les Monténégrins," at the Opéra Comique, which was received with much favour. His subsequent operatic works—viz., "Le Château de Barbe Bleue," produced on the eve of the *coup d'état* in 1851, and a grand opera, "Le Maître Chanteur," were less successful; while his last one, the opera "Yvonne," brought out at the Opéra Comique in 1859, again met with good success. If none of these operatic productions are likely to be revived, even in their composer's native country, they nevertheless occupy a very respectable position, artistically, in the period from which they emanate, and will have their place assigned to them by its historian. The deceased composer also wrote a symphony and other instrumental works, and many of his choral compositions are frequently performed in France and Belgium to this day.

We have also to record the following deaths, viz.:—

On July 25, at Vienna, E. Dubsky Edler von Wittenau, an esteemed author on musical subjects.

On July 31, at Herrenalb, Black Forest, Rudolph Ibach, chief of the well-known firm of pianoforte makers, R. Ibach and Son, of Barmen, aged forty-nine.

On the 3rd ult., at Leipzig, Robert Wilhelm Lücke, head of the firm of Schmidt and Co., music publishers.

On the 3rd ult., at Asnières, M. Pickaert, musical composer, for many years organist at the Church of Notre Dame des Victoires, Paris, aged seventy-five.

On the 5th ult., at Berlin, Heinrich Kahl, Court Capellmeister, aged fifty-three.

On the 6th ult., at Berlin, Oscar Gadebusch, chief of the firm of Langer and Co., pianoforte makers.

On the 16th ult., at Guernsey, in his fifty-third year, Armand Gouzien, composer of the famous "Légende de Saint Nicholas" and of many popular chansons, also a journalist, highly esteemed in literary and theatrical circles of Paris.

MUSIC IN BRISTOL.

(From our own Correspondent.)

August being a holiday month music has lain dormant with the exception of the daily performances of the Bristol and Clifton Public Band, an excellent body of musicians, whose playing has been greatly enjoyed by residents and visitors. The final Concert took place on the 20th ult., when an excellent programme was presented. Miss Cromey and Mr. Lawford Huxtable were the vocalists.

A special musical Service was held on the 4th ult. in Wells Cathedral, an event indirectly associated with the jubilee of Mr. C. W. Lavington, the Cathedral Organist, whose labours were marked by a presentation about a week later. The songmen and choristers of Bristol and Exeter Cathedrals were associated with the choir of Wells Cathedral in rendering the musical portions of the service, and the results were admirable. Each contingent selected an anthem, the solo parts being sung by members of the respective sections. Wells chose Bach's "Blessing, Glory, Wisdom," which Mr. Lavington accompanied; Exeter brought forward Smart's "Sing to the Lord," Mr. D. J. Wood, the Organist of Exeter Cathedral, accompanying; and Bristol added Stainer's "I saw the Lord," and in the absence, in Norway, of Mr. Riseley, the Wells organist accompanied it. The united choirs joined in rendering Handel's Hallelujah Chorus. A large congregation of the residents of Wells and the district, together with visitors from a distance, was present at the service. The Bishop, Dean, and Chapter hope this may be the precursor of other services on a much larger scale.

MUSIC IN GLASGOW.

(From our own Correspondent.)

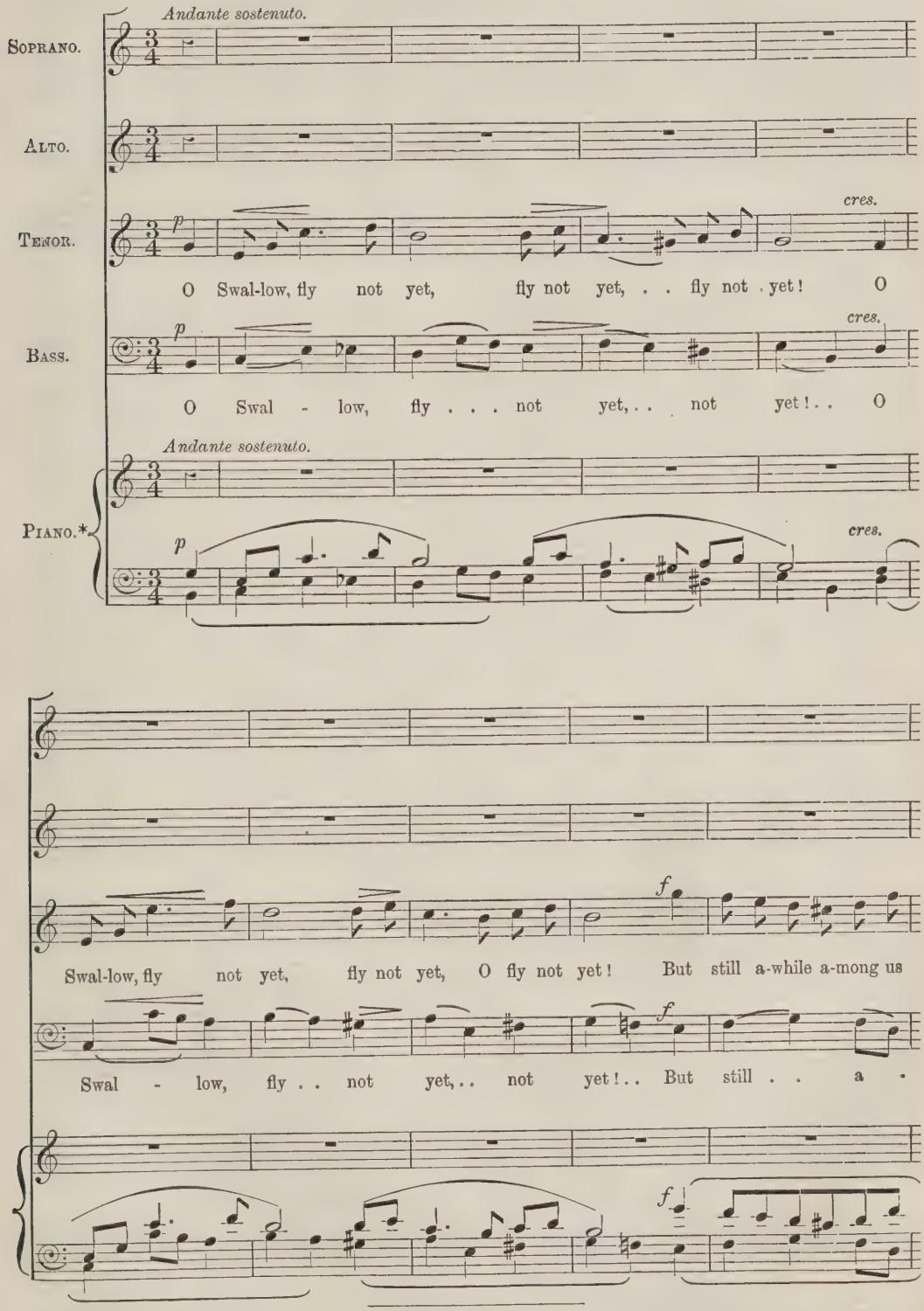
The Glasgow Choral Union will celebrate its Jubilee during the coming season. It, therefore, goes without saying that unusual interest centres in the commemoration. Many curious records will be found in the history of our premier Choral Society since its advent in the early forties, when a small band of enthusiasts met together in the old Argyll Street Coffee House and sang glees. From this interesting organisation there arose "The Society for performing the Oratorio of 'The Messiah.'" Handel's work was given on April 2, 1844, for the first time North of

O Swallow, fly not yet!

A FOUR-PART SONG.

Words by EDWARD OXENFORD. Composed by WALTER W. BROOKS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Andante sostenuto.
SOPRANO.
ALTO.
TENOR.
BASS.
PIANO.*
cres.
O Swal-low, fly not yet, fly not yet, . . fly not yet! O
O Swal - low, fly . . . not yet, . . not yet! . . O
Swal-low, fly not yet, fly not yet, O fly not yet! But still a-while a-mong us
Swal - low, fly . . not yet, . . not yet! . . But still . . a -

* For practice only.

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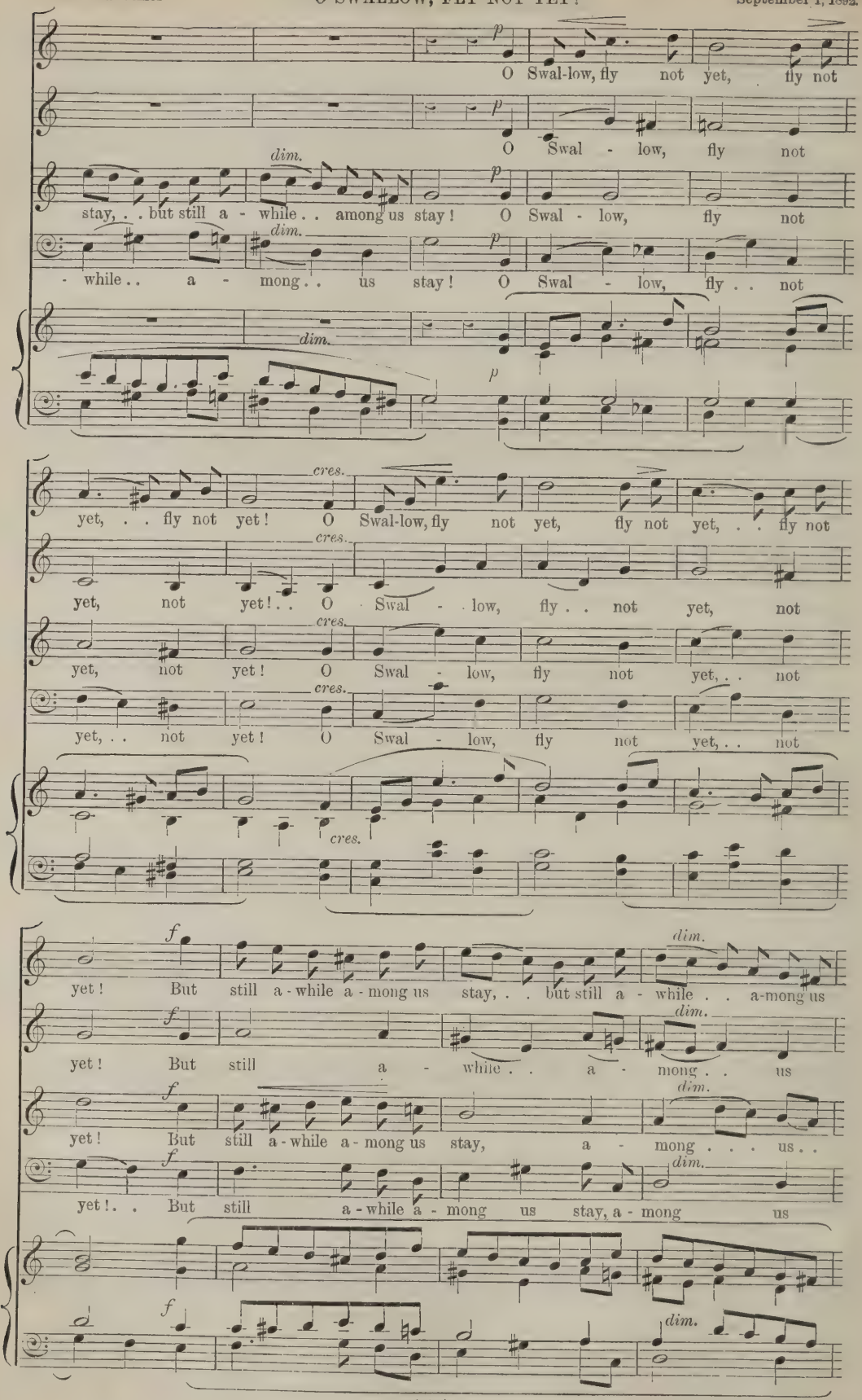
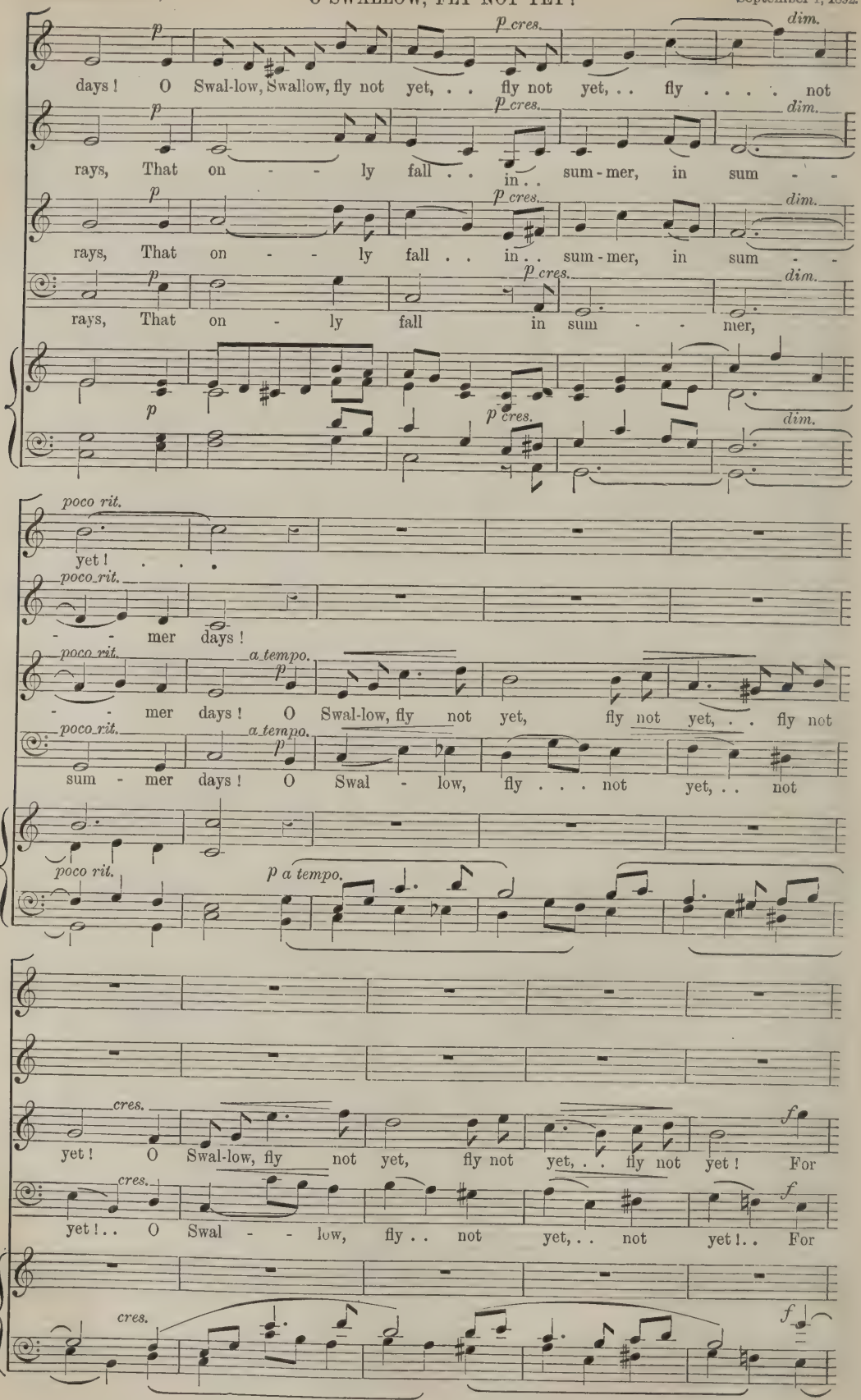
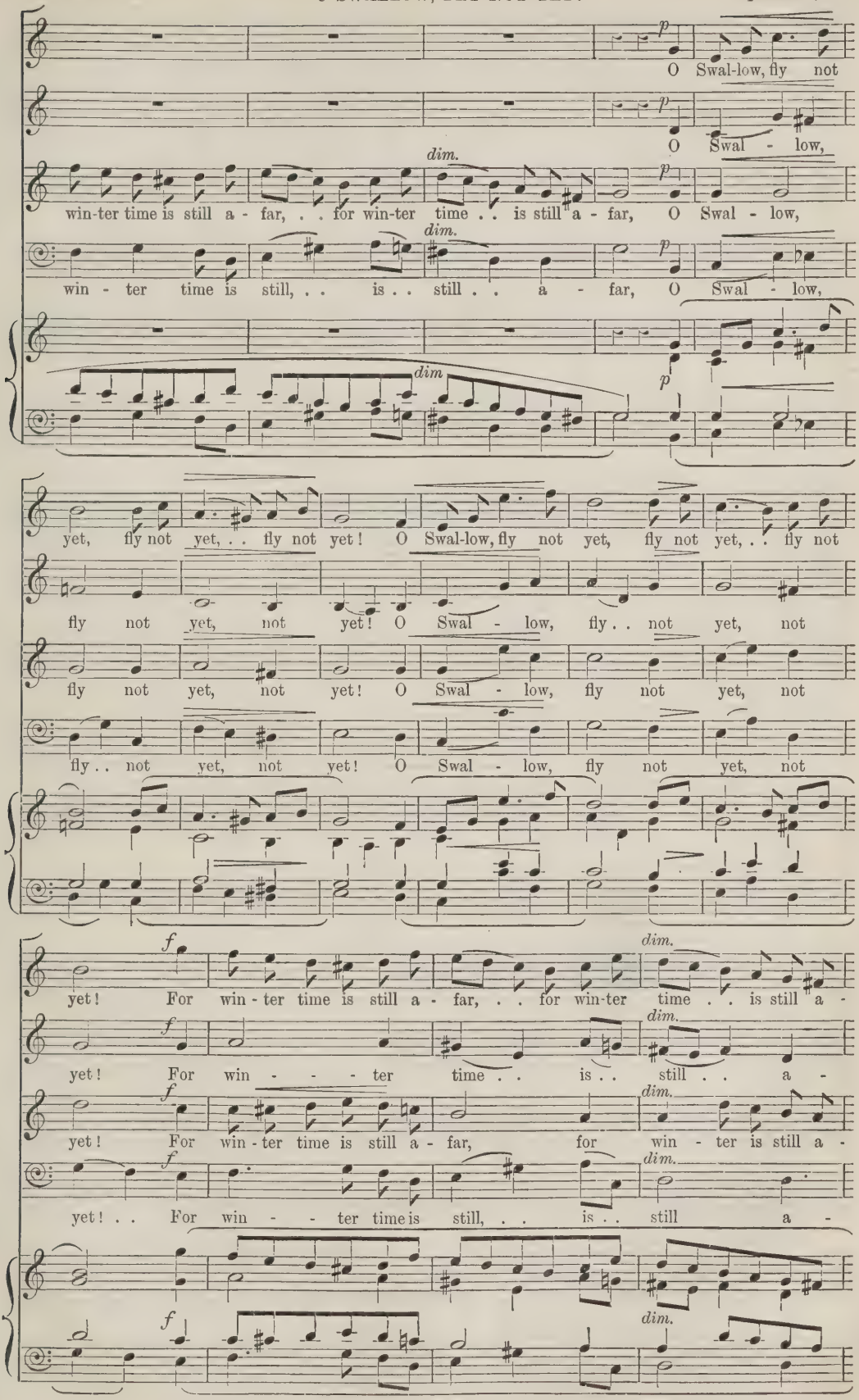
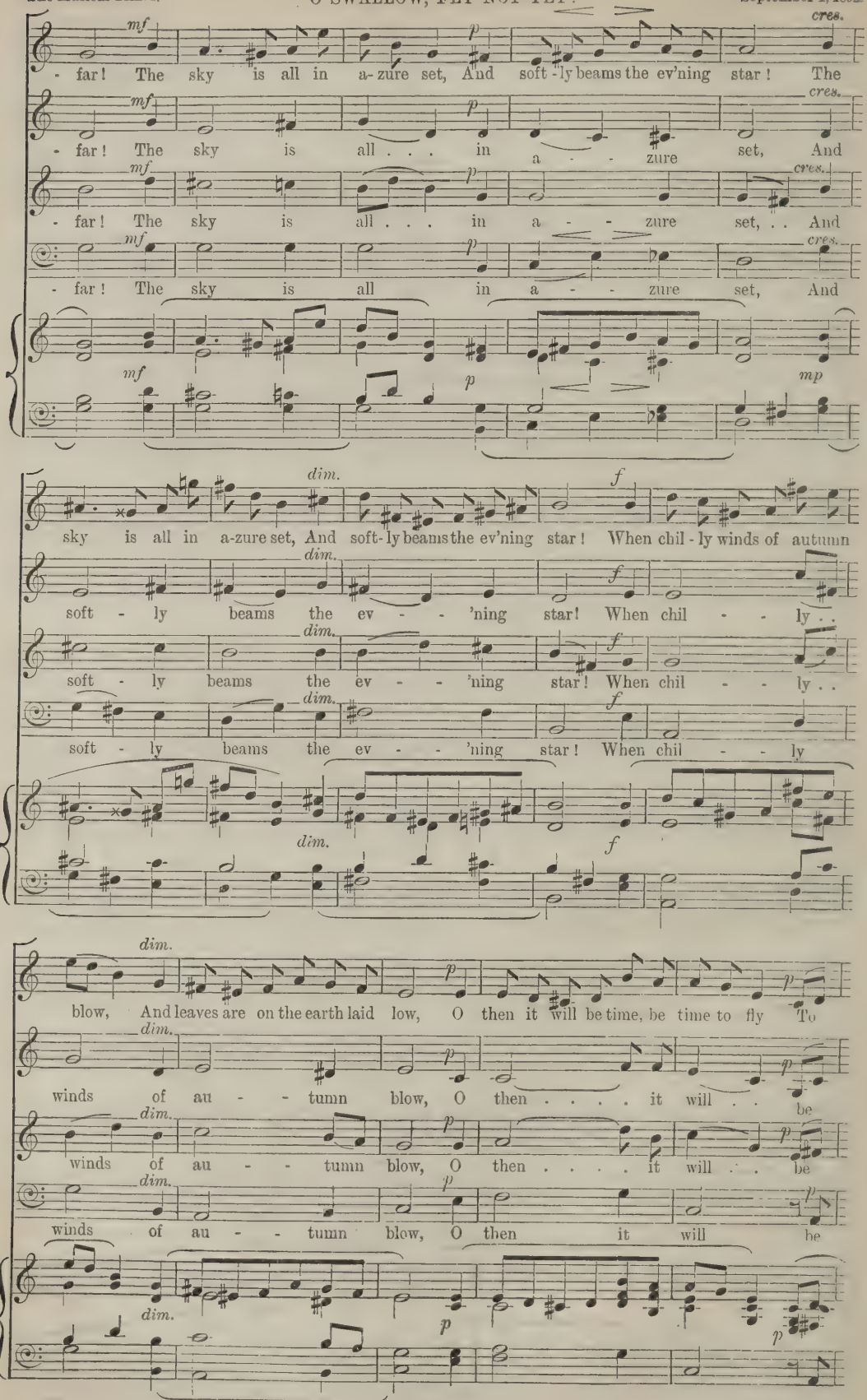
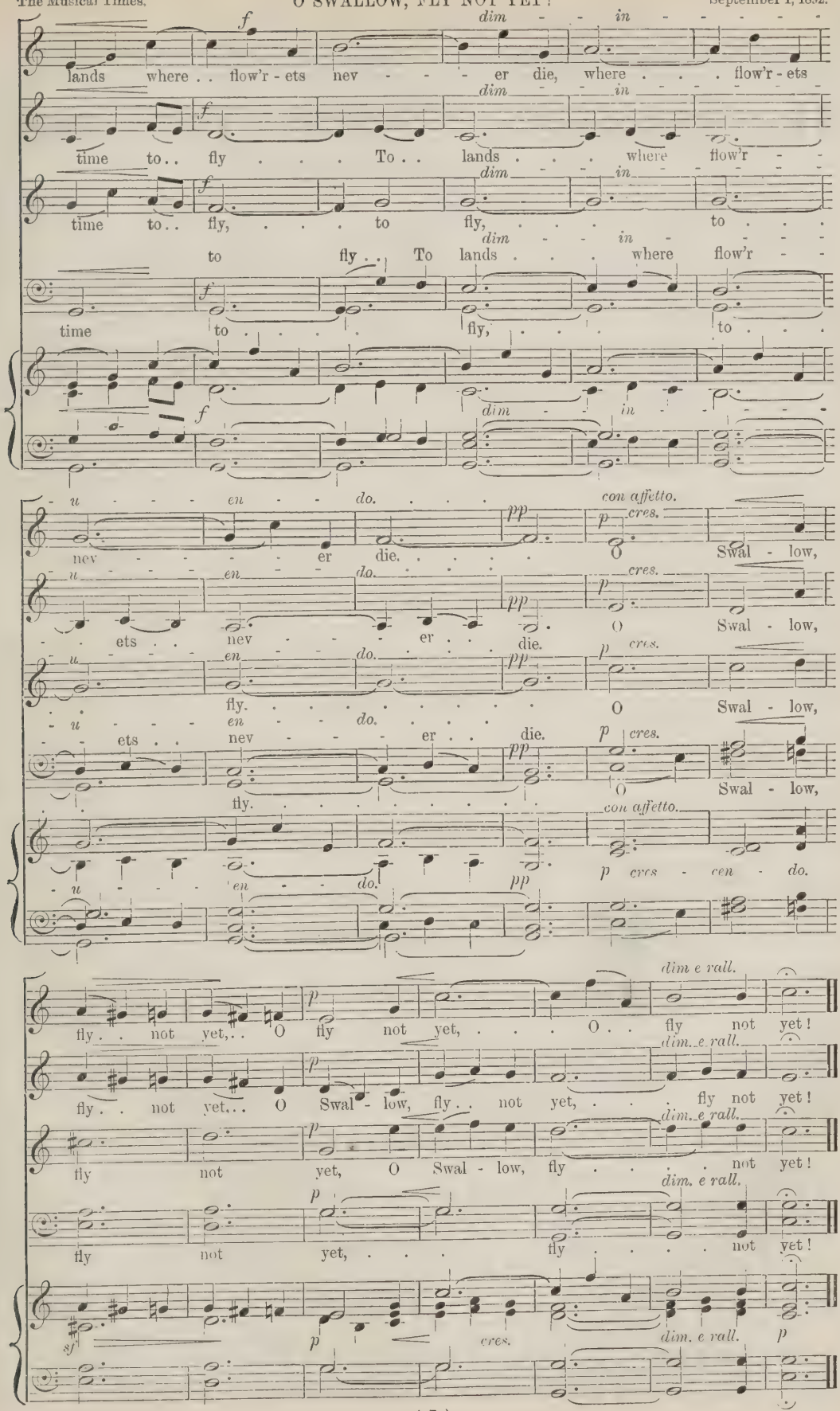

p
O Swal-low, fly not yet, fly not
O Swal - low, fly not
dim.
stay, . . but still a - while . . among us stay! O Swal - low, fly not
- while . . a - mong . . us stay! O Swal - low, fly . . not
cres.
yet, . . fly not yet! O Swal-low, fly not yet, fly not yet, . . fly not
yet, not yet! . . O Swal - low, fly . . not yet, not
yet, not yet! O Swal - low, fly not yet, . . not
yet, . . not yet! O Swal - low, fly not yet, . . not
f
yet! But still a-while a-mong us stay, . . but still a - while . . a-mong us
yet! But still a - while . . a - mong . . us
yet! But still a-while a-mong us stay, a - mong . . . us . .
yet! . . But still a-while a - mong us stay, a - mong us

mf
dim.
stay! The sea - son sure - ly you for - get, For sum-mer has not pass'd a -
stay! The sea - son sure - - ly you . . for -
stay! The sea - son sure - - ly you for -
stay! The sea - son sure - - ly you . . for -
cres.
dim.
- way! The trees are green, the flow'rs are fair, And scent per- vades the balm - y
- get, For sum - mer has . . not pass'd . . a -
- get, . . For sum - mer has not pass'd . . a -
- get, For sum - mer has . . not pass'd a -
dolce.
air, The fields are cloth'd . . in gold - en rays, That on - ly fall in sum-mer
- way! The fields are cloth'd in gold - - en
- way! . . The fields are cloth'd . . in gold - - en . .
- way! The fields are cloth'd in gold - - en


days! O Swal-low, Swallow, fly not yet, . . fly not yet, . . fly . . . . not
rays, That on - - ly fall . . in . . sum - mer, in sum - -
rays, That on - - ly fall . . in . . sum - mer, in sum - -
rays, That on - ly fall in sum - - mer,
yet! . . .
- - mer days!
- - mer days! O Swal-low, fly not yet, fly not yet, . . fly not
sum - mer days! O Swal - low, fly . . . not yet, . . not
yet! O Swal-low, fly not yet, fly not yet, . . fly not yet! For
yet! . . O Swal - - low, fly . . not yet, . . not yet! . . For


p
O Swal-low, fly not
O Swal - low,
dim.
win-ter time is still a - far, . . for win-ter time . . is still a - far, O Swal - low,
win - ter time is still, . . is . . still . . a - far, O Swal - low,
yet, fly not yet, . . fly not yet! O Swal-low, fly not yet, fly not yet, . . fly not
fly not yet, not yet! O Swal - low, fly . . not yet, not
fly not yet, not yet! O Swal - low, fly not yet, not
fly . . not yet, not yet! O Swal - low, fly not yet, not
f
yet! For win - ter time is still a - far, . . for win-ter time . . is still a -
yet! For win - - - ter time . . is . . still . . a -
yet! For win - ter time is still a - far, for win - ter is still a -
yet! . . For win - - ter time is still, . . is . . still a -


mf
p
cres.
far! The sky is all in a-zure set, And soft-ly beams the ev'ning star! The
far! The sky is all . . . in a - - zure set, And
far! The sky is all . . . in a - - zure set, . . And
far! The sky is all in a - - zure set, And
mf
p
mp
dim.
f
sky is all in a-zure set, And soft-ly beams the ev'ning star! When chil-ly winds of autumn
soft - ly beams the ev - - 'ning star! When chil - - ly . .
soft - ly beams the ev - - 'ning star! When chil - - ly
blow, And leaves are on the earth laid low, O then it will be time, be time to fly To
winds of au - - tumn blow, O then . . . . it will . . be
winds of au - - tumn blow, O then . . . . it will . . be
winds of au - - tumn blow, O then it will be


lands where . . flow'r - ets nev - - - er die, where . . . flow'r - ets
time to . . fly . . . To . . lands . . . where flow'r - -
time to . . fly, . . . to fly, . . . to . . .
to fly . . To lands . . . where flow'r - -
time to . . . . fly, . . . to . . .
u - - - en - - do. . . . pp con affetto.
nev - - - - er die. . . . . O Swal - low,
- ets . . nev - - - er . . . die. cres.
fly. . . . . O Swal - low,
- - ets . . nev - - - er . . die. p cres.
fly. . . . . O Swal - low,
u - - - en - - do. . . . pp p cres - cen - do.
fly . . not yet, . . O fly not yet, . . . O . . fly not yet! dim e rall.
fly . . not yet, . . O Swal - low, fly . . not yet, . . . fly not yet!
fly not yet, O Swal - low, fly . . . . not yet!
fly not yet, . . . fly . . . . not yet!
sf p cres. dim. e rall. p

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the Tweed. Henry Phillips sang the bass solos, and the tenor airs were in charge of "Mr. J. S. Reeves," then, of course, a mere youth in his profession. Several years elapsed ere the Society just referred to assumed the name of the Glasgow Choral Union. The alternations in its career were, in turn, droll and serious; but by sturdy adherence to the faith within them the management surmounted many grave difficulties, and Glasgow may fairly congratulate itself on the arrival of the Jubilee period of its excellent choir. It has been suggested that a short history of the Society ought soon to be circulated, and it may be taken that the Council will give the matter the attention it so well deserves. Meanwhile they are busy with the arrangements for the coming season. Mr. August Manns happily returns as *chef* of the Orchestral Concerts, and he will again have under his *bâton* a band of about ninety executants. Mr. Joseph Bradley resumes his acceptable position as Conductor of the Choral Concerts, and an attractive list of soloists will be found in the prospectus, which may be expected at an early date. Six choral works have already been fixed, and this goodly provision for the taste of a large number of subscribers comprises the "Elijah," the "Rose of Sharon," "Messiah," Dvorák's "Requiem," Handel's "Belshazzar," and the "Creation." The guarantee fund exceeds £5,000, and further additions are confidently looked for.

Generally speaking, the local musical season promises to be somewhat lively. Numerous touring parties—too many it is to be feared—are booked for Glasgow, and during this month "Marmion," with Dr. A. C. Mackenzie's incidental music, will be revived at the Theatre Royal.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE first official announcement of its policy for the coming season can hardly satisfy to the full those who patronise the Philharmonic Society for art's sake alone. As usual, the list of vocal and instrumental soloists is a lengthy one, but not a single word is vouchsafed as to the music to be rendered, further than that on November 8 and December 20, respectively, the "Stabat Mater" of Rossini and Mendelssohn's "Elijah" will be given. It is truly a pity that this fine Society should do so little to assist the progress of music as it is understood elsewhere at the close of the nineteenth century. A crumb of comfort is, however, to be found in an announcement specially made to the choristers that Gounod's "Mors et Vita" is to be put in rehearsal, and this points to a solitary novelty at least during the coming season. This Birmingham Oratorio may not, however, be expected till Lent in 1893.

The Triennial Festival of Parish Choirs at Chester Cathedral took place on July 28, and proved to be one of the most successful gatherings ever held hereabouts. The choristers, numbering a thousand and recruited from about fifty different choirs, gave evidence of the high position in church music attained in the district of which the city of St. Werburga forms the centre. Dr. J. C. Bridge was at the organ, and the Rev. Hylton Stewart conducted, the chief feature of the performance being an important selection from Mendelssohn's 95th Psalm.

The famous Dowlais Choir and four others have entered for the chief choral competition at the Rhyl Eisteddfod, the prize awarded being £200. Four choirs will compete in the Welsh choral contest, six in that for female voices, and the same number of children's choirs are enrolled. There are ten entries for the male voice choral competition, and six brass bands will complete the list of contestants for the chief musical prizes.

Anent such a subject, words of advice and wisdom have often been spoken relative to the comparatively low position held by Wales in regard to orchestral music. The most recent utterances on the subject are those of Alderman Samuelson, of Liverpool, erst a member of the Philharmonic Orchestra, and a well-known amateur, who has for a considerable time resided in Wales. Speaking at a gathering of Welsh musicians and others on the 10th ult. on the subject of the Crwth, Pibcorn, and Telyn, and tracing the progress of modern instrumental music from these primitive types of modern violins, wind instruments, and harps, the Alderman strongly advocated the cultivation of instrumental music in the Principality. It is probable that the Eisteddfod of 1893 may still further develop orchestral music.

Mr. Westlake Morgan, the new Organist of Bangor Cathedral, has been busy in the locality of Merthyr in forming a Welsh section of the Incorporated Society of Musicians, till now better known as the National Society of Professional Musicians. In this he has been eminently successful, and it is to be surmised that he will make his influence felt in the same direction in his present field of labour. Such stimulus and cohesion would be as excellent a factor for the good of the profession in North as well as in South Wales, as it has proved to be elsewhere.

The Southport and Birkdale Philharmonic Society, under Mr. H. Hudson, propose giving Mendelssohn's "Elijah" on November 9 and Handel's "Messiah" on December 16. The third Concert of the season is not yet decided upon. The Warrington Musical Society, under Mr. F. H. Crossley, announces four Concerts. At the first, Schubert's "Song of Miriam" and Mendelssohn's "Judge me, O God"; at the second, Mendelssohn's "Elijah"; at the third, a new Cantata by the Conductor; and at the fourth, Mendelssohn's "Athalie" will be given.

THREE open Scholarships will be competed for at the Royal Academy of Music within the next two months: (1.) The Erard Centenary Scholarship, founded by Mr. Daniel Mayer, and open to all British-born subjects between the ages of fourteen and twenty-one who shall not be nor ever have been students at the Royal Academy, the Royal College, or the Guildhall School. This will be awarded to that candidate considered to possess most latent talent and to show most promise as a pianist, and will entitle the holder to three years' free tuition at the Academy and the loan of an Erard "Grand" during that period. (2.) Lady Jenkinson's Thalberg Scholarship, open to male pianists between the ages of fourteen and twenty-one, and British born; tenable for two years, and entitling the holder to £20 a year towards his fees at the Academy. (3.) The Sainton-Dolby Scholarship, open to soprano vocalists between the ages of seventeen and twenty, and who never have been students at the Academy. This will be awarded to the candidate with the best voice in conjunction with musical aptitude. It consists of fifteen guineas a year which are appropriated towards the holder's fees at the Academy. The two last-named Scholarships are to be competed for on the 27th inst., the first-mentioned towards the end of October. The pieces to be prepared for this Competition are Beethoven's Sonata (Op. 2, No. 3) and any piece by Chopin selected by the candidate, who will also have to play a piece at sight. Dr. A. C. Mackenzie, Mr. Franklin Taylor, and M. Paderewski will act as judges.

AT the West Riding Summer Assizes, on July 29, the cross actions for libel of Akeroyd *v.* Hammond were heard before Mr. Justice Day and a special jury. Mr. Waddy, Q.C., M.P., and Mr. Waugh were for the plaintiff, and Mr. J. L. Walton, Q.C., and Mr. W. Beverley for the defendant. Both parties practised as professors of music in Bradford, and the defendant was principal of the recently established Bradford branch of the "Victoria College of Music." Plaintiff, in the course of a correspondence in the Bradford *Observer*, commented upon the quality of the degrees held by the defendant, who was advertised as "B.A.," "F.S.A.," and "L. Mus." The latter thereupon wrote of Mr. Akeroyd as having "ignominiously failed" at a "preliminary musical examination," the fact being that he had failed at the Durham examination in *general subjects*, which is preliminary to the musical examination. It was proved during the proceedings that the defendant's B.A. degree was conferred by an American society at Buffalo, without examination; that his "F.S.A." meant Fellow of the Society of Antiquaries of Scotland; and his "L. Mus." a distinction conferred by the London College of Music. The jury gave a verdict for the plaintiff, damages one farthing, and dismissed the defendant's counter-claim. The Judge ordered the costs in both actions to be borne by defendant.

THE annual distribution of prizes to successful students of the Royal Academy of Music took place at St. James's

Hall on July 27, when the pleasing though somewhat arduous task of presenting the awards was gracefully fulfilled by the Countess of Kilmorey. The Principal, in making his customary speech, referred in feeling terms to the loss sustained by the Academy and the musical world generally in the decease of Mr. Goring Thomas, and stated that the memorial Concert recently given resulted in a profit of over £1,500. Mr. Threlfall, in proposing a vote of thanks to the Countess of Kilmorey for her presence, made special reference to the indebtedness of the Academy to the Earl of Kilmorey for the active interest he had shown in the Institution.

At Trinity College, London, the Tallis Gold Medal has been awarded to Marian Reynolds, the Gabriel Prize to Albert W. Ketelbey, the Benedict Exhibition to Eleanor M. Shuttleworth, the Reeves Exhibition to Bertha Acworth, and the College Violin Exhibition to Claude S. Fenigstein. At a special Examination for the Queen Victoria Scholarship, Albert W. Ketelbey, the late Queen Victoria Scholar, was re-elected for the term of three years, the adjudicators being the Warden (Professor E. H. Turpin), Professor Bradbury Turner, and Professor James Higgs.

Messrs. John Brinsmead and Sons are about to rebuild their pianoforte show-rooms in Wigmore Street, and will occupy 104, New Bond Street as temporary premises till the beginning of September next year.

REVIEWS.

Der Endreim in der Musik. Ein Kapitel von der musikalischen Declamation. Von Dr. Wilhelm Langhans. [Leipzig: F. E. C. Leuckart.]

In this very interesting and thoughtfully written brochure, the author deals with a subject which nearly concerns vocal composers generally, and dramatic composers, as well as translators of operatic libretti, in particular. "Thanks to the efforts of a number of eminent vocal masters, more especially of Richard Wagner," Dr. Langhans says in his preface, "the time is happily long since gone by when Voltaire could, with some degree of justice, maintain that 'ce qui est trop sot pour être dit, on le chante'; and every cultured amateur now demands that in vocal music the poem should be in every way worthy of the melody wedded thereto. How far we are, nevertheless, yet removed from this universally desired goal it is the object of the present essay to show."

The author refers, in the first place, to some notable failures on the part of contemporary German translators of operatic libretti, on account, chiefly, of the more or less complete unsuitability of their verses to the musical setting from a *declamatory* point of view. "There is but one right and proper course for the translator to pursue," he maintains in this connection, "which consists in the *utmost regard being had to the intentions of the composer*, and not a whit more to the author of the original book than may be practicable *without detriment to the music*." This is no doubt a perfectly sound maxim, as far as the ordinary run of libretti is concerned. Its application is, however, bound to undergo some degree of modification in those, as yet, rare instances where composer and librettist are united in the same individual; particularly if, as in the supreme instance of Richard Wagner, the librettist happens to be a genuine poet, in whose most truly inspired moments the words and their characteristic *melos* are frequently conceived simultaneously. It was otherwise with that greatest of musicians the world has ever seen, Mozart, whose musical ideas crowded upon his mind in such superabundance that he sometimes but too eagerly seized upon almost the first libretto offered to him, in order to graft upon it some of the melodies which, as he remarks in one of his charming letters to his father, "have already been wandering about in my head for some time." Having to deal with indifferent books, he often treated the verses they contained with equal indifference. That such was actually the case, Dr. Langhans here demonstrates with admirable tact and judgment in quoting examples from the master's operas, especially that of "Don Giovanni," and concluding with a truly masterly analysis, from the declamatory standpoint, of the famous "Serenade" in that opera, showing how both *rhyme* and *rhythm* of Da Ponte's verses have been entirely ignored by what our author aptly calls the "musical rhyme" (Musik-reim) and rhythm adopted by the composer. We regret that space does not permit us to refer at greater length to the author's interesting observations concerning the relations of *rhyme* in word-poetry to musical composition. We must content ourselves with warmly recommending to musicians and amateurs alike the perusal of the essay itself, the last published production of an accomplished and most competent pen, which has since been arrested by the death of him who so ably wielded it.

Seed-Time and Harvest. A Sacred Cantata. By John E. West.

Harvest-Tide. A Cantata for Harvest. By Hugh Blair. [Novello, Ewer and Co.]

Each succeeding year witnesses greater activity in the provision of sacred music suitable for special seasons, and that of harvest is now receiving remarkable attention, as a careful perusal of our advertising columns will show. Of the two Cantatas above-named, the first is the more important in scope. The words consist of selections from Scripture, interspersed with hymns, in which it is suggested the audience or congregation should join, the whole being pervaded by the spirit of humble thanksgiving. Mr. West's score requires soprano and tenor soloists and four-part chorus, and the general style of the music is church-like and dignified, but melodious and never dull or tedious. Simplicity has, of course, been studied, but there is no suggestion of triviality, and while the Cantata is interesting it is within the means of any fairly well-trained church or chapel choir.

Mr. Hugh Blair's work is for tenor and bass soloists, chorus, and organ, or small orchestra, and is of less dimensions than that of Mr. West, occupying only thirty-five pages in vocal score. The libretto, however, is similar, consisting of Biblical texts and hymns, and the composer states that an attempt has been made "to set forth not only the praise we owe to God for the blessings of harvest-time, but also—and this more particularly—to emphasise the spiritual lesson that should be learnt from the observance of this season. For this purpose 'the Parable of the Wheat and the Tares' and references to 'the Resurrection, and Harvest of the World' are employed." In the illustration of these thoughts, three leading motives, or as the composer terms them "attendant themes," are employed, but they are not sufficiently distinctive to need quotation. While never elaborate in detail, the music is modern in feeling, Mr. Blair indulging freely in sudden changes of tonality, though he wisely avoids polyphony alike in the voice parts and the accompaniments. The impression left by a perusal of this virile little work is that the composer might employ his talents in wider directions, but this, of course, must only be taken as a suggestion. At any rate, we are at present of opinion that "Harvest-tide" does not fully indicate the limits of Mr. Blair's ability.

Suite from the Music to Shakespeare's "Hamlet." Composed by G. Henschel. (Op. 50.) Arranged as a Pianoforte Duet by Battison Haynes. [Novello, Ewer and Co.]

The publication of this music in duet form will no doubt be hailed by many as an opportunity for reviving pleasant memories, but, beyond this, will also most assuredly win for it troops of friends among those who have not been privileged to hear it on an orchestra, either in connection with the play, or as a Suite—the form in which it now appears. There are five movements, entitled respectively "Prelude," "Ophelia," "Interlude and Pastorale," "Ophelia's Death," and "Danish March." The first of these is founded on three themes, typifying—(1), Hamlet's irresolution; (2), his longing for action; and (3), Ophelia. In the second movement the gentle, loving nature of *Ophelia* forms a "poetic basis" on which a structure full of beauty has been reared. The "Interlude" brings before us again the tragic conflict in the mind of *Hamlet;* and the "Pastorale" contrasts with this the placid indifference of Nature to the griefs of humanity. The following movement, practically a short funeral march, is an exquisitely beautiful lament for the "poor wretch" whose "muddy

death" it commemorates. It is curious that the succession of notes forming the theme of this movement should occur also in an ancient Danish melody which Mr. Henschel has utilized as the Trio of the March which forms the concluding number of the Suite. If undesigned, this coincidence is remarkable; if intended, its cleverness is quite exceptional, for as regards rhythm the two have no similarity whatever. Whilst of course it is obvious that such poetically conceived music as this will need an orchestra for its full effect, the "Hamlet" Suite comes out surprisingly well on the pianoforte. This, no doubt, because it has been admirably adapted to the instrument; but also, we venture to think, because its merits lie in melody and harmony even more than in orchestral "colour." Young composers will do well to take the hint.

Novello's Octavo Anthems, Nos. 394—401.
[Novello, Ewer and Co.]

THE first of this latest instalment of a valuable publication is "I will love Thee, O Lord," by Matthew Kingston, and consists of a smoothly-written and church-like chorus, followed by a verse in which some florid triplets occur in the accompaniment. The Anthem concludes with a vigorous chorus, extended to considerable length, with effective fugal passages. No. 395, "O Lord, Thou art my God," by Charles H. Lloyd, was composed for the London Church Choir Association Festival of the present year, and from its length and importance might almost be described as a Cantata. After an elaborate chorus, written in a free and modern style, we have a more fragmentary movement, with declamatory passages, followed by the final chorus, which is discursive in character, the composer having resisted the temptation to introduce a formal fugue. Mr. Lloyd's Anthem is well worthy of a festival occasion, and will certainly sustain his reputation. No. 396 is Sir John Goss's brief but impressive Full Anthem, "I heard a Voice," concerning which criticism would be an impertinence. No. 397, "Jesu, Lover of my soul," by Frederick Iliffe, is for men's voices only—that is to say, alto, two tenors, and bass—and is appropriately simple and hymn-like in character. No. 398, "The Lord is my strength," by S. Coleridge Taylor, is stated to be for Easter, but it would be suitable for any season. It is flowing and placid in character, and finishes with a choral. No. 399, "At the Lamb's high Feast," by the Rev. E. V. Hall, is, of course, an Easter Anthem. It is throughout rhythmical and hymn-like, but each verse receives different treatment. No. 400, "Blessed City, heavenly Salem," by Arthur C. Fisher, is a cheerful Anthem, unpretentious but decidedly pleasing. It needs a tenor soloist. The last on our list for the present is "Have mercy upon me," by James Shaw. It is for Lent, but it is by no means dismal in character, and recalls Attwood's familiar Anthem "Turn Thy face from my sins," being also written for treble solo and chorus.

Vorträge über Akustik. Von L. A. Zellner.
[Vienna and Leipzig: A. Hartleben.]

WITH the publication, in two handy volumes, of the above series of lectures on acoustics, delivered at the Vienna Conservatorium, Herr Zellner, the General Secretary of the Gesellschaft der Musikfreunde, has rendered a real service to intelligent musicians and musical students who—and their number is, we should think, not a few—desire some really profitable instruction in a science so intimately connected with their art. That art has, as may be inferred, been specially kept in view by the author, whose exposition moreover is throughout most lucid, and whose general treatment of his subject may be best characterised as popular without being superficial. Herr Zellner presents his most able digest of an almost over-abundant material under three principal heads—viz., 1. "Die physikalische Entwickelung des Ton-Materials"; 2. "Die Analyse der Klänge und das Hören"; and 3. "Die künstlerische Verwendung des Ton-Materials," in all of which sections he succeeds in conveying, if not exhaustive instruction upon the matter dealt with, at least a sufficient preparatory knowledge and the requisite stimulus for the acquisition of more complete information. There exists, as far as we know, no similar work in the English language in which the subject is so succinctly and popularly treated, *with especial regard to its relations to music as an art.* But the knowledge of German is fairly widespread nowadays in this country, more particularly amongst musicians, and were it otherwise a work like the present should almost supply a sufficient inducement to aspiring students to acquire that knowledge. The lectures are further elucidated by over three hundred diagrams, as well as by a number of musical illustrations interspersed throughout the text, and the general get-up of the work reflects the highest credit upon the publishers.

Novello, Ewer and Co.'s Albums for Violin and Pianoforte. Nos. 23 and 26. Six pieces by Rosalind F. Ellicott. Eight pieces by Ethel M. Boyce.
[Novello, Ewer and Co.]

MISS ELLICOTT has long ago taken high rank among composers of the sex to which she belongs, and indeed it would not be difficult to show that in qualities usually regarded as peculiarly masculine her compositions are vastly superior to those of many male writers who have the public ear. The album of pieces now before us gives fresh proof of her powers, natural and acquired. An easy flow of graceful and expressive melody, refined taste, an excellent knowledge of effect and ample command of the resource which make it possible, are among the merits to be found in these well-contrasted pieces, which consist of a brilliant Prelude, a capital Polonaise, a broadly conceived Aria, a Ballade, a Gavotte, and a very charming Romance. "Style" is needed for their adequate performance—otherwise they are of moderate difficulty.

Miss Boyce's pieces are less ambitious than the foregoing—shorter and altogether lighter in style. They, too, abound in musicianly touches that enhance the charm of the bright and tuneful strains supplied so plentifully by Miss Boyce's graceful muse. Their titles are as follows: "Berceuse," "Valse Caprice," "Adieu," "Aubade," "Mazurka," "Musette," "Reverie," "Alla Burla." Of these the "Aubade" and the three last-named will probably find most admirers.

Suite from the Music to Shakespeare's "Henry VIII." Composed by Edward German. Arranged for Pianoforte Duet by the Composer. [Novello, Ewer and Co.]

THE recent issue of three dances from the music to "Henry VIII.," arranged for pianoforte solo, was duly noticed in these columns. We have now to direct attention to a four-hand arrangement, not only of the dances, but also of the Overture and four Preludes. There is a straightforward character about the whole of this music, admirably in keeping with at least one side of the play. With *Wolsey* Mr. German has preferred not to deal. Perhaps he considered that no music could be got out of one so "fit for treasons, stratagems," and all the rest of it. The Overture is a vigorous and tuneful piece in the usual form, containing some good solid writing and a particularly graceful second subject. The first Prelude, entitled "Intermezzo Funèbre," undoubtedly marks a higher level than is reached anywhere else in the Suite. There is a simple dignity in the phrases and a sombre richness in their harmonic treatment that speak volumes concerning the young composer's familiarity with the deeper mysteries of his art. The Prelude to Act iii. is full of graceful, flowing melody; that to Act iv. is a brilliant and stately March, "popular," almost to a fault, in style; and that to Act v. is a "Thanksgiving Hymn," treated with appropriate breadth and simplicity. The three charming dances already noticed form an admirable conclusion.

Albums of English Song. No. 5. Twenty-one songs. Composed by Edward James Loder. Edited by William Alexander Barrett. [Novello, Ewer and Co.]

THE publication in this convenient form of a collection of Loder's best songs is an act of justice which will, we trust, be recognised as it deserves by all who take an interest in our treasury of national song. Over-production, the disease which affects music no less than other branches of human activity, is responsible for much undeserved neglect; the new so constantly demands our attention that

we cannot find time to distinguish, among the old, that which is worthy of preservation. Let us, therefore, be grateful to those who from time to time rescue a treasure from the oblivion into which it has temporarily fallen. Two or three of the songs here gathered together have, it is true, held their ground to a certain extent, "The Diver" being an "easy first"; but the majority will come upon the ears of the present generation as absolutely new. Loder, who was born in 1813, and was a pupil of Ferdinand Ries, produced his first opera in 1834. The songs in this volume were composed between 1835 and 1848. They represent therefore, approximately, a style in vogue about fifty years ago; and some of us, regarding them, may be excused for doubting whether we have much improved upon it since. A melancholy interest attaches to this fifth number of the English Song Albums—it was the last work of its lamented editor.

Progressive Studies for the Voice, with Pianoforte Accompaniment. Composed by G. Henschel. (Op. 49.) In two books. [Novello, Ewer and Co.]

THE first book of these useful studies is for the practice of "sustained" singing; in the second that of "florid" singing is kept in view. The exercises in both books are arranged on the same plan—*i.e.*, progressively, according to intervals. Each interval, from the second to the tenth, becomes in turn the largest used in the course of one exercise. This plan has been adopted to assist in training the ear as well as the voice, and to this end, also, unfamiliar harmonies and modulations have occasionally been introduced in the accompaniments with the happiest effect. The two books are intended to be used together, and the studies contained in the first book are to be used as "Vocalises" as well as "Solfeggi." Mr. Henschel's position in the musical world necessarily lends weight to anything proceeding from his pen, but as a teacher his name ranks so high that we have special reason for confidence when he puts forward such a work as this. Familiar, as so popular a teacher must be, with the difficulties of pupils and the wants of those who instruct them, Mr. Henschel is peculiarly fitted for the task of producing a standard book of exercises on the art of which he is such a master. That this work will at no distant date be regarded in this light we have little reason to doubt.

Magnificat and Nunc dimittis in B flat. By Hugh Blair. [Novello, Ewer and Co.]

THIS setting of the Evening Canticles is composed expressly for the forthcoming Gloucester Festival, and will be heard for the first time at the closing service on Friday (9th inst.). Critical remarks would, of course, be premature at present, but a few words respecting the general scope and features of the work may be offered. It opens with a modified form of the 8th Gregorian Tone in unison, and the same figure pervades the Magnificat throughout, though it is made to appear in many keys and with many modifications. No soloists are required, and the writing is studiously unpretentious. Occasionally the voices are divided into six parts, but an organist or choirmaster possessing an elementary knowledge of the rules of harmony would find no difficulty in re-arranging the chords in four parts, when necessary, without much loss of effect.

Voice-training Studies of medium difficulty. By Emil Behnke and Charles W. Pearce, Mus. Doc. [Chappell and Co.]

THESE studies are intended to aid in the acquirement of "style"; and to do justice to the many beauties they contain, good phrasing and careful attention to dynamic contrasts and variety of tone-colour will, of course, be needed. They are twenty-four in number, and each has a title which sufficiently indicates the character of the music. Thus we have a "Berceuse," an "Autumn Song," a "Nöel," a "March," a "Serenade," and so on. The accompaniments are by no means the least interesting part of these studies—they not only "support" the voice, but also contribute largely to the melodic and rhythmic interest of the music. The studies are issued in six different editions to suit every kind of voice, and a Tonic Sol-fa translation accompanies the vocal part throughout.

Oriental Album. Twenty-five Caucasian, Armenian, Persian, and Turkish melodies, arranged for pianoforte by J. Decker-Schenk. [St. Petersburg: J. H. Zimmerman.]

EASTERN music has, of late, been so frequently brought before us in one way or another that a fairly accurate knowledge of its peculiarities will soon be a matter of course with every musician who regards his art as something more than a mere means of livelihood. The present contribution to the subject appears in a popular guise, which, if it be regretted by more serious students, will, on the other hand, not lack the appreciation of weaker brethren. Both classes may safely add the album to their collections. The group of pieces includes songs, dance-tunes, choruses, and a march, the unfamiliar rhythms and tonality of which supply ample matter for reflection.

Fumées. Suite de quatre morceaux pour le piano. Par L. A. Bourgault-Ducoudray. [Paris: Ph. Maquet et Cie.]

THESE pieces, respectively entitled "l'Appel sous les Eaux," "Poétique Apparition," "Tendres Emois," and "l'Enterrement d'Ophélie," may be unreservedly recommended. They represent French musical art in its most attractive dress, being full of grace, fancy, refinement, and poetic charm. The "Burial of Ophelia," indeed, has higher qualities in addition, but its companions are equally faithful to their titles. From an executive point of view these pieces are not difficult; for all that, none but experienced players should meddle with them.

FOREIGN NOTES.

THIS year's Bayreuth Festival performances concluded on the 21st ult. with "Parsifal," in the presence of a crowded audience. Amongst those present were the Duchess of Edinburgh, the Hereditary Princess of Saxe-Meiningen, and a large number of foreigners. The performance is stated to have been most admirable, and the enthusiasm of the audience is characterised as "indescribable."

There are to be no Festival performances at Bayreuth next year, but it is expected they will be resumed in 1894, when the "Nibelungen" tetralogy, with which the Festspiele were inaugurated in 1876, may be re-mounted.

Some steps having been taken on the part of the Commission of the forthcoming World's Fair, at Chicago, with the view of obtaining the right of performance of "Parsifal," the management of the Bayreuth Festspiele, as was to be expected, have declined to make the concession.

One of the most interesting Concerts given last month in connection with the Vienna Musical and Theatrical Exhibition was that of Johann Svendsen, the eminent Norwegian composer and orchestral conductor at the Royal Opera of Copenhagen. The principal works in the programmme—viz., the D major Symphony, "Paris Carnival," and the "Legend of Zorahayda," by Svendsen, were all novelties to a Viennese audience, who were delighted with the music and offered quite an ovation to the Norwegian master.

Andreas Hallén, the Swedish composer and principal conductor of the Royal Opera, Stockholm, has also been invited to give a Concert of Swedish music at the Vienna Exhibition, when some of his own compositions and of those by J. Södermann and L. Normann will be performed.

After the close of the Exhibition at present being held in the Austrian capital the Exhibition Theatre is to be removed in its entirety to Salzburg, where it will be opened as a "Festspielhaus" for the performance of Mozartian and other classical works—*i.e.*, pre-Wagnerian operas by German composers.

Dr. Wilhelm Langhans, of Berlin, whose death we recently recorded, has bequeathed the sum of 100,000 marks to the Leipzig Conservatorium, the interest of which is to be applied in stipends for talented pupils. Dr. Langhans was himself at one time a pupil of the Institution referred to.

The Concert-Verein of the University of Giessen has just celebrated the 100th anniversary of its institution with a performance of Mendelssohn's "St. Paul," and other special Concert performances extending over several days, and in the presence of large audiences. The present conductor of the Society, Herr A. Felchner, received a decoration from the Grand Duke of Hesse upon this occasion.

The Vienna Imperial Opera re-opened its doors last month with a performance of Mascagni's "Cavalleria Rusticana." This was the eighty-third performance here of this remarkable work, the famous Intermezzo in which has been redemanded regularly on every one of these occasions. The opening performance in question was associated with that of Rossini's "Il Barbiere."

The Munich Royal Opera-house resumed its performances on the 1st ult. with Wagner's early opera "Die Feen," which has proved a source of attraction at this establishment during several seasons.

Benedict Randhartinger, the Nestor of Austrian composers, celebrated the ninetieth anniversary of his birth on July 27 last, at Gloggwitz, when he was the recipient of numerous congratulatory messages and other tokens of esteem. Randhartinger was well acquainted with both Beethoven and Schubert, and was the first to introduce the compositions of the latter to the Viennese public. He at one time held the position of first Capellmeister at the Vienna Opera, and is the composer of an opera, "König Enzio," and of numerous other works.

On July 31 last, the anniversary of the death of Franz Liszt, the grave of the pianist-composer was decked with a number of beautiful floral offerings, contributed by his pupils and admirers as well as by the Bayreuth municipality. On the following day the annual commemorative mass was sung in the Bayreuth Stadt-Kirche.

Eugène d'Albert has completed a grand opera entitled "Der Rubin," of which some fragments have already been performed at one of the annual meetings of the German Tonkünstler-Verein some two years since.

Unusual activity is to be displayed during the season about to commence at the Frankfort-on-Main Opera, where, besides the leading operatic works of Mozart, Weber, Beethoven, Meyerbeer, Verdi, and others, a "cycle" of Wagner's music-dramas is to be given, extending from "Rienzi" to the "Nibelungen" tetralogy, the latter to be produced several times. In addition to these attractive features, Mascagni's "Cavalleria" and "L'Amico Fritz," both on the same evening, will be included in the *répertoire*. The Frankfort Opera, we may add, is not one of the State-subventioned institutions of the fatherland.

The musical performances in connection with the meeting of the Allgemeine Deutsche Musik-Verein, on the 16th and following days of this month, at Vienna, will include a scenic representation at the Imperial Opera of Liszt's "St. Elizabeth" (16th inst.); the same composer's symphonic poem, with choruses, "Prometheus" (as already announced by us), and orchestral works by Wagner, Goldmark, R. Strauss, and Brahms. Liszt's "Coronation Mass" ("Krönungs-Messe") is to be given in the Court Chapel on the 18th inst., under the direction of Professor Hellmesberger.

Some incidental music to Shakespeare's "A Winter's Tale," including an introduction to the last act, and a March, written by Herr Carl Hess, was performed at a recent Orchestral Concert at Marienbad, under direction of Herr Zimmermann, and is spoken of as most graceful and appropriate to its theme.

A very successful Concert was given last month, at Düsseldorf, in aid of the monument to be erected to Robert Schumann at his native town of Zwickau. The programme included an excellent performance of Schumann's "Paradies und Peri," under the conductorship of Musik-director Buths.

Two important new symphonic works were performed recently by the Leipzig Liszt-Verein—viz., a Symphony in C minor (Op. 58) by Herr A. Klughardt, and portions of a "dramatic" Symphony entitled "Orpheus," from the pen of Herr Conrad Ansorge. Both compositions excited much interest and were very favourably received.

The Würzburg Choral Society "Liedertafel" has just celebrated the fiftieth anniversary of its foundation with a Concert performance which happened to be the three-hundredth given by this active Society. The performances included an Overture and Festival Chorus specially written for the occasion by Herren Mayer-Olbersleben and Weinberger respectively; as well as a Cantata, entitled "Columbus," by Herr Zöllner, the director of the New York "Liederkranz."

The Berlin Royal Opera is preparing to celebrate, on the 7th of next month, the 150th anniversary of its existence. The house was inaugurated on October 7, 1742, by the first performance of an opera written to an Italian libretto by Graun, and entitled "Cesare e Cleopatra." The first performance of any opera in Germany was that of Heinrich Schütz's "Daphne," produced at Torgau in 1627.

M. Saint-Saëns's opera "Samson et Dalila" is to be produced in the course of next month, for the first time in Germany, at the Berlin Royal Opera, when the part of *Dalila* will probably be sung by Madame Rosa Sucher.

M. Saint-Saëns has accepted an invitation to visit the Chicago Exhibition next June, with a view of conducting several concerts of his own works, and to give some Organ Recitals.

Some two years since, it will be remembered, the musical works of Frederick the Great, of Prussia, were published in an *édition de luxe* in Germany. Messrs. Artaria, of Vienna, now announce a somewhat similar publication—viz., the musical compositions of the Austrian Emperors, Ferdinand III. and Joseph I., both of them musicians of considerable attainments. The collection is introduced by an interesting preface from the pen of Herr Guido Adler.

A new opera, "Die Teufelsglocke," the libretto by Bernhard Buchbinder, the music by Robert Fuchs, the Viennese composer, is to be brought out next month at the Leipzig Stadt-Theater. Herr Jahn, the director of the Imperial Opera in Vienna, will be present on the occasion, with a view to the subsequent production of the new work in the Austrian capital.

Fräulein Marie Deppe, a niece of the late Ludwig Deppe, the eminent Berlin orchestral conductor, has been engaged for three years as a leading soprano at the Berlin Royal Opera. The young lady is said to be a highly gifted, promising artist.

A new opera, "Die Welfenbraut," by Alfred Zamara, of Vienna, the libretto by Max Tull and R. Genée, has been accepted for first performance during the present season at the Hamburg Stadt-Theater.

Hans Sommer's successful opera "Loreley" is just now being mounted at the Darmstadt Hof-Theater.

Another lyrical establishment is to be added to the musical attractions of the German capital, Herr Federmann, for many years Capellmeister at the Berlin Friedrich-Wilhelm Stadt-Theatre, having, it is said, rented the Alexanderplatz Theatre for the purpose of operatic performances during the winter months. This, together with the projected conversion of the Belle Alliance Theatre into an opera house, would place "Spree-Athens" in the proud, if somewhat precarious, possession of four high-class lyric stages!

Continental journals announce the impending performance at Copenhagen (some say at Coburg) of an opera, the libretto of which is attributed to "Carmen Sylva," the talented consort of the King of Roumania, and the music to His Royal Highness the Duke of Edinburgh. The title of this interesting production of joint-royalty has not, so far, transpired.

Anton Bruckner, the veteran Viennese composer, is just now occupied with his tenth symphonic work, which is to bear the suggestive title of "Gothic Symphony."

The Vienna Männergesang-Verein has, as a special mark of distinction, bestowed the Schubert medal upon the New York Male Choral Society, Arion, during the recent sojourn of its members in the Austrian capital.

Frau Amalie Joachim, who lately returned to Germany from a highly successful American Concert tour, proposes to visit the United States again in January next.

Dr. Lampe Vischer is to replace Dr. O. Günther in the directorship of the Leipzig Conservatorium.

Madame Melba has been added to the list of Mr. Abbey's American company, and will make her New York *début* on the second night of the season, which commences on November 21, with M. Jean de Reszké as *Faust*. After five weeks the troupe will go to Chicago for three weeks and then return to New York for eight weeks. Massenet's "Werther" and Mascagni's "L'Amico Fritz" will be the chief novelties.

At the Paris Opéra performances of Meyerbeer's "L'Africaine" and "Les Huguenots" took place last month, while the same composer's "Robert le Diable," which has not been produced here for a considerable length of time, is in course of being re-mounted.

The foundation capital of the Paris Théâtre Lyrique Company—viz., 300,000 francs—has been fully subscribed for, and active preparations are going forward at the former Renaissance Theatre for the realisation of the new scheme. M. Detroyat, the managing director, has appointed M. Jehin, the husband of Madame Deschamps, of the Opéra, to the post of orchestral conductor. Amongst the works to be produced under the new *régime* will be a new opera by M. Messager entitled "Madame Chrysanthème," the libretto founded upon Pierre Loti's romance; and another novelty, "Daphnis et Chloe," composed by M. Maréchal. Cherubini's "Les deux Journées" is to be revived, with a completely revised libretto by Jules Barbier.

M. Widor, the well-known composer of "La Korrigane," has just completed the score of a Symphony for orchestra, organ, and choral parts, which is to be produced at Geneva upon the occasion of the inauguration of a new concert hall in that town some few months hence.

The same composer has been requested by the manager of the Paris Grand Théâtre (formerly the Eden) to write some incidental music for the forthcoming revival at that house of Beaumarchais's "Le Marriage de Figaro."

The Paris Municipality again offers a prize of ten thousand francs for a work in symphonic or dramatic form, for solo voices, chorus, and orchestra, competitors to hand in their manuscripts between January 16 and February 15 of next year. The successful work, as in previous instances, is to be publicly performed at the expense of the Municipality.

The Paris Société des Grandes Auditions Musicales has also opened a competition for a serious opera and one of a lighter order, each to comprise not more than two acts. In this case also the successful works will be brought out publicly under the auspices of the Society in question.

Under the title of "Pélerinage à Bayreuth," an interesting contribution to French Wagner literature has just been published in Paris (Savine, éditeur) from the pen of M. Emile de Saint Alban. The author, until lately an unreasoning antagonist of the Bayreuth master, has returned from the Festspiele his ardent and unconditional admirer.

Pietro Mascagni is expected on the 12th inst. at Vienna, where he will conduct, for the first time outside Italy, his operas "Cavalleria Rusticana" and "L'Amico Fritz" at the theatre of the Exhibition.

According to Italian papers, Verdi has requested the manager of the Argentine Opera House, at Rome, to send his principal scenic artist and costume designer to England, to obtain sketches of old authentic views of Windsor and the English costumes in the reign of King Henry IV., for the forthcoming production of "Falstaff." M. Maurel has been staying lately at Verdi's country residence, and it is said that the veteran Maëstro devoted three hours daily to coaching up the French baritone in his part of the fat knight.

At the Carlo Felice Theatre, at Genoa, which has just been entirely redecorated, a new season of opera was announced to commence, on the 22nd ult., with Verdi's "Otello." Signor Franchetti's new opera "Cristoforo Colombo" is likewise to be produced here shortly.

A new one-act opera, entitled "Birichino," by the Maëstro Mugnone, was brought out with much success last month at the Malibran Theatre, Venice. At the conclusion of the performance the composer, who conducted the work, was called before the curtain eleven times.

The Italian composer Signor Cippolini is engaged, at the instance of Signor Sonzogno, the enterprising Milanese music publisher, upon the score of an opera entitled "Il piccolo Haydn," the libretto being founded upon a drama by Checchi.

The coming operatic season at the Theatre La Scala, at Milan, is to be inaugurated with Signor Franchetti's "Cristoforo Colombo." Wagner's "Die Meistersinger" is also in course of preparation at this leading establishment where, it is hoped, Verdi's "Falstaff" will likewise be brought out during the season.

The first performance, in the course of this month, of an opera, "La Tradita," by a very promising young Italian composer, Signor Ferrucio Cusinati, is looked forward to with much interest at the Ristori Theatre, Verona.

A new opera, "Tilda," by the young Maëstro Ciléa, was brought out on the 13th ult. at the Malibran Theatre, of Venice, and met with a very favourable reception. The libretto is described as weak, but the music is highly spoken of in competent quarters.

An opera, entitled "Quaresima d'Amore," composed by the Prince de Teora, a wealthy Neapolitan amateur, met with a successful performance last month at the Pezzana Theatre, of Milan.

Madame Teresina Tua, the distinguished violinist, who has not appeared in public since her marriage with the Count Verney della Valletta, will give a series of Recitals during next winter in Germany and Austria.

A new opera, "La Zingara di Granata," by Signor Bartolucci, a promising young composer, was brought out last month at the Quirino Theatre, Rome, and was received with much favour.

Verdi, having handed the complete score of his comic opera "Falstaff" to his publisher, Ricordi, of Milan, is reported to be already quietly engaged upon a new operatic work. Questioned upon the subject recently by a friend, the Maëstro replied: "What am I to do? I cannot possibly remain inactive. 'Falstaff' is finished, and was to be my last opera. At the same time, I am still alive and well, and so I have taken in hand a new work." "And the title of it, dear Maëstro, will be?" inquired his interlocutor. "The title," smilingly responded Verdi, "you shall know as soon as the score is quite finished."

The Court of Cassation, in Turin, has just confirmed the judgment delivered by the Milan tribunal in the copyright action which Signor Verga, the author of the novel upon which the libretto of "Cavalleria Rusticana" is founded, has brought against Signor Mascagni and his publisher, Signor Sonzogno. The latter will have to pay a royalty of twenty-five per cent. upon all the proceeds hitherto realised for the disposal of the right of performance of the opera either in Italy or elsewhere. It is estimated that the sum so realised already amounts to over 500,000 lire.

Señor Breton, the well-known Spanish composer, whose opera, "Fray Garin," recently scored a great success at Barcelona, has, it is said, been presented by his fellow citizens with a purse containing £1,000, in recognition of his having dedicated his new work to the above town. In addition to this, his name has been given to a street in Barcelona. The Spaniards evidently know how to honour and encourage native talent.

The Marquis d'Alta Villa, a very able musician and author, has been appointed to the vocal professorship, formerly held by the celebrated Ronconi, at the Royal Conservatorio of Madrid.

On journeying to a bull-fight at Fontarabia last month with a party of gentlemen, Señor Sarasate narrowly escaped a carriage accident. He was in the first carriage, but desiring to converse with a friend he changed to the second carriage. A few moments afterwards the horses of the first carriage took fright and bolted, upsetting the travellers, injuring three and killing one outright.

Herr Ferdinand Held, an esteemed author on musical subjects, has been appointed to the directorship of the Geneva Conservatoire, Dr. Girard, for many years director of the Institution, having retired on account of his mature age.

The Brussels Théâtre de la Monnaie will re-open its doors in the first week of the present month with "Aïda." Among the novelties to be produced during the season will be Massenet's "Werther"; an opera, "Maître Martin," by M. Jan Blockx; and another, in one act, by M. Jeno Hubay, of the Prague Conservatorium, the libretto of which is founded upon François Coppée's "Le Luthier de Crémone."

The French Opera Company in the Hague, under the management of M. Josef Mertens, will resume its performances towards the end of this month. An attractive *répertoire* is being provided, including promises of "Tannhäuser," "Oberon," M. Saint-Saëns's "Samson et Dalila," and Massenet's "Werther."

Antwerp has been *en fête* lately to celebrate the twenty-fifth anniversary of M. Peter Benoit's assumption of the directorship of the Antwerp College of Music, which, owing mainly to his efforts, has done so much in fostering and developing the Flemish element in the musical productions

of the country. An imposing procession, in which over 150 corporations and societies from all parts of Flanders took part, paraded the streets, and in the evening a Festival Concert took place in which, besides works by Benoit, some compositions specially written for the occasion were performed.

The German Theatre maintained hitherto by the Russian Court at St. Petersburg having been officially closed last year, a new theatre for the performance of opera, &c., is to be opened during the coming winter under the auspices of the German Society "Palme" and under the artistic management of Herr Richard Thomas. The Russian capital, it appears, numbers 100,000 Germans amongst its inhabitants; a more than sufficient number to support a national theatre.

Anton Rubinstein has promised to play on the occasion of the opening, shortly, of the new Concert Room which is being constructed at Berlin by Messrs. Bechstein. The Russian pianist-composer will also conduct some performances of his works during the coming season both in Germany and Austria.

CORRESPONDENCE.

OPERA, NEW AND OLD.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have always been a profound believer in the virtue of iteration, in spite of the uncomplimentary epithet prefixed to it by Shakespeare, and my belief has only been strengthened by the events of the recent opera season. We live in an age of advertisement, and iteration is the very pith and essence of advertisement. The great bulk of average people attach a superstitious reverence to anything they see in print, and it naturally follows that the value they assign to a thing is in a direct ratio to the frequency with which its merits are cast in their teeth. Go where they will within the limits of the four seas, it is impossible for them to escape the assertion that Appleby's soap, or Cadman's mustard, or Mussel's pills are the best. It is dinned in their ears in and out of season until they are wearied into accepting it with a faith as implicit as that which they place in the proposition that two and two make four. If they were assured with equal persistency that Appleby's soap, Cadman's mustard, and Mussel's pills were *not* the best, I have no doubt that their faith would be shattered, or, at any rate, that they would preserve an open mind on the points in question. But the fact remains that they never are subjected to this destructive influence, and so it comes about that the fallacy of the affirmative instance, as the logicians call it, once more maintains its dominion over the minds of the average mortal. These reflections have been suggested to me by the events of the recent opera season at Covent Garden and Drury Lane. We have been assured again and again that there never was such a season, and have been told that the operatic firmament has never been ablaze with so many luminaries of the first order. We have been assured that the annals of opera might be ransacked in vain to furnish a parallel for the casts, the costumes, the scenery, and the *mise-en-scène* of the past season. And as no one has been at pains to challenge the accuracy of these reiterated assertions, they have been accepted with such equanimity by the public that I fear I shall be regarded as a profane infidel for avowing my disinclination to accept as gospel truth estimates which, so far from being the spontaneous outgrowth of public opinion, have been dictated and suggested much in the same way that the merit of Appleby's soap, Cadman's mustard, and Mussel's pills are brought home to the impressionable mind of the average materfamilias.

Now, before I go any farther, let me disclaim in the most emphatic manner any desire or intention to belittle or disparage the signal services which have been rendered of late years by Sir Augustus Harris to the opera-going and opera-loving sections of the community. I, for my own part, am free to confess in the most candid way how much, as an opera-goer, I owe to his energy and enterprise. In spite of the sinister forebodings of those who declared that it spelt ruin, he has succeeded in making Italian opera a "going concern," and I do not suppose that any one else could have carried through the venture so successfully. The operas produced under his direction have almost invariably been lavishly, though not always tastefully mounted, and his companies have always included a large proportion of the finest singers of the day. But when Sir Augustus Harris and his faithful henchmen in the press talk of "unprecedented combinations," "the best casts ever known," and so forth, I am bound to protest. *Vixere fortes ante—Druriolanum.* The vicissitudes and disasters of Mr. Mapleson's career must not blind us to the fact that he was instrumental in introducing to the public artists who, vocally at any rate, were superior to any of those who have emerged above the operatic horizon in the last fifteen or twenty years. A new generation of amateurs have grown up since the death of Mr. Gye, sen., but that is no reason why his long and notable services as an *impresario* in the field of Italian opera should be forgotten. Of the palmy days of the Mapleson and Gye *régimes* many middle-aged opera-goers must yet retain a vivid recollection. I see that Mr. Santley is about to publish a volume of reminiscences shortly, and I trust that he may devote some space to the period in question, when, to mention no other names, Titiens, Patti, Nilsson, and Trebelli were all in their prime. If my memory serves me right the three first-named artists were *circ. ann.* 1868 all to be heard on the same stage in "Don Giovanni" and "Le Nozze di Figaro." The average histrionic capacity of the latter-day operatic artist may have improved, but who can contend that three vocalists equal to those named could be found even by Sir Augustus Harris? It must have been twelve years later when I heard Lucca, Albani, and Sembrich in the "Nozze," a combination at all points superior to that which appeared in the course of the season of 1892. It is no doubt possible that if a comparison were instituted between a prospectus of a season of Mr. Mapleson or Mr. Gye in the sixties and one of Sir Augustus Harris's in the nineties, the latter might have some slight advantage as regards the numbers of the artists engaged. But superiority does not always belong to the side of the big battalions—at least, operatically speaking; and as events proved, the brunt of the work in the past season fell on comparatively few shoulders, so that, except for the honour and glory of the thing, a list one-half as long would have sufficed. A considerable number of the principal artists retained for the past campaign appeared very seldom indeed—except on the prospectus, and for the excellent reason that there was no room for them, a state of affairs which is hardly conducive to the equanimity of that very highly strung and sensitive personage, the operatic singer. London in the season is a very nice place, but it is trying to a performer who has to spend a couple of months there for only a couple of appearances. Still I have no wish to labour this point. When "unprecedented combinations of talent" are spoken of, it is doubtless on the score of quality rather than quantity that Sir Augustus Harris is anxious to challenge comparisons with his predecessors. The desire is most laudable, since every ambitious *impresario* ought to aim at "going one better" than his forerunners. But as I have endeavoured to show above, it is one thing to challenge comparisons with the past glories of the Italian operatic stage; it is quite another thing to extort the confession of superiority from those whose opinion is worth having—those who can remember the great artists who shone in the pre-Augustan epoch. I have mentioned several of these above, and if they are not enough, I may go back a little farther and add Jenny Lind, Viardot-Garcia, Grisi and Alboni, Lablache, Mario, and Ronconi. The list might be indefinitely extended: I have just put down the first few names that occur to me; but it will serve in conjunction with the others mentioned above to show the futility of attempting to claim altogether unparalleled supremacy for the artists who have appeared at Covent Garden and Drury Lane in the course of the last season.

If we turn from the artists engaged to the works produced, it cannot be said that the use of the term "unprecedented" is a whit better justified by the achievements of the past campaign. The best test of the artistic value of an operatic season is to be found in its novelties. Let us accordingly apply this test to the greatest opera season on

earth, and what is the result? The novelties produced in the past season were four—"L'Amico Fritz," "La Luce dell' Asia," "Elaine," and "Nydia." To these remain to be added the quasi-novelties "Philémon et Baucis" and "Cavalleria Rusticana," neither of which had been previously heard in the course of the summer season at Covent Garden. Now no one blessed with the critical faculty in its most rudimentary form can profess enthusiasm about any of the four first-named works. "L'Amico Fritz" barely achieved a *succès d'estime*. From the point of view of the music it was not without interest, and showed in some respects an advance in construction on its predecessor. Then it had an *Intermezzo*, which being by the composer of "the only *Intermezzo*," naturally appealed to the many-headed monster. For the rest, the chief attraction in the piece was Madame Calvé, a fine singer and a superb actress, though very little scope for the display of her talents was afforded by the colourless, undramatic character of the plot. Mr. De Lara's "Light of Asia," though a great deal better than one had any reason to expect from the composer of "The Garden of Sleep," afforded a conclusive proof that operas cannot be written by the light of nature. Sir Augustus Harris has had opportunities such as have fallen to the lot of few operatic directors of encouraging native talent, but it cannot be said that he has made good use of them. I do not deny that there is a thin vein of talent in the work of Messrs. De Lara and George Fox, but to give these writers the preference over all other British composers is simply to put a premium on mediocrity. "Elaine" stands in a different category. M. Bemberg is at least versed in the grammar of his art; but, on the other hand, he has not emerged from the stage of assimilative discipleship. In opera one wants more than prettiness. One looks for individuality and backbone, and one may look in vain for either of these qualities in the luscious muse of M. Bemberg.

"Ah," but some one will object, "you are wilfully slurring over the chief attraction and the greatest triumph of the season—the performances of German opera in German by the German company specially organised and brought over by Sir Augustus Harris." I am quite ready to admit that these performances *were* the chief event of the season, as they were certainly the most popular and successful. But I cannot help harbouring a shrewd suspicion that to no one was the success of the German season a greater revelation than to Sir Augustus Harris himself. Let us look at the facts of the case. A limited number of performances were announced as a sort of pendant to what I may call the orthodox season. The result of the experiment transcended the most sanguine expectations of the most ardent devotee of the Wagnerian cult. The orthodox season was eclipsed by its rival. German opera was an easy first in the race for popularity, while Italian opera, except in its one-act form, was simply nowhere. The Juggernaut car of Wagner overrode all opposition. Everything has been submerged beneath the billows of his tremendous orchestra except the still small voice of the *Intermezzo* and the strident strain of Ta-ra-ra-boom-de-ay. And, what is the strangest thing of all, this immense and unprecedented success was achieved, speaking vulgarly, by a fluke, or something very like it.

The annals of opera are full of strange and unexpected surprises, and the recent season has certainly contributed its share. For example, an outsider like myself is hopelessly bewildered by the attempt to ascertain the principles on which new works are selected. The production of an opera, on the scale which Sir Augustus Harris has it in his power to produce it, is about the greatest compliment that can be paid to a composer. One would naturally expect, therefore, that the honour would only be conferred on the most meritorious aspirants. Apart from the question of novelties, certain serious and disquieting considerations are suggested by the course which events have recently taken in operatic circles. People seem to have gone mad over things which are either very short or portentously long. Has it come to this, then, that Wagner has made grand opera by other composers impossible, and are we, apart from Wagner, to live on musical snippets for the rest of our lives? It will be curious to see what will be our fate next year, when fashionable society allows us to have opera once more. Will it, I wonder, be Wagner again *in excelsis*, or a triple bill of one-act after-dinner operas of various nationalities? Or is there any chance of a hearing being granted to the work of British musicians on account of its intrinsic artistic value? For this last we shall, I fear, have yet to wait a while, though I hope not indefinitely.

I am, Sir, yours obediently,

G MINOR.

NORWEGIAN FOLK-MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following airs here given for the violin are some of the most familiar among the peasant musicians of Norway, and may be of interest to your readers. The greater part of the national songs and dances of these people have never been written, though handed down through generations of fiddlers. Their music possesses in consequence a *verve* and accumulated individuality which must have been lost had it been acquired from notation. The few dances now set down must, for this very reason, forfeit much of their original charm, while also further allowance must be made for their translation from the national fiddle to the Italian model.

The "spielemann" always performs on the national "Hardanger" violin, the chief peculiarity of which is the possession of five silver strings beneath the catgut. These strings have almost the effect of a pedal, giving great resonance to the sound, especially when the tone is upon the open strings, which frequently occurs, since the musician rarely quits the first position, where he is a master. The gut strings are tuned thus—

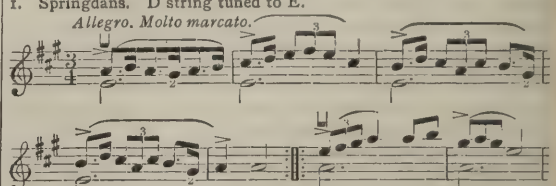
and the silver strings thus—

The airs performed by the "spielemann" are chiefly dance music, of which the "Halling" and "Springdans" are the favourite kinds. These are not unlike the Scotch reel in character, but are more boisterous in their action, the men, for instance, turning frequent somersaults. The music is correspondingly vigorous and *marcato*, and contains a great deal of double stopping, to facilitate which effect the pitch of a string is often altered, as in No. 1, where the D string is raised to E.

The ignorance of notation among these strolling players well-nigh defeats one's efforts to put their music into form. They never play a tune twice alike, and seem to be quite unable to do so; their time especially is shifting. Again, if asked to repeat a passage, they must start afresh from the commencement of the air, and the phrase desired must be caught as it passes.

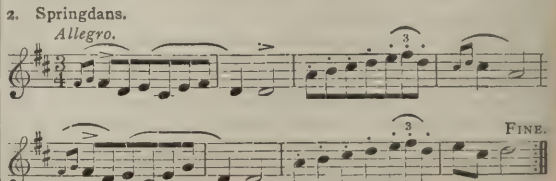
1. Springdans. D string tuned to E.

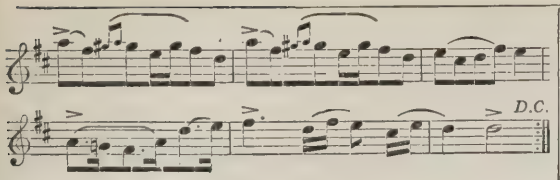
Allegro. Molto marcato.



2. Springdans.

Allegro.





3. Halling. G string tuned to A.

4. Halling.

Truly yours,
GLADYS L. EVANS.

M. MAUREL'S LECTURE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In my anxiety not unnecessarily to trespass on your valuable space, I am afraid I have not been sufficiently explicit in my letter in your last issue; but I cannot admit that I have "mistaken the main point of M. Maurel's remark."

The greater includes the less; and if it is right to train voices on *all* vowels, the vowel quality must be altered at different pitches as a matter of necessity. This is particularly noticeable in the vowels at either extreme of the "vowel scale of nature," *oo* and *ee*: let any one sing them, with even the slightest regard to beauty of tone, over the whole compass of the voice, and it will be found that these words are sung with a very different quality at the bottom of the voice as compared with that at the top of the voice, the alterations taking place in almost imperceptible gradations, though the singer may be quite unaware of the science underlying the fact. There would certainly, in our present state of knowledge, be no excuse for any teacher to let his pupils ignore these changes.

The whole matter is fully discussed in Messrs. Novello's primer "Pronunciation for Singers," by Alex. Ellis, which is an abbreviation of a much larger work on the same subject published many years ago by Messrs. Curwen and Sons. The subject is also carefully explained in "Voice, Song, and Speech."

In conclusion, I desire to call attention to the time-honoured advice, given by all good teachers of singing, to "close" the voice as the higher regions of it are approached; if this means anything it means that the vowel quality must be altered. I repeat, therefore, that, excellent as M. Maurel's observations undoubtedly are, he has no claim to originality in this very important matter.—I am, Sir, yours most obediently,

EMIL BEHNKE.

18, Earl's Court Square,
August 15, 1892.

MOZART'S SONATA IN B FLAT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your issue of August 1 appears a letter from Mr. George Langley, two sentences in which call for notice—viz., "But should not the B natural in the second bar be B sharp? B natural is certainly contrary to the accepted laws as to passing notes, and (what is worse) it offends the ear." In answer, I quote from Macfarren's "Rudiments of Harmony." In chapter vii., section 11, speaking of a "passing note," he says: "When it resolves on the third of a chord it may be at an interval of tone or semitone," after which an illustration is given. Again, in the recent work on "Harmony," by Mr. Ebenezer Prout, in chapter xi., paragraph 248, these words occur: "But if it be *below* the harmony note it should be a semitone below it, unless such harmony note be the major third of a chord, in which case the auxiliary note may be either a tone or semitone below the harmony note."

According to these quotations it is not compulsory that the passing note should either be a semitone or a tone beneath the third.

In the instance taken from Mozart's Sonata, the B flat and the C sharp are, by the context, undoubtedly the chord of the diminished seventh—*i.e.*, the first inversion of the chord of the minor ninth; and the C sharp in the bass is, therefore, the major third from the root of the chord; thus, the passing note B natural is in accordance with "the accepted laws as to passing notes." Mozart, in using the B natural, did so in accordance with the custom of his time, which prevails with us now. It must remain a matter of taste as to whether the B sharp, as suggested by Mr. Langley, would be preferable to what Mozart wrote.

The apparent false relation between the B flat in the right hand and the passing note B natural in the left—*i.e.*, the major second as a passing note against the minor ninth—has been dealt with in the second Lecture on "False Relations," by Mr. James Turpin, given at the College of Organists, and which appeared in the columns of the *Musical World*.—Yours truly,

MOZARTEAN.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

M. ALLCOCK.—*We do not know of any publication that would answer your requirements.*

MUSICAL.—Allargando *means broader and broader by degrees*—i.e., *a gradual increase of tone and slackening of speed combined.*

F. WOODS.—*Mr. Ben Davies has appeared at the Royal Italian Opera, Covent Garden, as* Faust, *and Mr. Alec Marsh as the* Herald *in "Lohengrin," and also in De Lara's "Luce dell' Asia." We do not remember any appearance of the other Tenor referred to at the Italian Opera.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

DOUGLAS.—The quartet of singers at the Sacred Concert given at the Palace on Sunday evening, July 31, were Miss Fanny Bouffleur, Miss Emilie Lloyd, Mr. Henry Piercy, and Mr. Musgrove Tufnail.

Miss Bouffleur's rendering of "The Soul's Awakening," the closing portion of which she sang with considerable dramatic effect, evoked specially hearty applause.

Eastbourne (Devonshire Park).—An excellent Concert was given on the 11th ult., being one of a series of Classical Concerts given under the direction of Mr. Norfolk Megone. Mr. George Langley was solo pianist, and delighted the appreciative portion of the audience by his playing of Sterndale Bennett's Concerto in F minor and Schubert's Impromptu (Op. 142, No. 1). The orchestral pieces were Beethoven's *Leonora* Overture, Mendelssohn's "Scotch" Symphony, and a selection from *Die Meistersinger*. Miss Hendon Warde sang Gounod's "Entreat me not to leave thee," and Mr. Arthur Taylor gave a fine rendering of the same composer's "Nazareth." The programme on the 18th ult. included Schubert's "Unfinished" Symphony and Mendelssohn's Pianoforte Concerto in G minor, the soloist being Miss Margaret Gyde, who was recalled with much heartiness. Miss Gyde also played the Wagner-Liszt "Spinnerlied," and being recalled gave Paderewski's Minuet. Mr. Reginald Groome was successful in songs by Handel and Schubert. These Concerts are satisfactory indications of an improvement in summer music at our fashionable seaside resorts.

Edinburgh.—Before the British Association for the Advancement of Science an Organ Recital was given in the University Music Classroom on the 4th ult., by Mr. G. F. Wesley-Martin, Sub-Organist, St. Mary's Cathedral Church, Edinburgh. The programme included works by Schubert, Spohr, S. S. Wesley, Mendelssohn, Sterndale Bennett, Kullak, and Handel.

Epping.—A successful performance of Gaul's *Holy City* took place at the Parish Church on July 27. Mr. Donald Penrose, Organist of the Church, conducted, the choruses being sung by members of his special choir. The soloists were Miss Archer, soprano; Miss Bell, contralto; Mr. James Bell, tenor; Mr. Constanduros, bass. The organ accompaniment was efficiently rendered by Mr. Horace Norton, and Miss G. Williams supplied the harp *obbligato*. At the close Mr. H. Riding played a new Festival March, recently written by Dr. H. W. Wareing. Mr. Penrose may be congratulated on the success of his efforts at Epping to supply good musical services for the people. There was a crowded congregation.

Fakenham.—A most successful District Choral Festival of choirs in union with the Norfolk and Suffolk Church Choral Association was held, by the kind permission of the rector, the Rev. A. E. Humphreys, in the magnificent Parish Church at Fakenham, on July 27. There were in all about 200 voices, from the following parishes:—Fakenham, Hempton, Burnham Deepdale, Ryburgh, Rudham, Wood Norton, Stibbard, Dunton, Toftrees, Edgefield, Tatterford, Tattersett, and Wighton. Dr. F. Bates, Organist of Norwich Cathedral and honorary Organist to the Association, to whose patient and skilful exertions these Festivals are so deeply indebted, again kindly acted as Conductor. The Magnificat and Nunc dimittis were sung to a setting composed expressly for these Festivals by Dr. Bates. The Anthem after the third collect was "O come, let us sing unto the Lord," by Tours, and that after the Offertory Hymn, "I will give thanks unto Thee, O Lord," by Barnby. This account would be incomplete without some recognition of the able and willing assistance rendered by the Organist of the Church, Mr. L. Holloway.

Lowestoft.—At the Pier Concert, on the 4th ult., was produced for the first time a Comedietta written by Mrs. Edward Adams, entitled *Incognita*, with music composed by Dr. E. Bunnett. The construction of this libretto is naturally not very elaborate, the *dramatis personæ* being confined to three. The musical numbers are a short pianoforte introduction; contralto song, "When a husband's cross and weary"; soprano song, "In the summer of life"; duet for soprano and contralto, "'Tis the fashion of this *fin de siècle* day"; concluding with a trio, "Terpsichorean Festival." Each number is bright and pleasing, the duet being very melodious, and the little work was received with such favour that a repetition may be expected shortly. The artists engaged were Miss Powell, Miss Money, and Mr. Frank Hollis.

Melbourne (Australia).—A second series of Organ Recitals was given by Mr. Ernest Wood at the Cathedral on the Wednesdays in June. The programmes, as before, included compositions by Bach, Mendelssohn, Handel, S. S. Wesley, Best, Grison, Merkel, Chauvet, Guilmant, Smart, Saint-Saëns, Widor, and Gambini. The audiences which thronged the Cathedral on each occasion made it clear that the interest taken in Mr. Wood's performances has increased in a marked degree. The next series will be given during October and November.——The Malvern Orchestral and Choral Society gave its last subscription Concert of the present season in the local Shire Hall on Tuesday evening, July 5, in the presence of an audience that completely filled the hall, despite unfavourable weather. A very successful performance of Mendelssohn's *Athalie* was given by the band and chorus of the Society, the solo parts being sung by Miss Eva Long, Miss Amy Fuller, and Mrs Ramsden. Mr. J. F. Bradley was the reader, the orchestra was led by Mr. Schieblich, and Mr. H. Bilton presided at the organ. The work was conducted by Mr. John Hasler. The performance of *Athalie* was preceded by a short programme of miscellaneous selections. The first Concert of season 1892-3 will be given early in October.——The North Suburban Choral Union gave a very successful performance of Cowen's *St. John's Eve* on July 5, under its able Conductor, Mr. E. A. Jäger. The principal parts were filled by Miss Armstrong, Miss A. Carter, Mr. G. H. Sutton, and Mr. S. Lamble, who all sang most artistically. The work had not previously been given here, and was so successful that a second performance has been asked for.

Merthyr-Tydfil.—Organ Recitals were given by Mr. Alfred J. Silver, in St. David's Church, on the 1st and 18th ult. Works by Handel, Kullak, Chipp, Spinney, Widor, Silas, Calkin, Mendelssohn, Thomé, Bach, Batiste, Smart, and Wagner were included in the programmes, and on the second occasion a melody for violoncello and organ by Moszkowski was given, the violoncello part being played by the Rev. W. C. Frost.

Monaghan.—The following music was sung at the dedication of Saint McCartin's Cathedral on the 21st ult.: Kyrie, Gloria, Sanctus, and Benedictus, from Hummel's Mass in D (No. 3); Credo and Agnus Dei, from Gounod's Troisième Messe Solennelle; and Witts' Te Deum in C. The music was rendered by the choir from St. Peter's, Phibsborough, under the direction of Mr. P. Goodman, the accompaniments being played on the new three-manual organ, by Telford and Telford, of Dublin.

Sawbridgeworth (Herts).—On the 11th ult. Mr. A. C. Edwards, of Harlow, gave an Organ Recital at Great St. Mary's Church. The Recital in the afternoon commenced at 3 o'clock, and was well attended; in the evening a short service was held, and the choir rendered the two choruses by Handel, "Lead on, lead on," and "Hail, Judea, happy land," most effectively, under the direction of Mr. J. Bell, Organist and Choirmaster. Mrs. Coleman's rendering of the solos was all that could be wished. Mr. Edwards presided at the organ with ability.

Walmer.—On Thursday, July 28, two Organ Recitals were given by Dr. Lloyd, of Christ Church, Oxford, vocal pieces being contributed by Mr. J. H. Dutton, Mr. A. Kenningham, and Mr. R. E. Miles, of St. Paul's Cathedral, and by Masters Brown and Lee. The Recitals were arranged by the Organist of the Church (Mr. T. Forward), whose energy in arranging them has been much appreciated.

Wareham.—A Diocesan Festival of Parish Choirs was held on July 28, at the Parish Church. About 190 singers took part in the service, the following choirs being represented:—Branksome, Broadstone, Bourne Valley, Canford, Longfleet, Lytchett, Poole, Wareham, and Sandford. The service included Processional Hymn, "King Eternal"; Magnificat and Nunc dimittis (Dr. Bridge); Anthem, "O Lord my God" (Wesley); March from Sir F. Ouseley's *Polycarp*; and Anthem, "The sun shall be no more" (Woodward). Mr. F. W. Bussey presided at the organ, and an orchestra of twenty-four performers added very much to the general effect of the music. Dr. Lemare, of Bournemouth, was the Conductor, and the Festival was considered to be one of the most successful held in the diocese.

Whitehaven.—An Organ and Vocal Recital was given at St. James's Church, on the occasion of the annual Choir Festival, by Mr. H. C. Bowker, on July 31. Organ works by Bach (Prelude and Fugue in C minor, Toccata and Fugue in D minor), Guilmant (Marche Funèbre et Chant Seraphique), Salomé, and Merkel were given, and Mr. W. G. Scott sang most effectively "In native worth."

Organ Appointments.—Mr. W. C. Carter, Organist and Choirmaster to the Wandsworth Presbyterian Church.—Mr. Carolus King, Organist and Choirmaster to St. Philip the Evangelist, Islington.—Miss Frances M. Shortis, to Christ Church, Carlton Hill.—Mr. Llewelyn Jones, to Christ Church, Llanfairfechan.—Mr. A. C. Edwards, Organist and Choirmaster, to St. Neot's Parish Church, Hants.

Choir Appointments.—Mr. W. Fuller (Bass), to St. Thomas's Church, Upper Clapton.—Mr. H. W. Koblich (Alto), to Her Majesty's Chapel Royal, St. James's Palace.

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THE MUSICAL TIMES.

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"The best portion is a number entitled 'The Plagues of Egypt,' written in a sort of free chant form, in which Mr. Gaul has introduced some very clever orchestral effects. The Cantata contains all the elements of popularity, and it was excellently performed under the composer's direction, and very warmly received."—*Standard.*

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"The afternoon was particularly interesting owing to the first performance of Mr. Alfred R. Gaul's Cantata 'Israel in the Wilderness,' which had been composed expressly for the event. . . . Like the majority of Mr. Gaul's productions, it is bright and engaging. . . . The most pleasing of the twenty-three numbers are No. 3, 'So He brought forth His people with joy,' a telling chorus; No. 9, the chorus, 'Declare His honour unto the heathen'; No. 15, the pretty duet between the soprano and tenor voices, 'As the manna falling from the morning skies' (encored on Saturday); and the concluding march, 'Onward moves the guiding pillar,' a chorus full of spirit. Mr. Gaul has in the section devoted to the Plagues contrived to instrumentally illustrate the jumping of the frogs, the buzzing of the flies, the falling hailstones, the fire mingled with the hail, the gusty East wind, and the feeling of darkness. Several of these are clever examples of the imitative in orchestration. At the close of the work, portions of which were loudly applauded, though only the above-mentioned encore was permitted, Mr. Gaul, who conducted, was warmly complimented on a Cantata which is likely to become quite as great a favourite with choral societies as 'The Holy City' and other of his compositions."—*Daily Chronicle.*

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THE TIMES.

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DAILY TELEGRAPH.

The second movement, "Ophelia," aims, as already indicated, at suggesting the charm and tenderness of the Danish maiden. A graceful melody, set off, and nowhere obscured, by skilful orchestration, runs through the piece, exercising the spell of real tune, and presenting to our imagination the absolute beauty which is music's greatest power. This Adagio can very well stand alone, and quite firmly, without any support from a dramatic application. . . . A general opinion upon the Suite must, as far as we are concerned, be almost entirely favourable. Mr. Henschel's music is not only the work of a master of his craft in a technical sense, but the production of one who has ideas and imaginative power.

STANDARD.

That Mr. Henschel has risen to the height of his argument, and that the "Hamlet" Suite is well worthy of frequent hearing on its own account, cannot be contested. The leading themes are deeply expressive, those representing *Hamlet's* mental conflict and *Ophelia's* grief being especially poignant, while, in a purely musical sense at least, three of the five sections are certain to meet with general approval, the most important movement being the Danish March in E minor, in which the composer contrasts his own admirable themes with genuine Danish melodies.

MORNING POST.

The Largo Funèbre intended to picture *Ophelia's* death is a beautiful lament, sufficiently brief to cause regret at its being so soon over. Altogether Mr. Henschel's work is of considerable interest, throughout well scored, and apparently well suited to the subject.

DAILY NEWS.

The charm is undeniable of the "Ophelia," or first *entr'acte* (based, of course, upon the heroine's own theme in its pure form), and of the delicious Pastorale in which two shepherds are supposed to be playing upon their pipes, the cor Anglais being answered by the flute. The Suite is indeed, as a whole, beyond question the best example of his art which this musician of many-sided talents has yet given us; and the recall which Mr. Henschel was accorded at the close of the concert was as well-deserved as it was hearty.

DAILY CHRONICLE.

Striking as it is when heard in conjunction with the stage action, Mr. Henschel's music must still further win commendation in the concert-room when ably interpreted. . . . The Danish March in E minor has point and vigour, and as it might stand by itself without reference to the play is almost certain to become popular.

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DUNDEE ADVERTISER, March 30, 1892.

We have not space to examine every number in detail, and to point out the excellencies which were evidently appreciated by the audience. But as outstanding numbers, memorable both for composition and for the style in which they were sung, we may refer to the Romance "'Mid the glory of the Springtime," splendidly executed by Mr. Iver McKay; the beautiful aria for *Guinevere*, "Star of departing day," admirably sung by Miss Emily Davies; and the graceful and highly original duet for these two vocalists, "Love of my youthful days." The most marked success gained by Mr. Musgrove Tufnail during the evening was in the very involved legend, "In the vault of the purple night," assigned to *Merlin*, in which the vocalist entirely identified himself with the part he had to represent.

THE EVENING TELEGRAPH, March 30, 1892.

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cit.—"O grant it, Heaven" .. .. .. } (Judas Maccabæus).
—"So shall the lute and harp awake" }
cit.—"O let eternal honours crown His name" .. .. } (Judas Maccabæus).
—"From mighty kings he took the spoil" }
cit.—"To Heaven's Almighty King we kneel" .. .. } (Judas Maccabæus).
—"O Liberty! thou choicest treasure" .. }
—"Pious orgies" (Judas Maccabæus).
cit.—"Ye sacred Priests" .. } (Jephtha).
—"Farewell, ye limpid springs" }
—"O! had I Jubal's lyre" (Joshua).
cit.—"O, worse than death" .. } (Theodora).
—"Angels ever bright and fair" }

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CONTENTS.

cit.—"Behold! a Virgin shall conceive" .. } (Messiah).
—"O thou that tellest good tidings to Zion" }
cit.—"Then shall the eyes of the blind be opened" } (Messiah).
—"He shall feed His flock like a shepherd" .. }
—"He was despised and rejected" (Messiah).
—"Father of Heav'n" (Judas Maccabæus).
—"Return, O God of Hosts" (Samson).
—"Their land brought forth frogs" (Israel in Egypt).
—"Thou shalt bring them in" (Israel in Egypt).
—"O Lord, whose mercies" (Saul).
—"Lord, to Thee each night and day" (Theodora).
cit.—"Great prophetess, my soul's on fire" } (Deborah).
—"In the battle fame pursuing" .. .. }
cit.—"'Twill be a painful separation" } (Jephtha).
—"In gentle murmurs will I mourn" }
cit.—"See, she blushing turns her eyes" } (Semele).
—"Hymen, haste! thy torch prepare" }

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Recit.—"Comfort ye, my people" } (Messiah).
Aria—Ev'ry valley shall be exalted" }
Recit.—"Thy rebuke hath broken his heart" .. } (Messiah).
Arioso—"Behold, and see if there be any sorrow" }
Recit.—"He was cut off out of the land of the living" } (Messiah).
Air—"But Thou didst not leave his soul in hell" .. }
Recit.—"He that dwelleth in Heaven" } (Messiah).
Air—"Thou shalt break them" .. .. }
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Air—"How vain is man who boasts in fight" }
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Air—"Sound an alarm!" .. .. }
Recit.—"O loss of sight" } (Samson).
Air—"Total eclipse" .. }
Recit.—"Deeper and deeper still" } (Jephtha).
Air—"Waft her, angels" .. .. }
Air—"The enemy said" (Israel in Egypt).
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Air—"Why does the God of Israel sleep?" }
Air—"Where'er you walk" (Semele).
Recit.—"O God, who from the suckling's mouth" } (Esther).
Air—"Sing songs of praise" .. .. }

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Air—"But who may abide the day of His coming" }
Recit.—"For, behold, darkness shall cover the earth" } (Messiah).
Air—"The people that walked in darkness" .. .. }
Air—"Why do the nations so furiously rage together?" (Messiah).
Recit.—"Behold, I tell you a mystery" } (Messiah).
Air—"The trumpet shall sound" .. }
Recit.—"I feel the Deity within" } (Judas Maccabæus).
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Air—"How willing my paternal love" (Samson).
Recit.—"It must be so" .. .. } (Jephtha).
Air—"Pour forth no more unheeded pray'rs" }
Air—"Revenge, Timotheus cries" (Alexander's Feast).
Recit.—"I'll hear no more" } (Esther).
Air—"Pluck root and branch" }

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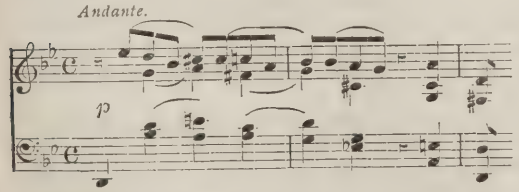
THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1892.

TSCHAIKOWSKY'S OPERA "EUGENY ONEGIN."

In view of the approaching production of this work by Signor Lago a slight account of it may not be unwelcome to our readers. First as to the composer. Although he visited England only three years ago, and produced some of his orchestral works at the Philharmonic Society, the British public, which has no memory, may need to be reminded of his biographical particulars. Peter Tschaikowsky was born in Russia on April 25, 1840, and is, therefore, fifty-two years old. He was one of those who began serious study late, not having entered the St. Petersburg Conservatoire till he was two-and-twenty. He studied harmony and counterpoint under Professor Zaremba and composition under Anton Rubinstein. He became a professor at the Moscow Conservatoire, under Nicholas Rubinstein, in 1866, and taught there for twelve years. At present he does little but compose, and has produced a large quantity of works in every branch of the art. He may be compared with Rubinstein as a writer, both having the same kind of technique and a slight national flavour pervading the music of each. With Tschaikowsky this results in a rather immoderate love of sequential repetitions of two-bar or one-bar rhythmical phrases—a weakness from which his teacher is tolerably free.

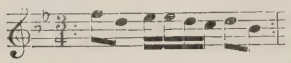
"Eugeny Onegin" (the accent is on the second syllable in both names and both g's are hard) is the composer's fourth opera and has been frequently performed in Russia, and, we believe, in some parts of Germany, since its production. Our description is gathered from the vocal score, which does not afford as clear an insight as could be wished into the motives and individuality of the hero and heroine. The story is taken from one of Alex. Pushkin's romances, and we can believe that the original is interesting enough, though the manner in which it has been adapted for the purposes of a libretto is the very infancy of art. To begin with, there are several changes of scene in each act, a thing allowable in the spoken drama, but much to be dreaded in opera (*pace* "Ivanhoe"). And each scene contains such a fragment of the story that there is no chance of working up the dramatic interest. However, criticism should be waived for the present.

There is a short instrumental prelude of thirty-eight bars in length, constructed entirely upon one plaintive theme, which may be taken to represent the heroine *Tatjana*, since we meet with it in her music several times during the opera, but in no important connection—

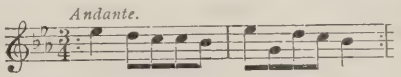


This having prepared us for the flavour of disappointment in love which pervades the whole work, the opera opens in a very charming and original fashion. In the garden of a Russian farm-house the heroine *Tatjana* and her sister *Olga* (the contralto) are singing a pretty duet, supposed to be "an old song," while their mother, *Larina*, who owns the farm, is engaged in some domestic occupation with her servant. These two go on chattering general conversation in a sort of patter recitative all through the duet, and it must be admitted that this is a highly realistic touch.

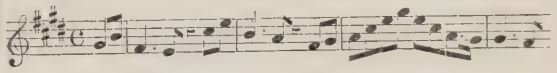
Next, the usual peasants come on with congratulations for some one's birthday; we do not gather whose, and it really doesn't matter. But they have a very bright chorus, full of national colour and based on the rhythmical pattern of this phrase—



Next *Olga* has a ballad about nothing in particular with an agreeable refrain—



another example of Tschaikowsky's mannerism of repeating his phrases. After some conversation, from which we gather that *Olga* has a lover, a young officer named *Lenski*, this gentleman pays a visit, introducing his friend *Eugene* (or *Eugeny*) *Onegin*. With a laudable contempt for tradition the composer makes the contralto's lover a tenor, and, therefore, his hero a baritone. There is a dialogue scene in which all four characters are expressing their sentiments simultaneously but in a kind of recitative in measure, of which there is a good deal in the opera. Its effect here we shall be curious to note. Then *Lenski* has a song of decidedly passionate and interesting character, of which the opening bars are as follows—



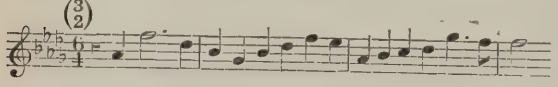
and the two couples thereupon pair off. This ends Scene 1.

Next we have *Tatjana* in her chamber, for this is going to be *her* scene. The theme of the prelude is heard, and after a queer little conversation with the old domestic, whom she questions about her youthful experiences of love, the heroine indulges in a long and very emotional *scena*, in which she writes, after many vain attempts, a letter to *Eugene*, disclosing her love for him. It would seem that the young man is very cold and the young lady very ardent. Hence these tears. Scene 3 takes place in the garden. Of course we have the inevitable chorus of maidens—who they are or why behind the scenes we don't know. Then *Tatjana* meets *Onegin* and they have a curious scene together. Whether he is disgusted at her forwardness or is simply not of a coming-on disposition we cannot say, but he tells her that a fraternal affection is all he has to offer at present. And with this not very exciting state of things the Act ends.

Act II. shows us a ball scene at the farm. The opportunity for characteristic ballet music is here amply taken advantage of, and *Onegin*, out of pure wilfulness, thinks proper to rouse his friend *Lenski's* jealousy by dancing and flirting with *Olga*. Of course he overdoes it, and the result is a challenge from the young officer. There is a great disturbance, which enables the scene to end with a powerful concerted piece. Scene 2 shows us a winter landscape in the grey of dawn, where the tenor comes to whine a last ballad before being mercifully put out of his misery. The duel scene should be effective, as such a thing always is on the stage; but what was the librettist about to make the combat with pistols?

Swords are a thousand times more dramatic, and everyone hates the sound of firearms. Besides, it is so unmusical.

Act III. takes place apparently some years later, as the characters find a difficulty in recognising one another. We are in another and more aristocratic ball room—this time in St. Petersburg, so there is a Polonaise for the entry of the company. *Eugene Onegin* wanders restlessly about, a prey to remorse for the slaughter of his friend. He perceives among the guests a familiar face, and on enquiring of a friend, *Prince Gremin*, finds it is the latter's wife. It is *Tatjana*. At this point, *Gremin* indulges in a song as irritating and serio-comic as that of *Daland* in the second act of the "Fliegende Holländer." *Onegin* then has a solo, in which he gives us to understand that now *Tatjana* is beyond his reach he finds he loves her desperately. This is all very well, but what becomes of the unhappy *Olga?* We never hear of her again. In the original story there is doubtless a great deal of interesting matter which the librettist failed to work in, but the last scene seems terribly disconnected. It is a room in *Princess Gremin's* house, and consists of a Rhoda Broughtonish scene between the hero and heroine. He tries hard to get her to run away with him—there is one fine melodic phrase in their powerful duo—



but with a last effort she refuses, and rushes from his presence. He exclaims, "Despised, rejected! O what misery is mine!" and the curtain falls. Of course fine acting and singing may put a different complexion on this climax, but it does not look strong on paper.

Musically, however, the work seems decidedly interesting, there being plenty of clear outline to the melody, variety in the accompaniment (even in the bass), and life in the rhythm. Mr. Lago has our best wishes for the success of his enterprise.

FROM MY STUDY.

With reference to Dibdin's share in the proceedings at the Stratford Shakespeare Festival, a valued correspondent has sent me the following extract from Dibdin's "Musical Tour," letter lxx., April 23, 1788—

The Jubilee, written by Mr. Garrick, and performed in October, 1769. It would be an endless task to go through the variety of circumstances which distinguish this memorable business; but nothing deserves notice more truly than that Shakespear might have laid very quietly in Stratford Church—nobody would have disturbed his ashes—had not such a popular measure been the probable means of insuring a plentiful harvest to *Drury Lane* on the following season. And yet, it was *managed* with so much caution, so much wariness, that, according to the representation of the matter to everybody who was concerned in it, there did not appear any such thing in agitation. This cautiousness answered two purposes—it not only drew many to Stratford who would otherwise have suspended their curiosity till they should see it in London, but it served as a feasible excuse for requesting everybody's trouble and attendance for nothing. Thus, among the rest, I took unwearied pains—not seeing that I should materially assist in filling the coffers of *Drury Lane* treasury—without any emolument to myself. All this, however, I could have forgiven, if I had not been obliged to sustain fifty humiliations. I venture to say that had it not been for *my* music the audience would have shown much more dissatisfaction. They were not in very good humour as it was. They heard, certainly, Dr. Arne's beautiful oratorio of *Judith*, and his charming music of the Ode—and what was the most exquisite and inexpressible treat that ever transcendent abilities could convey, or longing ears experience—they heard Garrick repeat that Ode. Yet, being disappointed of the Pageant—being wet through at the Masquerade*—they were certainly very much discontented; which dissatisfaction would more than silently have manifested itself had not "The Warwickshire Lads," &c., brought them into good humour—yet was that very song privately set by Mr. Aylward, and the "Mulberry Tree," by Dr. Boyce, and had my kind friend, Mr. Garrick, been told at a rehearsal, where I was *not present*, that mine were the best for effect, he would have waived all delicacy to me, and have had theirs performed. George Garrick, who, where David's immediate interest did not clash, could be just to all the world, informed me of this fact. In short, Garrick, in relation to the *Jubilee*, manœuvred everywhere. He procured abuse to be inserted in the papers, which he got all his friends to answer. He enlisted a prodigious number of volunteers, whose exertions he pretty liberally extracted at their expense; and at length performed the same entertainment ninety-five times in one season at *Drury Lane* which he sent people an hundred miles *not* to see. The music of the *Jubilee*, having sold it, previous to the performance, at Stratford—except some trifling part of it—yielded altogether about forty-three pounds.

Reference was made in a former paper to a collection of traditional tunes† by one of my correspondents, Mr. Frank Kidson, of Leeds. The book is of such interest that I am induced now to give it fuller attention.

In his introduction the editor says—

The collection of songs here given claims nothing heroic in association. They are simply homely ditties, such as were sung by the humbler classes in England round the fire-side of farm-kitchens or at the plough-tail, and the little wit or brilliancy they may possess must not be judged by a very high standard. . . . This class of song is fast disappearing before the modern productions, and any ploughboy who should sing the songs his father or grandfather sang would be laughed to scorn. Before easy means of transit existed, the songs of a country-side remained unaltered for a great length of time, and people delighted to sing the songs which were venerable with age. Now, however, cheap trips to the larger towns enable the country lad to compete with the town's boy in his knowledge of popular musical favourites. The old traditional tunes are fast dying out, never to be recalled. They are now seldom or never sung, but rather *remembered*, by old people. I have found in the course of my search how quickly this class of old airs is disappearing, for I have frequently been told of some old man, then dead, from whom I could have got certain songs had I been a few months earlier in my enquiries.

In a preface, Mr. Kidson observes—

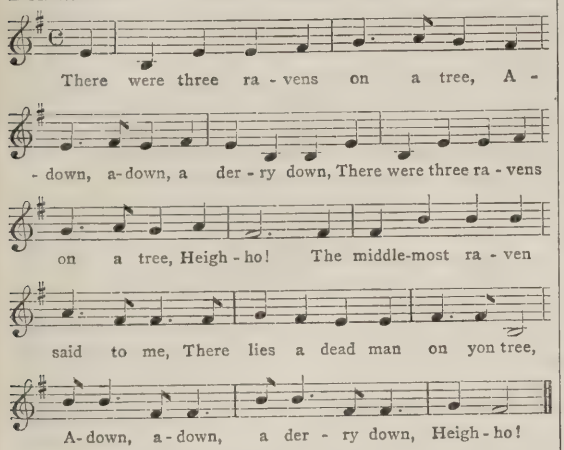
The Editor believes that all the airs here set down, with the exception of two or three (which he has himself contributed to the *Leeds Mercury Weekly Supplement*), are now printed for the first time. In this belief he may, perhaps, in some instances, be mistaken; he, however, has made diligent search among early collections, and, for reasons which he gives in the introduction, he feels sure that this class of melody is purely traditional.

The foregoing quotations indicate the special value of Mr. Kidson's book. Many—perhaps most—of the ballads it contains are known, but the tunes seem to be of purely local origin and *habitat*, taking their rise among the people as wild flowers of song which no man, save the Kidsons, *et hoc genus omne*, regardeth.

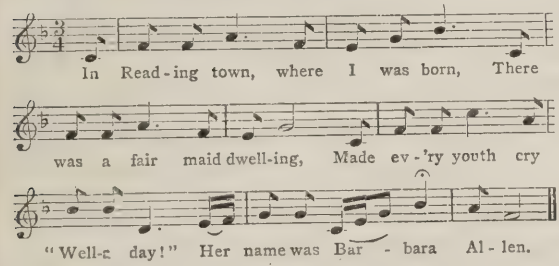
* The booth being built on a swamp close to the river, and nobody having considered that sometimes in the month of September it rains, the company had scarcely assembled when the wet began to ooze through the crevices; in five minutes after they were paddling in the wet; five minutes after that it was over their shoes, and presently they were obliged to take to the benches, then to the orchestra, and then to the windows—thus there was not a creature out of about four hundred people that escaped being wet through.

† Traditional Tunes. A Collection of Ballad Airs, chiefly obtained in Yorkshire and the South of Scotland; together with their appropriate Words from Broadsides and Oral Tradition. Collected and Edited with illustrative Notes, by Frank Kidson. Oxford: C. Taphouse and Son.

Turning to the first piece in the book, I come upon what is, as far as I am concerned, a new setting of the "Three Ravens," obtained from a gentleman who remembered it as sung by his mother, in a remote village among the Derbyshire hills. The same air is said to be current among the people of Denmark—


There were three ra - vens on a tree, A -
- down, a-down, a der - ry down, There were three ra - vens
on a tree, Heigh - ho! The middle-most ra - ven
said to me, There lies a dead man on yon tree,
A-down, a-down, a der - ry down, Heigh - ho!

Mr. Kidson prints three versions of a tune set to "Barbara Allen"—the air itself being different from those usually given with the words. One of these versions was taken from the lips of an English girl at Ghent some forty years ago—



Mr. Kidson prints a ballad, "On Board of a Man-of-War," which, he says, is much thought of among the seafaring classes round about Hull. It tells of a young damsel, Susan by name, who, being valiant, stout, and bold, put on the dress of a sailor and accompanied her lover to sea, all unbeknown to the "sweet William" in question. Susan quickly distinguished herself:—

When in the Bay of Biscay, she aloft like lightning flew,
Respected by the officers and all the jovial crew;
In battle she would boldly run, not fearing wound nor scar,
And did her duty by her gun, on board of a man-o'-war.

In his next stanza the poet tells us that Susan "faced the wall of China, where her life was not insured," and there received a wound. Young William, seeing her fall, ran to offer aid. To him, Susan—

My jolly sailor, I've for you received a scar,
Behold your faithful Susan bold, on board of a man-of-war.

William gazed "with wonder and surprise," remarking, in a not very original vein, that he would rather have received the scar than that she should suffer it.

At length to England they returned and quickly married were
The bells did ring, and they did sing, and banished every care.

Mr. Kidson reminds us that the ballad of "Billee Taylor" chronicles a like adventure on the part of a love-sick maid, and observes: "The incident of a girl going to sea disguised in sailor's attire during the last century's naval wars was really not an uncommon one; there are many such recorded." It, of course, appealed strongly to the ballad-maker's imagination and moved him, time and again, to sing the praises of dauntless females. In my collection of Catnach broad-sheets is a ditty called "The handsome cabin boy," telling how an adventurous damsel shipped herself in a humble capacity, not for love but out of simple frolic, and met with a disaster which called forth the sympathy rather than the reprehension of the crew—

Then each man took a bumper and drank success to Troy,
And likewise to the cabin boy, neither man nor boy;
And if the wave rise again our sailors to destroy,
We'll ship some pretty fair maid like the handsome cabin boy.

That the sailors drank success to Troy is, perhaps, explained by the poet's need of a rhyme to boy. At any rate, no other reason appears on the face of the ballad.

Another broad-sheet tells of a "Female Rambling Sailor," who lived at Gravesend—

Her lover, he was pressed away,
And drowned in a foreign sea,
Which caused this maiden for to say,
I'll be a female sailor.

The young lady distinguished herself, as all female sailors seem to do—

When in a storm upon the sea,
She was ready at her station;
Her mind was calm as calm could be,
She loved her occupation.

From stem to stern she'd freely go,
She braved all dangers, feared no foe, &c.

At length her sex was discovered—

This maiden gay did a wager lay
That she would go aloft with any,
And up aloft she straight did go,
Where times she had been many.

This maiden bold, O sad to tell!
She missed her hold, and down she fell,
Then calmly bid this world farewell,
Did this female rambling sailor.

The necessary attentions being paid to the body—

She proved to be a female frame,
And Rebecca Young, it was the name
Of this female rambling sailor.

Moral—

So all young men and maids around,
Come listen to my story,
Her body is anchored in the ground,
Let's hope her soul's in glory.

On the river Thames she was known well,
Few sailors could her excel,
One tear let fall as the fate you tell
Of the female rambling sailor.

A third and less tragic story is that of "Caroline and her young Sailor bold." Caroline was the only daughter of a nobleman with thirty-five thousand a year, and she—

One day from her drawing-room window,
Admired a young sailor so bold.

The youthful tar, whose name, of course, was William, had such a profusion of manly charms that Caroline rushed forth and accosted him—

She said, "I'm a nobleman's daughter,
Possessed of ten thousand in gold,
I'll forsake both my father and mother,
And wed my young sailor bold."

William appears to have been rather taken aback at the suddenness of this proposal, and presented to her mind various prudential considerations—

Said William, "Young lady, remember
Your parents you are bound to mind,
On sailors there is no dependence,
When they leave their true lovers behind.
Be advised, stay at home with your parents,
And do by them as you are told,
And never let anyone tempt you
To wed with a young sailor bold."

But the wilful nobleman's daughter would have her way—

She dressed herself like a young sailor,
Forsook both her parents and gold,
Two years and a half on the ocean
She sailed with her young sailor bold.

On the return of the ship to England—

Caroline went straightway to her father,
In her jacket and trousers of blue,
He received her, and that moment fainted,
When first she appeared in view.

In the end—

Her father admired Young William,
And vowed them in sweet unity,
If he could be spared until morning,
Together they married should be.
They are married, and Caroline's portion
Is twenty-five thousand in gold,
Now they are happy and cheerful,
Caroline and her young sailor bold.

Those who admire the quaint touches and delightful *naïveté* of the people's poems quoted above will thank me for directing attention to Mr. Kidson's book, which is a valuable contribution to the literature of its subject, and distinctly worth possessing.

The Editor of this journal has favoured me with the following communication :—

A month or two ago I picked up (at a bookstall near the British Museum) a quarto vol. (about 400 pp.), lettered on back "Bystander," but without title page. The first page is headed "The Bystander," and against this someone has written in ink "1789." This page commences with an "Introduction" showing that it belonged to the first number of the publication, which appears to have been issued weekly. The contents are of considerable literary and artistic merit and comprise articles on the history of the Drama, &c., a novel, poems, letters, and a "Weekly Retrospect," chiefly theatrical and operatic. But my reason for bringing it to your notice is that at the end of the vol. there are 24 songs by Dibdin, most of them "written and composed for Mr. Dibdin's new entertainment called '*Oddities*,'" and from their size and the fact that the first song is called "The Bystander," I imagine that a song was given away each week with the periodical. I can find no mention of this publication in any of my books, but I have taken no special pains to look it up yet. One of Dibdin's pieces is a catch—

Here lies a Philosopher, knowing and brave,
From whom Madame Nature ne'er hid the least wonder;
Who, looking to Heaven, fell into his grave,
And disdained that same earth which he rotting lies under.

At the moment of writing I am far away from my books. Perhaps some of my correspondents know the "Bystander" and can communicate further information, especially as to Dibdin's connection (if any) with that journal.

I have before me a little book of thirty-six pages, entitled "The Burlettas, Duets, Interludes, &c., as performed at the Spa Gardens, Bermondsey, since the Commencement of a License granted by the Worthy Magistrates of the County of Surrey in the Year 1784, pursuant to an Act of Parliament, granted in the reign of George the Second. To be had in the Exhibition Room or at the Bar." Where were the Spa Gardens, Bermondsey, and what is their history? There were several such places of amusement on the Surrey side, and, within my recollection, one of them flourished amid the market-gardens through which the Greenwich Railway ran in days before the builder absorbed all that low-lying region. The books about London which are accessible to me at the present moment are silent with regard to the Bermondsey Spa. Malcolm tells me nothing about it, and Leigh Hunt does not condescend to say more regarding transpontine regions than is incumbent upon a chronicler of doings in more exalted neighbourhoods. Perhaps some of my correspondents can furnish particulars of the Gardens in question.

The little book contains nine musical sketches, the most important of which is "The Friars," a burletta by a writer whom it is not thought worth while to name. These pieces are of interest as showing what kind of musico-dramatic entertainment was popular in the closing decades of the last century. We cannot suppose that the Spa Gardens, Bermondsey, were a resort of the aristocracy, or even of the well-to-do citizens. They were frequented, most probably, by persons of the class still abounding in that hard-working neighbourhood, and, if so, I can only say that the taste of such people a century ago was, at least, equal to that of their successors who, in our own time, applaud the songs and sketches of music halls. To show this I will give "The Friars" in outline.

Friar Peter and *Friar Gosmo* enter. They remark that cloistered individuals are thirsty souls, and forthwith proceed to drink. Then the brethren sing a song, decidedly Anacreontic in character :—

Peter. Some think we lead a life that's sad
Because we look so thin—
What! though our outsides look so sad,
Yet we're well lined within.—
So, brother, here's to thee.—
Gosmo. And, brother, here's to thee.—
Both. Good wine, we know, will banish woe,
So, brother, here's to thee.

From the dialogue ensuing, we learn that the Friars have arranged to set free certain nuns who, finding a religious life not to their liking, have bribed the reverend men with gold. When the two brethren have retired, the nuns, Mrs. Byrn and Miss Pay, appear. From the last-named we learn that both ladies have been made to take the veil by a wicked guardian, and that their lovers are far away in foreign climes—

Had I the pinions of a dove,
I'd fly these gloomy cells;
Ne'er rest till I had found my love,
Though distant far he dwells.
I'd soar aloft, my wings expand,
And dart down on his breast;
To perch upon his lovely hand
Would set my heart at rest.

Their discourse is overheard by the *Abbess*, who reproves them—

I am sorry, dear children, love does your minds taint,
You never, I fear, will be loved by our saint;
Your talk plainly shows that the world's your delight,
And by such imprudence our order you'll spite.

Mrs. Byrn retorts with spirit—

You're wrong, Lady Abbess, so cease to upbraid,
Had we ne'er been in love, we had ne'er been betray'd;
Yet while 'tis return'd, 'twould be sinful, you know,
E'er to be ungrateful, pray would it not so?

The *Abbess* retires, expressing a belief that her fair charges are not fit to be nuns, and presently enters *Friar Peter*, who leads the ladies off as they sing—

Happy, happy we shall be
When from here we are set free.

The *Abbess* and a third nun meet on the stage with exclamations of surprise and fear. The sisters have escaped, and when *Friar Peter* re-appears he is told of the disaster. To them enters immediately and in a passion the ladies' wicked guardian—

O whither shall I fly from my fate?
O zounds! I could break my own pate.
They'll sue me, I fear, for forcing them here,
Go, seek them, I say; or, by gad,
My passion I'll vent and make ye repent;
Odzooks, I shall surely go mad!

All go off, save *Friar Peter*, who is joined by *Friar Gosmo*, and the two proceed to share the bribe. A third Friar, *Benedict* by name, interposes :

Benedict. One third of that, I say, belongs to me,
Or else, I swear by holy Becket's shrine—
Peter. Soft, brother, soft! here, take it, it is thine.
Gosmo. Mind now, be secret—
Peter. The secret ne'er disclose—
Benedict. No, no, don't fear, 'tis all beneath the rose.
Peter. Well, to our convent let us all retire,
And drink success to every jovial Friar.

A concluding chorus follows.

Upon this harmless stuff were the leather-dressers of Bermondsey regaled when Farmer George was King. Insipid it is, no doubt, but that is the worst which can be said against it. X.

P.S.—Since writing as above with reference to the Bermondsey Spa, I have met with the following in Knight's "London":—

In a road called the Spa Road, leading eastward to Bermondsey New Church, we meet with the Spa from which the road derived its name. A chalybeate spring was discovered here about seventy years ago (Knight's "London" was issued in 1851), and the place was converted into a sort of tea-garden by an ingenious man, who had exhibited some talent for painting and who decorated his house of entertainment with subjects from his own pencil. The following description, from Hughson, compared with the "Mount Heclas" and "Mount Vesuviuses" of modern exhibitions, will make us doubt whether there is really anything "new under the sun." Mr. Keyse, the proprietor, established a sort of Vauxhall at the Bermondsey Spa, and, finding this to succeed, his ingenuity "suggested various improvements, and, amongst others, he entertained the public with an excellent representation of the siege of Gibraltar, consisting of transparencies and fire works, constructed and arranged by Mr. Keyse himself; the height of the rock was fifty and the length two hundred feet, the whole of the apparatus covering about four acres of ground." X.

BEETHOVEN'S SKETCH BOOKS.

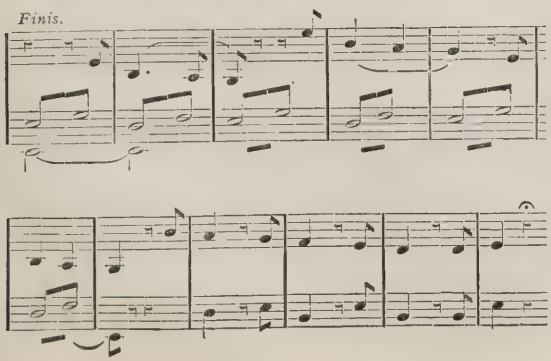
By J. S. Shedlock, B.A.

(*Continued from p. 525.*)

VARIOUS SKETCHES.

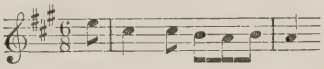
Many connecting links have from time to time been shown by Mr. E. Dannreuther and others between the various movements of certain of Beethoven's pianoforte sonatas. How far they were conscious, how far unconscious workings of genius will probably for ever remain a mystery; the process was undoubtedly a compound one. There is a page in our Notirungsbuch which sets one meditating on this problem. This page (50) is full of brief sketches, and Beethoven seems as if he were trying to present one thought in various shapes. We have—

and then immediately after—

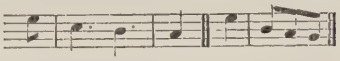


and again lower down on the page—

both of which metamorphoses may have been workings of the intellect. But just above the first of these three quotations we find the opening of the "Nel cor piu" theme—



The similarity of figure will not escape notice. Reducing the last to its simplest expression, and comparing it with the first of the above three we have—



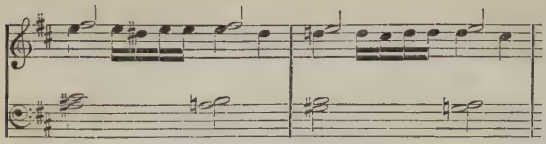
The interval from the first to the second note is different, key and measure are so also, but there is a likeness between the two, and this may well have shaped itself unconsciously. Certain figures, indeed, in other writers besides Beethoven seem to have become, as it were, part of the stock in art of the composer. Let us name only one—the little turn to be found in Wagner from the *Rienzi* Prayer to the *Brünnhilde* theme in the "Ring des Nibelungen." In Beethoven this often happens. Thus in the very case before us, of the two figures—

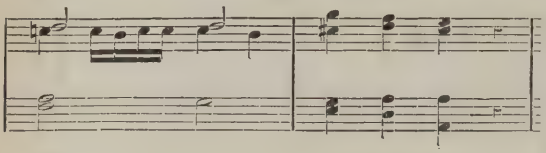
the first reminds us of the opening theme, and still more of a subsequent passage in the *Finale* of the Sonata, Op. 27, No. 1, while the second recalls a long sketch in our Notirungsbuch of some unfinished piece; it begins thus—

Judging from many places in the Notirungsbuch Beethoven was fond of jotting down ideas in sequential form. Thus, to pick a few instances out of many, we have—

and—

and—





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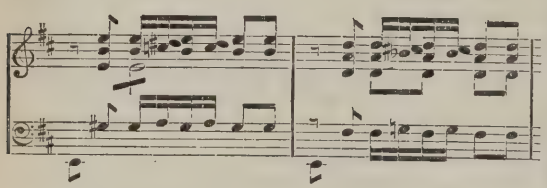
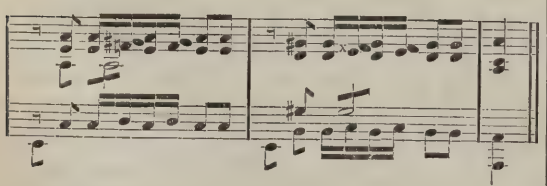
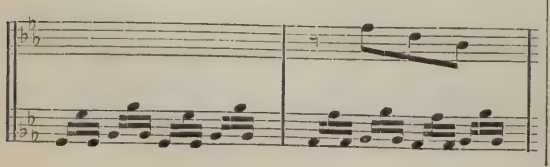




which would make a capital technical "Rosalia" study.

Quite a little series of similar studies might indeed be culled from our Notirungsbuch. Nottebohm (*Zweite Beethoveniana*, ch. 37) has quoted many. Two more are added here—



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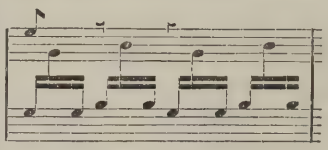

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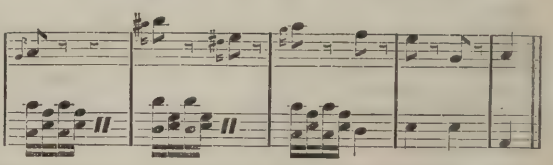


The signature of the last quotation ought probably to be that of the key of F, changing at the sixth bar, as marked by Beethoven, to that of F minor; in bars eight and nine the bass wants a G flat in each second group—at any rate, in the second.

There is a sketch of a piece, possibly for pianoforte alone, which occupies two whole pages of the Notirungsbuch, and from this one is tempted to

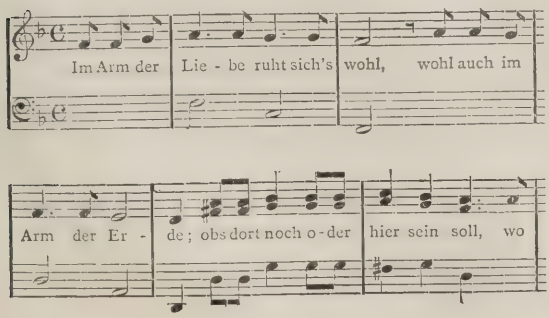
select two passages. But it will first be necessary to quote the opening bar of the piece to show the thematic character of the music—

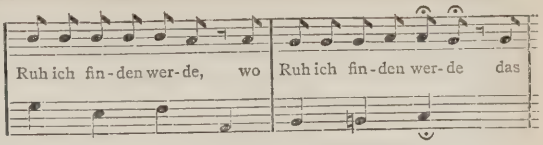
The first passage, apparently the beginning of the *Coda*, runs thus—

The augmentation is truly characteristic of Beethoven. The piece concludes with the following lively bars—

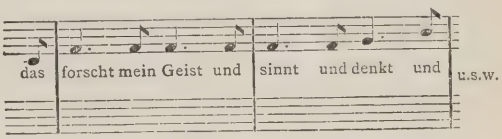
And here we have one more proof of the composer's Alpha-Omega mode of sketching. The opening bars of the piece seem complete, and so—with the exception, perhaps, of bar 4—do the above, but the middle of the sketch shows many a gap.

The song "Im Arm der Liebe" (Op. 52, No. 3) offers another and interesting illustration of Beethoven's art of writing out, as it were, from some inward vision. The following sketch, if compared with the printed version—





shows differences; but they are in detail, not in outline. Over the last bar but one there is a mark pointing to—

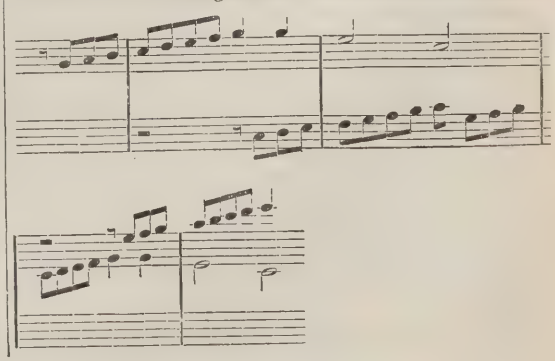


lower down on the same page. Now the printed version has—

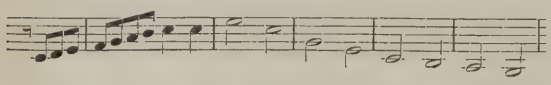
The intention was vague, but it was a low note of some kind. Beethoven first writes *g*, then *f*, and, lastly, *d*: the mental neume pointed downwards, but the exact pitch was only found by experiment. The attention which Beethoven devoted to this small composition deserves attention; in another place of our Notirungsbuch a few bars of the same song are to be found.

We will mention lastly the sketches of a first movement of a Symphony in C at which, according to Nottebohm, Beethoven worked before the published one in C (Op. 21). Nottebohm (Zweite Beethoveniana, p. 228) mentions these sketches and gives two short quotations. He also speaks of one of them in his edition of "Beethoven's Studien," though he describes it there as the opening of the *Finale* of Op. 21, which he tells us is to be found after a *Fugue* in the 12th. In the "Zweite Beethoveniana" he mentions this as an error on his part. The sketch commences thus—

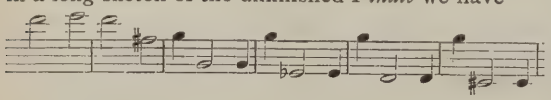
Now in our Notirungsbuch (p. 56*b*) we come across—



not a *fugue*, but an attempt at canonic imitation in the 12th, with inversion of the same in the 10th. There are other workings of the above-quoted theme on the first page of same sheet. Much later in the book, but on similar music paper, we have more sketches of this movement. In the article on the Pianoforte Sonatas we gave an example of the widening out of a theme. Here is another—



Of course, the resemblance of the theme to that of the *Finale* of Op. 21 scarcely needs pointing out, but in a long sketch of the unfinished *Finale* we have—



which, in rhythm, recalls a passage near the double bars of this Op. 21 *Finale*. It is curious to note that while sketching this unfinished Symphony movement he was at work most probably at the Pianoforte Concerto in C, which also has a similar run—

(*To be continued.*)

GIOVANNI AND BENVENUTO CELLINI.

The results of recent criticism have tended to establish the proposition that the history of music—like other history—follows a continuous line of development, and cannot be explained as a series of detached and isolated periods. The one recognised exception to this law—the one point of dynamic change which is supposed to break the regularity of evolution—is the movement which took place in Florence in the latter part of the sixteenth century. The little knot of men who assembled in Count Bardi's palace to discuss the *Nuova Musica* have been accepted by posterity as the Dantons and Robespierres of a bloodless revolution, as the arch conspirators of a revolt against choral polyphony, and the inventors of the melodic style and its natural successor, the instrumental. Ritter, in his "History of Music," marks the transition with great clearness, and even gives reasons why the development of instrumental music was obliged to wait until melody had been officially substituted for the old counterpoint.

But it should be remarked that revolutions more often restore than create. Even the Jacobins invented nothing: they only helped to re-establish what had been the legal constitution of the *Ancien Régime;* and it is no detraction from the merit of Caccini and Galilei to hold that the changes associated with their names had existed, at any rate in part, in an earlier generation. Moreover, it is more in accordance with scientific method to believe that the line of musical history admits of no really dynamic change, and that Galilei was no more the "inventor" of monody than C. P. E. Bach of Binary form, or Dunstable of counterpoint. Hence the few musical facts which are known about the two Cellini may be of some interest to historians, as indicating the existence of a school of instrumentalists earlier than the Florentine Revolution. No doubt the data are very scanty, and, it may be, very inconclusive; but the period with which they deal is so little explored that every detail is of importance.

Of the date of Giovanni Cellini's birth we have no very certain information; but as his father Andrea was born in 1403,* and Giovanni himself was married about 1478,† we may safely put him down in the latter half of the fifteenth century, contemporary with Josquin Desprès. He was brought up an architect, but learning from Vitruvius that music and drawing were the foundation of all artistic success, he set himself, after the fearless fashion of his day, to master the two new professions; and so, as his son tells us, "essendo Giovanni fattosi buon disegnatore, cominciò a dare opera alla musica, e insieme con essa imparò a sonare molto bene di viola e di flauto."‡ The phrase "insieme con essa" is curious, for Benvenuto says scarcely a word of any music other than instrumental; but the remarkable fact in the passage is that Giovanni, wishing to become a musician, should proceed to carry out his designs "on viol and flute." It is scarcely credible that he would have chosen this branch of study unless instrumental music had been at the time in some sort of recognised position; and it is clear from the context that the passage refers to the period before his marriage—*i.e.*, before 1478.

In 1500 Benvenuto Cellini was born, and in 1505 came the famous day when he saw the Salamander and had his ears boxed that he might remember it. He recalls all the circumstances, how the day was cold, how there was a fire of oak wood on the hearth, and how "Giovanni con una viola in braccio sonava e cantava soletto intorno a quel fuoco."§ We may deal with the Salamander episode as we please; but it is hard either to ignore that picture of Giovanni Cellini or to fit it into any polyphonic background. Even if we imagine him to have been singing a *canto fermo* and playing the counterpoints on the viol (an extreme supposition), we are even then attributing to him a practice which most historians have dated at least half-a-century later.

But not only was Giovanni himself an instrumentalist: he had the greatest ambition that his son should follow his example. Unfortunately, the boy showed the greatest distaste for music. "Io ne avevo dispiacere inestimabile," he says, with his usual candour;‖ though out of love for his father he set to work and learned to sing from note and to play the flute.¶ Meanwhile Giovanni had added to his other professions that of instrument maker. "Mio padre," says Benvenuto, "faceva in quei tempi organi con canne di legno maravigliosi, gravicembali, i migliori e piu belli che allora si vedessino, viole, liuti, arpe bellissime ed eccellentissime." Making all allowance for filial enthusiasm (and there is certainly a Ciceronian array of superlatives), we have here a very interesting list. And it is worth noting that a cancelled passage in the same paragraph says that Giovanni took into his house a certain Messer Francesco dell' Aiolle "il quale era gran sonatore di organo e bonissimo musico e compositore," who taught young Benvenuto to play, sing, and compose.**

By a curious irony of fortune the boy seemed destined to become a musician in spite of himself. In the next chapter we find him taken by his father to play duets "al libro," as he says with some pride, before Piero Soderini "il magnifico." On receiving the great man's congratulation Giovanni answered "io non voglio che e' faccia altra arte che 'l sonare e comporre: perche in questa professione io spero fare il maggiore uomo del mondo, se Iddio gli darà vita." Surely there must have been a considerable opening for instrumental music in an age when a

* "Vita di Benvenuto Cellini," ch. 4.
† *Ibid*, ch. 3.
‡ *Ibid*, ch. 3.
§ *Ibid*, ch. 4.
‖ *Ibid*, ch. 5.
¶ *Ibid*, ch. 5.
** The passage is given in a foot-note in Camerini's edition of the Autobiography.

boy is told that if he sticks to his flute and his composition he may become the greatest man in the world.

A short time after, Benvenuto was sent to Bologna for the express purpose of continuing his musical studies with Maestro Ercole del Piffero. These he carried on with such success that, as he naïvely tells us, "in brevi settimane feci molto gran frutto di questo maledetto sonare"; though he was simultaneously working at the goldsmith's trade in which he afterwards made his reputation. At the end of six months he returned to Florence and was taken by his father to display the newly acquired skill to one Pierino Piffero, with whom, by the way, Giovanni quarrelled bitterly on the subject of his son's future education.* One result of his stay at Bologna had been the acquisition of a new instrument, the cornetto,† on which Benvenuto achieved such eminence that he got together a quartet "il piu unito e meglio che si sentisse mai a quel tempo," and gave concerts, one of them being a serenade to Phillipo Strozzi.‡ One cannot help feeling that his distaste for music may have been a little overstated, and that he had some personal incentives in addition to "il desiderio di compiacere al povero vecchio padre."

Even when he ran away to Rome, the exile from his country did not succeed in escaping from himself. He was scarcely established in the shop of Messer Lucagnolo when he received a message from a certain Gianiacomo "piffero da Cesena e molto mirabil sonatore," bidding him come and assist at a Concert in the Belvedere, before no less a personage than the Pope.§ Gianiacomo was attached to the Papal household, and was apparently organising a special festival for the Ferragosto: whence it says something for Cellini's reputation that he should be summoned at once into a presence so distinguished. Another of the company was Lorenzo, "trombone lucchese," who knew Cellini, and may have been the means of his introduction. After some hesitation (for he was hard at work on a silver cup) he consented to take his place in the Concert, and to play the soprano part of certain Motets on his cornetto. Then followed eight days' rehearsal, and then the performance, in which "sonammo quelli disciplinate mottetti in modo che il papa ebbe a dire non aver mai sentito musica piu suavamente e meglio unita sonare." It is worth adding that the Pope asked the name of the new player, and on hearing it recognised him at once as the son of Maestro Giovanni.‖ The phrase "sonar di sobrano parecchi mottetti" may possibly imply that the instruments were used to double voice-parts; but it is noticeable that Cellini says nothing at all about singers. It is conceivable that the Motets were played after the manner of the instrumental canzone, which appear in the next century.¶ In any case we read of certain "pezzi spirituali" for the flute, which seem to have been treated as instrumental solos.

Here the facts end so far as they can be gathered from Cellini's autobiography. The inference from them would seem to be that instrumental music had its own place and its own significance as early as the beginning of the sixteenth century, and even during the latter part of the fifteenth. It remains, therefore, to collect certain pieces of external evidence in support of this conclusion.

First we have the early organ composers: Francesco Landino in the fourteenth century, and, in the fifteenth, Bernhard, Antonio Scarcialupi, and Conrad Paumann. Of the last-named some pieces have been preserved, and Ritter ("History of Music," pp. 342-3) prints two of them, which consist (1) of a single melody, (2) of two-part harmony, mainly in thirds and sixths, on a pedal bass. Secondly, we have the tradition that "Duiffoprugcar" or Tieffenbrücker was making violins in Bologna before 1520. Of course this is only a tradition, but even so it has some weight. And it may be noted that the new instruments must have had time to acclimatise themselves in France before the end of the century,* since Monteverde speaks of them as "Piccoli violini alla Francese" in the score of his "Orfeo." Moreover, France would have been better able to patronise Italian art before 1525 than after. Thirdly, we have the fact that in the early sixteenth century the lute was used as a solo instrument. Ambros ("Geschichte der Musik," iii., 513) mentions an "Intabulatura di lauto" in two volumes, published by Francesco Spinaccino in 1507, and gives an account of the pieces which it contained in terms which are wholly inapplicable to a simple accompaniment. In 1536 Francesco di Milano published a piece of programme-music—"La Battaglia"—for the lute, and a complete set of similar pieces was published at Zurich in 1550. Again, collateral evidence of the growth of dramatic expression during this period is afforded by the appearance of a programme-piece for four voices—"La Battaglia Taliana"—published by Matthew Le Maistre in 1552. All of which facts tend to indicate that the revolution which took place at the end of the sixteenth century did not do more than adapt and develop forces which had been in existence for nearly a hundred years.

It is not, of course, claimed that these data are of prime importance, or that the inferences from them are certain. But "the imperfection of the record" has always been so serious an obstacle to the application of scientific principles that we cannot lightly afford to disregard any evidence, however slight or fragmentary. The value of the passages quoted from Cellini may be a matter of debate, but at least he is a first-hand authority, and it is possible that his words deserve some more regard than has been paid to them by musical historians.

The other day Mr. E. A. Du Plat began to study musical history, and almost at once the singular openness of his mind enabled him to make an astonishing discovery, which, to his everlasting credit, he immediately made known to the editors of the London daily newspapers. Mr. Du Plat actually discovered that the principle of the moveable *Do* was expounded in old Playford's "Introduction to the Skill of Musick"! As there were merely about twenty-five editions of this book published between 1654 and 1730 it is obvious that no one but the most dryasdust antiquarian was likely to know anything about early English solmisation. Besides, it is only in Grove's Dictionary, Stainer's Dictionary, and a dozen or so other obscure works dealing with musical history that anything like full information is given upon the matter. And it was all very well for Mr. McNaught to point out in the *Standard* that the Sol-fa syllables had been moveably employed for centuries before Playford's time (1613—1694), that their use as names for fixed sounds is a comparatively modern practice, and that Tonic Sol-fa and moveable *Do* are but thoroughly systematised reversions to the older plan, and, further, that

* "Vita," ch. 9.
† "A rough reed instrument of the oboe type."
‡ "Vita," ch. 15, marginal note.
§ Clement VII. Cellini calls him "il papa nuovo," which fixes the date of this Concert at about 1523. See ch. 19 and ch. 23.
‖ "Vita," ch. 23.
¶ Mr. Payne (Grove, iv., 277) mentions that the phrase "buone da cantare e sonare" occurs as early as 1539. Turini's Sonatas were published in 1624.

* The history of the clarinet and the pianoforte shows us that this acclimatisation is usually a long process.

Sir John Stainer entered St. Paul's Choir as a boy chorister just at the time when the new system—*i.e.*, the fixed *Do* system—was first tried. Mr. Du Plat, however, was not to be put off with this nonsense. He sarcastically remarked that he had "been under the impression that the majority of the advocates of the Tonic Sol-fa system claimed that their pet scheme was an invention of the present century," and further, that "it does, however, appear to be the characteristic of the Sol-fa system that it seems possible to trace it back beyond the 'original inventor.'" Of course, it was hardly to be expected that Mr. Du Plat would know that Tonic Sol-faists claim newness for their *notation* only, and still less could he be expected to be aware that a leaflet, entitled "An account of the Tonic Sol-fa method," which has been distributed in thousands during the last thirty years, gives a short history of the old moveable *Do* plans. We hope Mr. Du Plat will be encouraged to continue his laborious researches. When he reaches the eighteenth century he will find Rousseau a perfect mine of discovery.

In the interesting series of papers entitled "Musique de Table," now appearing in the *Ménestrel*, there are some amusing anecdotes of Rossini, the gastronome *par excellence* of musicians. In one of his letters to a friend he sums up his philosophy as follows: "To eat and love, to sing and digest, these are the four acts of that *opéra bouffe* which we call life, and which vanishes like the foam of champagne." In the same letter he speaks of the stomach as the *maître de chapelle* who directs the orchestra of our passions. The mention of any town in his presence invariably called up gastronomic associations. When a friend came to bid him good-bye before starting for St. Petersburg, Rossini burst out "Lucky dog! you'll be able to get real fresh caviare!" Italy was rich in such memories, and he greatly delighted in telling the story of the *aria dei rizi*, or rice song, as it pleased him to style one of his most famous compositions. It appears that at Venice, when "Tancredi" was being produced, the *prima donna* refused to sing the air specially written for her by Rossini. Returning to his house in a very bad temper, Rossini was met by his cook, who asked him if he might put the rice on the fire—the dish with which every orthodox Italian meal begins, and the cooking of which only occupies about four minutes. "Go ahead," said Rossini, and sitting down at his desk he dashed off a whole page of music. When the rice was ready "Di tanti palpiti" was practically finished. Whenever he dined with the Rothschilds he never failed to have a chat with Carême, their famous *chef*, of whom it is said that his days were shortened by the news that Rossini was about to return to Italy. As early as 1829 Perigord Cadet dedicated his "Gourmand's Almanack" to Rossini, prefixing to the volume a long letter to the *Maëstro* in which he draws analogies between music and gastronomy. Berlioz once explained the antipathy between Gluck and Handel by saying that the former was *un homme de cœur*, the latter *un homme de ventre*, but the latter description is certainly equally applicable to the "Swan of Pesaro."

The papers are still full of the doings of the composer of the ubiquitous *Atto unico*—Signor Pietro Mascagni. Thus we learn from the *Trovatore*—the well-known Italian musical journal—that the organist of Bergamo one Sunday recently accompanied the Mass with fragments of "Cavalleria Rusticana," playing the Siciliano during the progress of the Sanctus. As our contemporary, the *Ménestrel*, very properly remarks, we seem to have got back to the time of the Mass known as *L'homme armé*, when the Mass was commonly adapted to secular tunes, and are in need of another Palestrina to set things right again. A more practical proof of Signor Mascagni's popularity is to be found in the announcement that he has purchased a *palazzo* in his native town of Leghorn, in the neighbourhood of the Teatro Goldoni. A *palazzo* is, however, an elastic term, and the price which he is reported to have given for it, £1,600, is by no means exorbitant. Since then the young composer has repaired to Vienna, where the *furore* created by his appearance has surpassed all the demonstrations of which he has been the object in his native land. He was mobbed in the Exhibition grounds by a crowd of excited admirers, who threatened to tear him limb from limb, and was only rescued from their perilous caresses by the exertions of twelve stalwart policemen. The very cigar he was smoking was snatched from his lips and carried off in triumph as a precious relic by one of these idolatrous admirers. This sort of frantic infatuation generally burns itself out rapidly. When the young Pretender entered Edinburgh it is recorded that the blacking was kissed off his boots by his impassioned adherents. And one cannot help contrasting the attitude of the Viennese mob of 1892 with that of their great-grandfathers in 1791—the year in which the remains of Mozart were shovelled into a pauper's grave—to say nothing of the lack of appreciation displayed to Schubert a generation later.

Concurrently with the startling news that the promoters of the World's Fair at Chicago are about to purchase Sir Walter Raleigh's mansion and his yew tree, comes the tidings that the house in which Handel was born at Halle is in the market, and will not improbably be converted into a lager beer brewery. According to a writer in the *Daily News*, a committee is about to be formed to receive subscriptions with a view to purchasing the house, but no details are given as to its composition, while the *Echo Musical* of Brussels makes no mention of anything so definite. Several plans have been mooted as to the best course to be adopted, the most obvious being that the house should be converted into a museum on the lines of the Mozarteum at Salzburg, and the similar institutions designed to perpetuate the memory of Schiller, Goethe, and Körner. Another suggestion is that it should be utilised as a sort of retreat for broken down musicians. But the discussion of such plans is premature and gratuitous until the house has been secured. If only sufficient publicity is given to an appeal for funds, we have no doubt that the desired and desirable end could be easily accomplished. The sale of Sir Walter Raleigh's mansion, "plundered to make a Yankee holiday," as a contemporary has it, and of H.M.S. *Foudroyant*, are certainly discouraging incidents. But the music of Handel means more to his adopted compatriots than even the heroism of a national and native hero like Raleigh. If an attempt is made to rescue the house from a beery grave by public subscription, we feel sure that many English lovers of the great Saxon master would gladly contribute according to their means.

The life and works of Antonin Dvorák form the subject of an interesting article by the eminent American critic, Mr. Krehbiel, which appears in the *Century Magazine* for September. After pointing out that "the forcefulness and freshness of Dvorák's music come primarily from his use of dialects and idioms derived from the folk-music of the Czechs," and that "Ever since the beginning of the Romantic

movement the influence of folk-music has been felt, but never in the degree that it is felt now," the writer makes interesting comparisons between Bohemian and Russian music: "There are," he says, "many places in which the folk-songs and dances of Bohemians and Russians touch hands, but the more ancient culture of the Czechs is seen in the higher development of their forms and rhythms, as it is also manifest in the refinement of Dvorák's treatment of the national elements in his compositions. The Bohemian language is unique among modern languages in that, like Latin and Greek, it possesses both accent and quantity independent of each other. The circumstance may have had something to do with the development of the varied rhythms which a study of Dvorák's music reveals. More than melody, rhythm proclaims the spirit of a people." The whole article is, of course, well worth reading; but we may permit ourselves one growl of slighted patriotism. Mr. Krehbiel should have stated that the now world-wide fame of Dvorák is practically due to the recognition of his genius by England.

We cheerfully find space for the letter which appears on another page, from the pen of Mr. A. S. Vogt, of Toronto. Mr. Vogt conceives himself to have been misrepresented, in the first instance by one of our own Canadian correspondents, and, next, by ourselves, in the course of some remarks upon the information conveyed. It may be in the memory of our readers that Mr. Vogt was accused of initiating a crusade against Oratorio in Toronto, and of talking about an "Oratorio nuisance." We are now assured that the opprobrious words just quoted were never used by Mr. Vogt, but by the editor of a New York journal remarkable for the rabid hate with which it writes down everything English or that bears an English stamp. Anything we may have done, in ignorance or inadvertence, to fasten upon Mr. Vogt a charge of which he is innocent we, of course, regret; and it gives us much pleasure to know that Mr. Vogt does not look upon Oratorio as a nuisance, but recognises its value as an exalted form of art. Of the gentleman in question we know nothing personally, but our impression is that his years are comparatively few, and our knowledge is that youth often acts with more impetuosity than judgment. Very likely music in Toronto has its defects, but these are best removed by harmonious co-operation among its professors, or, if that be impossible, by quiet and respectful reasoning. Unfortunately, there is too much of Ancient Pistol about many musical professors in these our days, and bluster is a very common quality.

An American writer on music, discoursing on "Expression," thus delivers himself: "Anachronism in feeling is a great mistake. No player has a right to introduce into a piece a feeling incompatible with the period at which it was written. If we were to play a simple, unpretentious, yet charming Gavotte of Sebastian Bach with the same fire, energy, and dash which it is quite right to infuse into the execution of Weber's brilliant Polacca in E major—if we were to play Handel's "Harmonious Blacksmith" in the same style as Thalberg's "Home, sweet home"—this would be anachronism; because we should be employing certain means which the state of the instrument in Bach's time did not admit, and therefore those effects could not have possibly entered into the composer's mind and intention." There seems to us a considerable confusion of ideas here. How there can be such a thing as *anachronism of feeling* we fail to understand, having always believed that father Adam had the same passions and emotions as ourselves. No one either could or would play a Gavotte in the same way as he would Weber's Polacca, the difference of character rendering this impossible, and still more is this the case with the other two pieces named. But we are always employing "means which the state of the instrument in Bach's time did not admit," and can neither attempt nor desire to make any music sound as it did in former ages. The *mechanism of expression* alters with time, like every other artistic convention.

The writer continues: "Even if we do not go so far as to lay down a rule that the soft pedal ought not to be used for delicate passages in Scarlatti's, Rameau's, Bach's, and Handel's works, for the reason that the pedal was invented at a much later period than that in which they wrote, we must protest against the growing and pernicious fashion of substituting for the venerable, quiet, sedate, and dignified expression of these masters, the modern, rather exaggerated, and sometimes spasmodic character which most of the present performers consider the exponent of real feeling. '*Regard it as something abominable*,' says Schumann, '*to meddle with the pieces of good writers, either by alteration, by omission, or by the introduction of new-fangled ornaments. This is the greatest indignity you can inflict on art.*'" Here is still worse confusion of thought. Firstly, the modern pianoforte being an entirely different instrument to the clavichord of Scarlatti and Bach, these authors' works cannot but suffer various modifications in the translation. Secondly, the "venerable, quiet, sedate, and dignified expression of these masters" is a pure myth evolved from the performances of respectable old fossil players who, because they are old, are supposed to *know the traditions*. We have, on the other hand, reliable evidence that Mozart used the *rubato* freely, and considered that in the recapitulatory section of a sonata the player should always modify and alter the music considerably, in order to avoid monotony. Critics are mostly with Schumann, but history and the practice of great musicians are dead against him. The only definite idea in the paragraph we have last quoted is the platitude that exaggeration is bad. But who shall decide what constitutes exaggeration?

Not much has been heard of late of the operations of the Guild of St. Cecilia, which proposes to reinforce the ministrations of the healing art with the gentle influences of music. But we gather from the London correspondence of a well-known provincial paper that the Rev. F. K. Harford, the enterprising founder of the Guild, has by no means abandoned his hopes of developing the therapeutic side of music. At the present moment an unusually favourable opportunity presents itself, in his opinion, for a series of experiments on the patients who crowd the wards of the fever hospitals in London. He admits that there may be some difficulty in procuring artists ready to face the perils of infection in their anxiety to carry out his theories. Malicious persons might be tempted to remark that the irrepressible and incompetent amateur, whose efforts too often impair the well-being of healthy hearers, might, according to the law of contraries, be admirably qualified to promote the convalescence of those who are sick; and that, furthermore, if they fell victims to their benevolent enthusiasm, their loss would be by no means irreparable.

In Alderman Thomas Rees, Cardiff possesses a Mayor not only able to speak eloquently in the cause

of music, but to uphold the credit of his native town. At a gathering in the Town Hall, on the 21st ult., whilst welcoming the Festival musicians and strangers, the Mayor said that for several reasons he was glad to greet so many who had hitherto been unknown to him. He wanted them to see Cardiff, which but a few years ago was simply "an exaggerated village," in order that they might note its rapid growth and commercial influence. With simple but forcible eloquence he pointed out the fitness of establishing a musical festival among a people so devoted to song as the Welsh; and after some poetical allusions to the abundance of music in nature he declared that people of musical taste and genius were benefactors to their fellow men. The Mayor's address was throughout marked by the happiest references to the art pursued by the majority of his guests, and was delivered with a fervour of speech and gesture that bespoke genuine sympathy with the theme on which he had elected to discourse.

FACTS, RUMOURS, AND REMARKS.

Would that some fairy spirit were able to exercise a spell over those foreigners who have to write English names! A fresh proof that there is still room for improvement in this respect is furnished by the catalogue of the British section of the Vienna Musical Exhibition, which has now been issued. In this useful book of reference the names of some of the members on the English committee appear in a slightly different form from their native patronymics. Mr. Bancroft is called "S. B. Bankroft"; Sir George Grove—always growing in knowledge, if not in stature—comes out as "Sir George Grow"; Dr. Mackenzie is let off easily as "A. C. Mackencie"; but Mr. Barclay Squire fares worst of all in having his name turned topsy-turvy—he is called "W. Squire Barclay." It is strange that all these mis-spellings should occur in the official list of the committee as prefixed to the catalogue of the Great Britain and Ireland section, as, with the exception of "Viscount Pewerscourt" for Powerscourt, the names of the committee-men, as well as other exhibitors, seem to be correctly given in the body of the book.

The summer heats have passed, otherwise contact with the subjoined cool advertisement would be distinctly precious:—"Violinist.—Wanted immediately, in a private family of position, a thoroughly competent violinist. He will receive full board and residence for 12s. 6d. weekly in return for three hours' daily tuition, when he likes, to a young lady of the house. All his other time free. Address, Musical, The Library, Blackheath, S.E." If we understand the announcement aright the head of this "family of position" is anxious to accept 12s. 6d. weekly from a thoroughly good violinist, also three hours' teaching daily, in return for bed and board! It may be that he accounts residence with a "family of position" worth a good deal, and we must not forget that the artist who pays the 12s. 6d. weekly, and gives three hours' tuition daily, is graciously permitted to do what he pleases with the rest of his time. Now, violinists, rush to the Library, Blackheath, S.E.

The first performance in suburban London of Dr. C. H. Parry's "Job" will be given by the Highbury Philharmonic Society, at its Second Concert, on January 16 next. The season commences on the 17th inst. with a Conversazione, at which Mr. Charles Fry will recite, and vocal music will be given; Haydn's "Creation" is down for November 14, Sir W. G. Cusins's "Gideon" for March 20, and Berlioz's "Faust" for May 8. Among the artists engaged are Madame Giulia Valda, Madame Fanny Moody, Miss Evangeline Florence, Mrs. Katherine L. Fisk, Mrs. Helen Trust, Mr. Edward Lloyd, Mr. Santley, Mr. Plunket Greene, and Mr. Andrew Black. In addition to "Job," the programme of the Second Concert contains Schumann's "New Year's Song" and Cowen's Suite "The Language of Flowers."

A country professor, having sent round circulars announcing a performance of "Elijah," received the following reply from one of the recipients: "Thank you for your notice to hand. I might perhaps have gone to the performance had it been Handelian. I think a good deal of Mendelssohn's music is clever, but washy; the 'Elijah,' though containing many good things, being no exception." It is quite singular, in these days, to meet with an amateur who stops short at Handel. What a curiosity he must be to the advanced ones, who, however, would demur to his admission that a good deal of Mendelssohn's music is clever! But it may be, after all, that the writer only invented an excuse for keeping the price of tickets in his pocket.

From an American contemporary: "Mme. Patti, that incomparable 'fareweller,' has signed a contract with Marcus Mayer for a tour of forty operatic concerts next season, beginning in New York, November 10. This, the *diva* declares, will *positively* be her last American tour professionally, and she authorises Mr. Mayer to so announce it. She even asserts her intention to write a letter to that effect, which she will permit to be published over her signature. Now, then, who will say Patti is not in earnest about it this time? And yet, come to think of it, the published declarations of great folks, even when signed, don't always count these days; and we will not despair of ever hearing the divine enchantress again after next season."

The *Toronto Saturday Night* makes some very wise remarks upon our statement that, on a recent occasion at Gloucester, forty amateur orchestral players, of whom thirty-seven were "strings," came forward to assist at a special service. We mentioned this as showing the spread of a taste for orchestral music in England. The *Saturday Night*, perpending this statement, oracularly remarks that "a modern orchestra cannot be made effective without its proper complement of wind players," and adds, "To designate such a gathering as that instanced by the (*Musical*) *Times* an orchestra is unique, to say the least." Sagacious *Saturday Night!* We listen with reverence to the conclusions of its profound research and judgment.

A contemporary states that "up to the present (20th ult.) two local bodies—namely, St. Anne's (Westminster) Vestry and St. Saviour's (Southwark) Board of Works—have agreed to address a letter to the Chief Commissioner of Police, calling attention to the alleged defective state of the law relative to street music, and suggesting that every organ-grinder should be compelled to take out a licence, and to exhibit on his organ a number for the purpose of identification." 'Tis a consummation devoutly to be wished; and other "local bodies" should follow suit without delay.

Signor Mascagni was so severely "lionised" during his stay at Vienna last month that life in the Austrian capital became a burden to him. He was "pestered wherever he went by so-called enthusiasts,

tortured by letters and telegrams, and when he went to his apartments found dozens of ladies, young and old, waiting for him." During a performance of "Cavalleria Rusticana," which he conducted, the composer was "repeatedly and mercilessly called before the curtain, until he finally broke down in a swoon." No wonder that the *Fremdenblatt* found it necessary to severely lecture the Viennese public for trying to "kill the young *Maëstro* with supposed kindness."

The Sunday Organ Recitals at the People's Palace, London (two of which are given each Sunday throughout the year, except during August), were resumed on the 11th ult. by Mr. B. Jackson, Organist of the Palace, the programmes consisting of works by Bach, Rheinberger, Guilmant, Handel, Sullivan, Sterndale Bennett, Smart, &c. The attendances were very large. These Recitals are entirely free, no fee whatever being charged for admission, and a printed programme is given to each person on entering the building.

The Bayreuth correspondent of a French paper (who is quoted in the *Daily News*) says: "As to the public attending these *fêtes*, it changes more or less every year. It is remarked that the number of French visitors is on the increase. There were four thousand of them this year, the list, in point of number, however, being headed by the English, of whom there were seven thousand. The Germans were not present in large numbers." It has been suggested that the Germans have had enough, and therefore stay away; but this may be slanderous.

The Middlesbrough Musical Union has issued its prospectus of the coming season. There will be three Subscription Concerts, at the first of which Berlioz's "Faust" will be performed. The second will be miscellaneous, with a Song Recital by Mr. and Mrs. Henschel as a leading feature. Nothing has yet been determined with respect to the third. Mr. Kilburn retains his post as Conductor.

Like the Middlesbrough Society, the Finsbury Choral Union opens its next season (fourteenth) with "Faust." Mendelssohn's "St. Paul" is set down (a good choice) for the second Concert, and for the third, Spohr's "God, Thou art great," with Sullivan's "Martyr of Antioch." The programme of an extra (miscellaneous) Concert in January includes Professor Bridge's "Lord's Prayer"—first performance in London. Eminent vocalists have been engaged; Mr. Carrodus will lead the orchestra; and Mr. C. J. Dale will conduct.

"The Cholera" is the cheerful and distinctly "up to date" title of a six-act drama, which Herr Miniemann, of Parnessburg, recently submitted to Mr. Blumenthal, the manager of the Berlin Lessing Theatre, for performance at that house. Musard's "Cholera Galop," it is true, enjoyed a brief and ghastly existence half-a-century ago; but a six-act play on the subject! . . . Mr. Blumenthal is said to have declined the offer.

It is now settled that Dr. A. C. Mackenzie will go to Chicago in September next "to represent English music by conducting performances of his own compositions." As at present arranged, he will conduct three performances, but of course developments may take place. Rumours of this engagement have been in circulation for some time, but, as a matter of fact, it was concluded only about a fortnight ago.

Messrs. Novello and Co. have in the press, and will shortly publish, a collection of Pianoforte Studies, old and new, edited by Mr. Franklin Taylor, which have been arranged on a somewhat unusual plan, being grouped according to the various technical difficulties which have to be encountered by students, the object being to illustrate a complete course of pianoforte technique.

In connection with a recent paragraph in these columns referring to the improvement of music at Seaside towns, a correspondent who has been holiday-making at Deal writes that much good music is played there and at Walmer by the fine band of the Royal Marines, under Mr. Batson. We are glad to hear it. Our military orchestras have it in their power to do much for the elevation of public taste.

We have received the programmes of 150 Organ Recitals given at South Church, New York, by Dr. Gerrit Smith. They contain 525 pieces, which have been performed in the course of seven years, the church on all occasions being open to all-comers, without fee. The little *brochure* is a remarkable record, and reflects upon Dr. Smith the highest credit as a disinterested and zealous artist.

Dr. Mackenzie is rapidly completing the score of his "Bethlehem," which is to be produced at the Chicago Exhibition in September next. The work will shortly be in the hands of the printers. There is little risk in foretelling that its special and attractive features will go a long way towards winning success.

The result of the Prize Competition in connection with the *School Music Review*, for the best Vocal March for School use, is announced in the October number of that paper. The adjudicators—Messrs. Berthold Tours and W. G. McNaught—have awarded the prize of five guineas to the composer who, writing under the *nom de plume* "Snowdrift," proves to be Dr. Roland Rogers, of Bangor.

Sir Arthur Sullivan was much pleased with the performance of his "Golden Legend" at Cardiff. Telegraphing to a friend on another matter, he said, "Much pleased last evening. Chorus excellent." The Cardiff singers are entitled to consider this volunteered and private opinion as a feather in their cap.

An effort is being made to establish a good Choral Society in the district of Shepherd's Bush, with Mr. Frank Braine as Conductor. The first season's works will be selected from Cowen's "Rose Maiden," Gade's "Spring's Message," and Stainer's "Daughter of Jairus." May the enterprise prosper.

The Sunderland Philharmonic Society announces three Concerts, the first miscellaneous, with Madame Nordica as star; for the second Verdi's "Requiem" has been chosen; and for the third, the "Hymn of Praise" and a mixed selection. Conductor: Mr. Kilburn.

Among the foreign compositions produced for the first time in the United States last year were two Cantatas by Becker, Bruckner's Te Deum, Dvorák's Requiem, Saint-Saëns's "Samson and Dalilah," and Mackenzie's "Story of Sayid."

The operatic class at the Royal Academy of Music will re-open with Lortzing's "Peter the Shipwright" ("Czar und Zimmermann"), and a public performance will be given at an early date.

Mr. Basil Tree, of St. James's Hall, has issued his ingenious Panel Concert Date List for the coming winter season. All the fixtures made up to date are here presented in a manner most easy for reference. It is the London musical season at a glance.

A handsome "composer's pianoforte," by C. Bechstein, has been presented by the maker to Dr. A. C. Mackenzie. Mr. Bechstein, by the way, has just been appointed manufacturer to the German Empress.

The Gravesend and Milton Choral Association opens with a Ballad Concert, followed by performances of Dvorák's "Stabat Mater," the "Walpurgis Night," and Benedict's "St. Peter." The third Concert, like the first, is miscellaneous.

Mr. G. H. Krehbiel has put an end to his connection with the Cincinnati *Courier*. We do not always agree with Mr. Krehbiel, nevertheless we can sincerely cry, "So much the worse for the *Courier!*"

GLOUCESTER MUSICAL FESTIVAL.

(From our Special Correspondent.)

The meeting of the Three Choirs which began at Gloucester on the 6th ult. was not merely a provincial gathering. Of course, however, much provincialism was there, for the Festival, alike in its origin, its purpose, and many of its features, is of local concern. Some of those features, let me say, are exceedingly pleasant and, could they be got rid of, would be parted with reluctantly. A Three Choir Festival is a meeting of friends—a coming together of county and general society under pleasant conditions, and all its official proceedings are marked by cordiality with a very becoming tinge of the dignified. The whole is intensely respectable. Over it Mother Church spreads her wings, even when, as happens triennially at Gloucester, the Bishop runs away. On this occasion the hospitable phase of festival life was more marked than ever; the Mayor of Gloucester being good enough to invite a large company to breakfast in the new and handsome Guildhall which the old city has built for itself. All, so far, was local, but the fact that four new works had places in the programme gave the musical proceedings a wider interest, and attracted towards them the regards of amateurs everywhere. Readers of The Musical Times have already been told much of interest concerning those works. They will now learn what impression was made in performance.

I pass lightly over the artistic resources of the Festival, but it is imperative to dwell a moment upon the chorus, in the organisation of which a new departure was made, on the assumption that the county of Gloucester could provide its own singers. This hypothesis was looked upon in some local quarters as bold to the point of riskiness. Nevertheless, the Conductor, Mr. C. Lee Williams, worked loyally to put the matter to a fair test, securing contingents from Bristol (nearly 100 voices), Cheltenham, Tewkesbury, and other places within the shire. These, with the usual help from Worcester and Hereford, made up, as the result proved, a capital body of singers, fit for anything. The question is now settled and Gloucestershire is relieved from the ignominy of calling in assistance from Leeds and Cardiff. The orchestra, led by Mr. Carrodus, was as good as usual, and the principal singers included some of the best available artists.

If I refer to the opening service on the morning of the 6th ult., it is mainly to applaud the way in which its music was rendered by the united choirs of the three Cathedrals. Usually on these occasions there is a good deal to criticise, each choir having its own habits, which sometimes are not those of the rest. For once, however, the singers showed a single mind, and the effect was improved accordingly. The Dean of Gloucester preached on his favourite theme—the splendour of Gothic architecture in general and his own Cathedral in particular. His text was from Haggai: "Who is left among you that saw this house in her first glory?" Musical proceedings proper began, according to invariable custom at Gloucester, with "Elijah," and the audience attracted to the Cathedral by that familiar masterpiece was immense. There is still no question of taking Mendelssohn's work from the programmes. It is as safe a "draw" as ever—a prop upon which the stewards may lean with all their weight, confident that it will not break under them, and they are as thankful for it as for "The Messiah." I need not dwell upon the performance, in which Miss Anna Williams, Miss Hilda Wilson, Mr. Lloyd, and Mr. Santley took part. The last-named had been specially engaged for the great character in representing which he is still peerless, and right well the veteran baritone justified the course taken by the managers. The entire performance ran its course with smoothness and effect, under the admirable guidance of Mr. Lee Williams, so opening the Festival with *éclat*. In the evening there was a less numerous, but still a large, audience, the theme being Gounod's "Redemption," which remains, in great measure, a work to conjure with. The Trilogy had been substituted for an Oratorio, "Bethlehem," by Dr. Mackenzie (the production of which was unavoidably deferred), and its preparation was not as complete as that of the other works. Mr. Williams, in point of fact, drew a bow at a venture with the "Redemption," and if he managed to hit the mark it was not without some drawbacks. The marvel is that music of such a character could be undertaken without a general rehearsal, and carried out, on the whole, successfully. Madame Nordica, Miss Jessie King, Miss F. Higgs (a young Gloucestrian of merit), Mr. E. Houghton, Mr. Watkin Mills, and Mr. Plunket Greene were the soloists, all of them efficient.

Old Handel figured largely in the programme of Wednesday morning. It is not often that an Oratorio by him, other than "The Messiah," is performed at these Festivals, but the experiment of producing "Joshua," with many "cuts," turned out well. The counties are strong in Handel-lovers, and "Joshua" contains many of his best airs and choruses. So there was a large gathering of those to whom the great master's directness and force appeal as little else can. The occasion brought with it an opportunity for the chorus, who, like most English singers, fairly revelled in the massive and effective music. They had it on their lips and in their hearts, and in doing it justice made their strongest appeal for high consideration as an efficient body. Miss Anna Williams, Miss Wilson, Mr. Lloyd, and Mr. Watkin Mills undertook each a more or less arduous task, for Handel does not spare his airs, and there are, in "Joshua," many which it is impossible to excise. The heaviest burden fell upon Mr. Lloyd, by whom the Jewish hero was impersonated. He bore it well, singing the numerous and arduous solos of his part with unflagging energy and, of course, conspicuous success. The florid airs were brilliantly given by him. Scarcely less justice was done to their music by Mr. Lloyd's associates. Miss Anna Williams made her mark in "Oh, had I Jubal's lyre," Miss Wilson in "Heroes when with glory burning," and Mr. Mills in "Shall I on Mamre's fertile plain." The Handelian performance gave much satisfaction all round. Before the Oratorio began, its composer's Concerto in F, for organ and orchestra, was appropriately played, with Mr. Sinclair, of Hereford Cathedral, at the organ. The soloist deserved hearty congratulations upon an effort marked by singular good taste and skill. He made no attempt to "show off" at Handel's expense, but evinced fitting reverence for the composer's clear intentions. Technically his performance was highly finished, and altogether the work of an organist of distinction. Bach's Cantata "My spirit was in heaviness" brought the long programme to a close, its solos being taken by Miss Anna Williams, Miss Mary Morgan, Mr. Houghton, and Mr. Plunket Greene. The executants must have been tired, but they gallantly met the requirements of the great

Cantor's piece, and, indeed, made one of the best efforts of the week. So far the standard works in Wednesday morning's programme. They had an untried companion in Dr. J. F. Bridge's setting of the "Lord's Prayer," as translated from Dante by Dean Plumptre. This piece turned out to be a success. It shows greater restraint than appears in "Nineveh," and is altogether a solemn and dignified composition, seeking its effect by means which are quite legitimate. Hence there is nothing in the Prayer which can be accused of sensationalism—nothing eccentric; nothing which places the means before the end. In each of the three sections the composer is impressive in the very spirit of the text, between which and the music exists a most intimate alliance. Technically, the work is the product of an accomplished hand, and Dr. Bridge may be felicitated upon making a happy addition to our store of sacred music. It should be added that the piece offers few difficulties, and that it lies well within the scope of the average choral society. The composer came expressly from Scotland to conduct the performance, after which he returned North, much pleased with his interpreters and with the reception accorded to his music. The evening of Wednesday was devoted to the only secular Concert in the scheme of the Festival. There used to be three such Concerts, but, for reasons creditable to public taste, they have dwindled to one, and that will soon go. The survivor has friends among the Stewards, who, however, will see the propriety of making the Festival exclusively a Cathedral solemnity, and throwing open the great church on every occasion, instead of shutting it that a few hundred people might put on evening dress and listen to operatic airs and part-songs. What was probably the last of the Gloucester secular Concerts derived local distinction from the fact that it served for the production of a Cantata, "The Birth of Song," composed by Miss Ellicott, daughter of the Bishop. This, as was explained last month, is a setting for soprano and tenor soli, chorus, and orchestra of some verses in which Mr. Lewis Morris puts and answers a question as to the environment best serving to kindle poetic fire. The poem has no particular connection with music. It is a train of reasoning more than an expression of feeling, and should be read rather than sung. But some of it approaches music, the last stanza, for example, and this may have led Miss Ellicott to its choice. It will be understood that the division of the music into chorus and solo is entirely the composer's own, the text neither inviting nor repelling one treatment or the other. Want of definite musical suggestiveness in the verses left the composer free in another respect, and this may account for passages which seem to have but a vague relevancy. These things are, however, incidental to the choice of Mr. Morris's poem, which placed the composer at an obvious disadvantage. The music, while occasionally somewhat awkward for the singers, is creditable to the fair amateur from whom it has proceeded, and strengthens her place among musicians of her sex. In some respects, I may add, it challenges comparison with masculine work. There is certainly strength in the orchestration, and occasionally a display of vigour in construction and expression, such as would warrant the qualification "manly." Miss Ellicott, as a composer, has ambition, and her next choral work is likely to be of larger dimensions than "The Birth of Song." The new piece was well received, as a matter of course, and the composer, after shaking hands with the Conductor, Mr. Lee Williams, bowed her thanks to the audience from the platform. Mozart's "Jupiter" Symphony and a new, effective Part-Song by Mr. Brewer were the only specially noticeable features in the rest of the programme.

The two remaining novelties were produced in the Cathedral on Thursday: Dr. Hubert Parry's "Job" in the morning, Mr. Lee Williams's "Gethsemane" in the evening. With the first was associated Beethoven's Symphony in C minor, with the second, Mendelssohn's "Hymn of Praise," which no Festival managers seem able to keep out of their scheme. On both occasions a large audience attended; that of the morning being in part, no doubt, a tribute to the personal popularity of Dr. Parry in his own county, and pride in his connection with a Festival to the management of which his father, the late Mr. Gambier Parry, conspicuously contributed during many years. In other part, the numerous attendance was a recognition of success already achieved—of lofty talents used in the best manner and with a single eye to the glory of art. Readers of these remarks have been told that "Job" is quite unconventional. I may add that it is daringly so, but in going so far Dr. Parry knew that he would have influential support. There are many persons in our day to whom the unconventional is dear, simply because of its unconventionality. In the domain of music such individuals should not be allowed too much influence. They tend towards extravagance and license, which are dangerous in all the arts, in music more especially. While "Job" has features decidedly new, I do not see that the composer has gone beyond bounds. He has written a declamatory bass solo seventeen pages long, but length is its only special peculiarity. To this a chorus equally voluminous makes reply. Then the work ends, not with a chorus, but a solo—a circumstance which may detract from musical effect, but accords with the natural treatment of the story. The music is of a character not easily discussed in the straitened space of a notice like the present. It should be the subject of separate and leisurely discussion, under circumstances which admit of dealing with not only its technical character but its tendencies. Dr. Parry here takes a step towards what is known as "advanced" music, departing to that extent from the solid and dignified classic style shown in the works immediately preceding. But taking the piece as it stands, there can be no dispute as to its masterfulness. Whether "Job" will become popular is a question I shall not take upon myself to answer, but musicians will always turn to its pages with interest, and with admiration for the strong sustained flight of which Dr. Parry shows himself capable. There is an admixture of lyrical beauty in the work, as, for example, the naïve and melodious song of the *Shepherd Boy;* but its greater characteristic is dramatic vigour. Of this quality *Job's* "Lamentation" and the answering argument of the Almighty (set as a chorus) afford a supreme illustration. As already intimated, the Cantata must be dealt with by itself, not as one of a series of novelties, and I shall be glad if its performance by a London Society in the course of the approaching season affords an early and excellent opportunity. Musicians gathered at Gloucester from all parts to hear "Job," and, though there were some in whose eyes its general character did not meet with favour, only one opinion existed as to the great power shown on every page. It is certainly a remarkable production, sufficient of itself to make memorable the Festival it adorned. The composer conducted a capital performance, and had every reason to be satisfied, not only therewith, but also with the sympathetic reception accorded to his music. The Beethoven Symphony gave Mr. Williams's orchestra an opportunity which they turned to good account, while Spohr's "Fall of Babylon," now so rarely heard, was listened to with the marked attention deserved by a rendering at once careful and enthusiastic. The Cassel master still commands admiration through his choral works. Mesdames Nordica, King, and Mary Morgan, Messrs. Houghton and Mills answered for the solos, acquitting themselves more or less well.

The Cathedral was fuller than ever on Thursday evening, when "Gethsemane" and the "Hymn of Praise" presented diverse but powerful attractions; the first-named as of local origin and as a successor to the "Last Night at Bethany," the second because of the love which amateurs bear to so great a favourite. The structure of "Gethsemane" was described in these columns last month, but, anyhow, it would suffice to say that in plan the new work precisely resembles "Bethany." From a musical point of view it is an advance upon that Cantata. The grasp of means is firmer, the scope is broader, and details are worked out with greater skill. In the one as in the other Mr. Williams strikes the chord of devotional feeling with a strong hand. His chorales are models of their kind; his airs are tenderly expressive, or bold and stirring, and nowhere does the subject travel whither he cannot accompany it. Considering the nature of the theme this is very high praise, but not more high than deserved. The effect of such music, heard in a Cathedral, was very fine, and upon all the great audience fell a stillness in itself impressive. An admirable performance was taken part in by Miss Anna Williams, Miss Hilda Wilson, Mr.

Lloyd, and Mr. Santley, who remained in Gloucester to assist his friend the composer on so important an occasion. Miss Wilson gave the sacred narrative with just emphasis; Mr. Lloyd's delivery of Christ's words was a marvel of pathetic singing; and Mr. Santley threw himself heart and soul into the two vigorous airs belonging to his part. The "Hymn of Praise" (solos by Madame Nordica, Miss Higgs, and Mr. Houghton) was given with customary effect.

On Friday morning "The Messiah" filled every part of the Cathedral till there was not even standing room, and some hundreds of persons were admitted to the usually reserved choir. All went well, the principal singers of the Festival taking part, and the proceedings closed in the evening with a special free Service, at which were performed, amongst other things, Schubert's "Unfinished" Symphony and Mendelssohn's "Hear my prayer." As a business matter the Festival did not quite pay its expenses, the balance on the wrong side being about £130—a much smaller deficit than on former occasions. But the charity benefited to the extent of some £1,500. While, therefore, the stewards have to pay, say, a pound each with what resignation they can command, the hearts of widows and orphans rejoice.

CARDIFF MUSICAL FESTIVAL.

(From our Special Correspondent.)

For some years past, in fact, ever since the National Eisteddfod visited Cardiff in 1883, when a London orchestra went down and made a revelation, the musical public of the great Welsh port have had the question of a Festival before them. There were difficulties in the way of a solution, not unconnected, I am told, with local rivalries; but when, some time since, the promoters made up their minds to start the enterprise, they did not entertain half-measures. Cardiff should emulate Bristol in 1874, and begin with a series of performances occupying the orthodox four days, with eminent artists, a big London orchestra, and a programme made up of works chiefly "caviare to the general." One must admire such pluck even when doubtful of its prudence, but the promoters may be accepted as knowing their own needs and resources. They wisely formed a guarantee fund, amounting to £2,000 or thereabouts, and having, after some debate, chosen Sir Joseph (then Mr.) Barnby as Conductor, went to work with a will, determined to deserve success, if they could not win it. The risk lay in an untried public—a doubtful quantity altogether, and the result proved that a smaller number of performances would have been in better proportion to the support received. It was resolved to raise a chorus in the town itself, and that, also, was a risk; so that the adventurers, under heavy obligations, advanced to the test of success with reasonable cause for some misgiving. On the whole, matters turned out better than many local men expected, and there is reason to believe that when the public of Cardiff understand thoroughly the interest and value of a Festival, there will be little difficulty in establishing the enterprise just set on foot.

The performances were given in Park Hall, a room too large for the audiences, but not large enough, even when filled, for brilliant pecuniary results. Thither on Monday, the 19th ult., repaired the London Conductor, the metropolitan soloists, the London orchestra (Mr. Burnett at its head), and the Cardiff chorus for a hard day's rehearsal. The question of the hour was "How about the chorus?" and those who heard the local singers then, or at the performance of "Elijah" on Tuesday evening, prophesied evil things. The Cardiff amateurs appeared to be decidedly inefficient, showing lack of power, poor tone quality, and a very small degree of confidence. Yet later they came out as a really well qualified body, wanting only in depth and volume of sound. The change was marvellous and took everybody by surprise. How to explain it? Were the singers timid at starting, or were they tired? I know not, and must record the phenomenon without accounting for it. For the reason just assigned the opening performance of "Elijah" (badly attended) was not satisfactory, though the band and soloists—Mesdames Nordica and Wilson, Messrs. Lloyd and Watkin Mills (supported by Miss Maggie Davies, Miss Eleanor Rees, Mr. Ben Davies, and Mr. Ludwig)—did very well. It left an impresssion of impending artistic failure—happily not destined to come about.

On the following morning the surprising improvement referred to above set in. Just before the Concert hour the Mayor had given a breakfast, but I did not hear that the chorus were present to be exhilarated by civic good things. Nor were the good things needed. The opening numbers of Dvorák's "Stabat Mater" had proceeded but a little way when critics began to rub their eyes and ask "Are these the singers of yesterday"? I do not want to hear Dvorák's choral music better sung than by the Cardiff folk, who knew their work and did it well. Stay a moment!—the choir had no fewer than three trainers. Who prepared "Elijah," and who the "Stabat"? I do not ask to know, but simply to indicate a possible solution of the puzzle. The orchestra was not as good as it might have been in Dvorák's work. There is no excuse for such slips as some of the performers made. But the soloists (Miss Anna Williams, Miss Eleanor Rees, Mr. Ben Davies, and Mr. Ludwig) were quite up to the demands of an exacting composition. Other features in the programme of the first morning were Sir Arthur Sullivan's pathetic Overture "In Memoriam," finely played; Beethoven's C minor Symphony, and Stanford's "Revenge," in which the chorus proved that their success in the "Stabat" was no fluke. Of other things it is not necessary to speak.

Sir Arthur Sullivan came down to Cardiff specially to conduct his "Golden Legend," and the presence of the popular musician, aided by the fame of his latest Cantata, enticed the public to fill up more seats than usual. The audience, in fact, judged by the Cardiff Festival standard, was a good one, satisfying the proprieties of the occasion. Once more the chorus made it plain that their normal standard is high. They sang the "Evening Hymn" splendidly, not dropping a shade, and fairly won an encore. As in this number so in others, the result being that Sir Arthur Sullivan was delighted, and made no secret of his satisfaction. The soloists were Madame Nordica, Miss Wilson, Mr. Lloyd, Mr. Ludwig, and Mr. Mills, all of whom discharged a familiar task as might have been expected. Madame Nordica, however, was obviously suffering from indisposition. It is superfluous to dwell upon the general success of the performance, the pleasure of the audience, or the applause directed to Sir Arthur Sullivan, the hero of the occasion. All this may be imagined. With the Cantata were given Schumann's Symphony in B flat, the "Mock Doctor" Overture, and one or two vocal pieces. The first-named work was finely played under Sir J. Barnby's direction.

In the programme of Thursday morning Dr. Mackenzie's "Dream of Jubal" had the place of honour, and this performance also proved an artistic success. On the other hand, more seats remained vacant than were pleasant to contemplate—a fact not without reasonable explanation in the almost absolute novelty at Cardiff of a work which has for some years been known to the English public. Whatever may have been the feeling of the public with regard to accompanied recitation, they heard the "Dream" to the end with unflagging attention, applauding the choruses, attempting to encore the "Song of the Sickle," showing great delight with the Love duet, and at the close giving hearty cheers for the Composer-conductor. Mr. Charles Fry was again the reciter, and once more showed the familiarity of perfect knowledge as to the task in hand. His delivery of the introduction to the "War March" and the Song of Consolation was as effective as ever, as was the solo singing of Madame Nordica and Mr. Lloyd. "The Meistersinger" Overture, Hubert Parry's "Blest Pair of Sirens," and the "Hymn of Praise" made up the balance of the programme. These works were conducted by Sir J. Barnby with great skill and vigour.

In the evening we had a novelty—Dr. Joseph Parry's Oratorio "Saul of Tarsus"—performed on this occasion for the second time, its first hearing having taken place at the Rhyl Eisteddfod in August. The honours, and the major part of the interest, were now with the Welsh, who assembled in considerable numbers to cheer their countryman's effort, and, perhaps, easily to persuade themselves that, even in Oratorio, Cambria can hold her own with the best. Dr. Joseph Parry is a famous

musician in Wales, and a typical one to boot, inasmuch as he has worked his way up, I believe, from the mine. Welsh sympathy, therefore, went out to him in full volume, with perfect propriety and laudable fraternity. "Saul of Tarsus" is too complicated and has too many peculiar features for discussion within the limited space remaining to me. Besides, it is not quite certain that the work will come before the English public, who would hardly be in sympathy with some of its characteristics. "Saul of Tarsus" is, in my opinion, an Oratorio for the Welsh, with whom a certain demonstrativeness and effusion is natural. Enough that Dr. Parry has here pressed every musical resource into service, and sustains a degree of excitement from beginning to end. The composer conducted a performance which was not the best of the week, and had, as soloists, two Welsh singers, Miss Maggie Davies and Mr. Ben Davies, and an Irishman, Mr. Ludwig. These did him and his work full justice. Applause was frequent and warm. The Oratorio obviously appealed to the Welsh imagination, and, so far, justified its creation.

The last day of the Festival was devoted to Berlioz's "Faust" and Handel's "Messiah." In the rendering of these works the chorus showed that their previous exertions had fatigued them, and there was, consequently, a falling off in executive merit. Having said this it is needless to enter into detail. The attendance at "The Messiah" was large. Concerning the pecuniary results of the Festival I am not in a position to speak. Probably the guarantors will be taxed rather heavily. But it was worth while to purchase the knowledge that, given adequate support, Cardiff can run a Triennial Festival as well as other towns.

"HADDON HALL" AT THE SAVOY THEATRE.

A new Opera from the pen of Sir Arthur Sullivan, however light in calibre, must necessarily command interest, and circumstances united to invest the production of "Haddon Hall," on the 24th ult., with peculiar significance. The score was penned, for the most part, during a period of grievous bodily weakness, and it was understood that an endeavour had been made to imitate the distinctive features of legitimate *opéra comique* rather than those of the lower form of art known as *opéra bouffe*. This view derived support from the known fact that Mr. Sydney Grundy, the librettist of the work, had taken as the main incident in his book the semi-historical, semi-mythical amours of John Manners, younger son of the Earl of Rutland, and Dorothy, the daughter of Sir George Vernon, known as "King of the Peak," and the elopement of the young lady from her ancestral home. The legend dates from the time of Queen Elizabeth, but Mr. Grundy has placed it at the close of the Commonwealth for the purpose of introducing the Roundheads and subjecting their sour notions of life to merciless ridicule, in which more or less significant allusions are made to latter-day Puritanism. It is not our province to deal at length with the dramatic foundation of the opera, though it may be said that the author's ability has displayed itself to far more advantage in the humorous than in the sentimental episodes, and similar remarks will apply to the music. The songs and duets of the lovers, with the exception of an expressive air for *Dorothy*, "To thine own heart be true," which may be regarded as the leading theme of the opera, seeing that it recurs from time to time with more or less significance, are not very original, though of course elegantly written. Of the other sentimental numbers the best are a pathetic song for *Lady Vernon*, "Queen of the Garden," and a very pretty duet for the temporarily bereaved parents, both in the third act. The prettiest of the concerted pieces is the so-called madrigal, "When the budding bloom of May," but this is certainly not written in imitation of the Elizabethan style, and, moreover, it has an accompaniment. The *Finales* to the first and second acts are extended, but more elaborate music will be found in some of the earlier series of operas. Sir Arthur Sullivan is at his best in the mock-serious music of the Puritans, in which we are reminded of the trio of Anabaptists in "Le Prophète." His orchestration is as delicate and refined as ever, and, speaking generally, the score of "Haddon Hall" is quite worthy of the composer, though it is impossible to regard it as an advance upon the Gilbertian series. The performance is less noteworthy for the merits of individual artists than for the excellence of the *ensemble*. Mr. Courtice Pounds and Miss Lucille Hill sing well, and it is not their fault that the lovers are dramatically uninteresting. Mr. Richard Green and Miss Rosina Brandram, as *Sir George* and *Lady Vernon*, make their best effect in the tender little duet in the third act, already referred to, and Miss Dorothy Vane, a new-comer, shows promise. Mr. Rutland Barrington and Mr. W. H. Denny are provided with humorous parts, which they are well qualified to sustain. The orchestra and chorus are unexceptionable, and the scenic arrangements are brilliant even for Mr. D'Oyly Carte's theatre.

"CIGARETTE."

Three brains have conspired to produce "Cigarette," the comic opera which, first produced at Cardiff in August last, was in September brought up to London and mounted at the Lyric Theatre. The brains are those of Mr. Barry Montour, Mr. Warham St. Leger, and Mr. J. Haydn Parry; of whom the first wrote the plot, the second the lyrics, and the third the music. The plot could very well have been spared, for it is distressingly attenuated and proportionately dull. It could easily have been told in three verses and turned into a ballad of the common type. The work of the two other gentlemen named is on a much higher level. Mr. St. Leger is a versifier of a facile fancy, and if his lyrics do not mount very high, at least they never grovel on the level of Mr. Montour's dialogue. Mr. Haydn Parry is the best of the three. His score presents many pleasant features—so many that general praise becomes easier than blame. His memory is, perhaps, a thought too tenacious, and his music, therefore, is at times frankly reminiscent. But his judgment is good and his sense of dramatic propriety sound. At present he is not sufficiently master of his materials to achieve all that he desires, and his most ambitious flights are the least successful. Nevertheless, there is in his score a deal of attractive and spontaneous melody, and he shows that he possesses a good eye for orchestral colouring. He has, too, a sense of humour, and he is, in a word, deserving of warm encouragement. The cast of the opera has undergone various alterations, but Madame Annie Albu (who succeeded Madame Amy Sherwin in the principal part), Miss Hannah Jones, Mr. Joseph O'Mara, and Mr. Cairns James are the performers of most merit. At the end of the last month the opera was transferred to the Shaftesbury, with Miss Geraldine Ulmar in the title part.

"THE WEDDING EVE."

A number of cooks have been engaged in the preparation of "The Wedding Eve," a comic opera of the modern French stamp, with which Mr. Levenston has opened the Trafalgar Square Theatre. Four names are mentioned in connection with the "book," whilst Mr. Ernest Ford (the Conductor) and "Yvolde" have striven to strengthen the original score of M. Frédéric Toulmouche, a process certainly advisable. The French composer manifested a few graceful ideas in "La Veillée des Noces," but treated them in too elementary a fashion to call for critical consideration. Were music the most important element in such productions, the place of honour would have to be assigned to Mr. Ford's romance in the second act, "Was ever artless maid." As it happens, however, the special success of the English performance is a ditty that would be hailed with quite as much applause on the variety stage. Miss Kate Chard, Miss Decima Moore, and Mr. Joseph Tapley deserve as vocalists better work than is found for them in "The Wedding Eve."

NATIONAL TEMPERANCE CHORAL UNION.

At the third annual *fête* of this Association, held on the 6th ult., at the Crystal Palace, reliance was again justifiably placed upon the attractiveness of choral contests and concerts by united choirs. Three years ago the National Temperance Choral Union was founded to assist the cause of

total abstinence by musical work alone. The formation of choirs in districts where none previously existed, the loan of music to needy choral bodies, the holding of musical temperance *fêtes*, and encouragement to the production of music breathing temperance sentiments are among objects received with so much approval that no less than forty-eight choirs are already banded together in the Union. That sympathy with the purposes thus declared is not restricted to membership was proved on this occasion by the large attendance from all parts of the Kingdom. From Barrow-in-Furness and Whitby in the North to Plymouth in the South came contingents, and in the two great Concerts—morning and afternoon—on the Handel orchestra an aggregate of 9,000 abstainers joined, the total number of choirs represented being 127. Five choirs appeared in the junior contest, each choir singing Mendelssohn's "May Bells" and a piece of its own selection. In this Mr. Rotherham's (London) party carried off first honours and the Chesham cadets the second. In the competition of temperance choirs of from forty to sixty singers (Danby's "Awake, Æolian Lyre," and a self-chosen piece) the merits of seven choirs were tested, and the palm was awarded to Wellingborough, with Nottingham second, Reading third, and Lockhart's Mission, Chester, Tideswell, and Chichester in the rear. Only two choirs were in the contest (Macfarren's "The Three Fishers" and another piece) of from sixty to one hundred singers—namely, the Portsmouth Temperance Choral Union and Llanelly Temperance Choir, the judgment as regards place being in the order named. The Trinity Band of Hope (Brixton) Choir won the banner for musical drill, the Llanelly Choir contributed selections of Welsh music, and the West Brighton Temperance Association gave a Concert on its own account. The contests evidently possessed great interest both for the friends of the participants and the general public.

THE MUSICAL AND ECCLESIASTICAL EXHIBITION.

The Musical Exhibition, opened on the 13th ult. by Mr. G. A. Sala, at the Royal Aquarium, Westminster, although small, is comprehensive in character, and contains much that is interesting and likely to prove instructive to the musical student. It is divided into two sections: trade exhibits, which are located on the ground floor, and a loan collection placed in the gallery. In the former are found the latest developments of applied science for the production of more or less musical sounds, and a variety of ingenious inventions for facilitating musical performances and the production of varieties of tone-colour by the solo performer. Messrs. Gray and Davison exhibit a working model of their tone signal fog horns, which apparently satisfies the cravings of many visitors; Messrs. Erard have sent their gorgeous "Paderewski Grand"; Mr. A. Adamson, an automatic Tonic Sol-fa harmonium for teaching in class, the instrument showing to player and pupil the Sol-fa name of each note struck in relation to any pre-arranged tonic; and Mr. C. Klitz exhibits an ordinary looking upright pianoforte, but from which the sounds both of pianoforte and harmonium can be produced at will from the same keyboard. Perhaps the most ingenious device is shown by Mr. R. D. Maldifassi, by which obbligato flute or reed parts can be performed on any pianoforte. Violinists will be attracted to Mr. William Atkinson's case of new violins, which are coated with that which he claims to be the re-discovered varnish of the old makers; and to Messrs. Paul Bailly's and Messrs. Beare's stands, each of whom exhibit an original "Strad," that of the last-named firm being a particularly fine specimen. Mr. Leveson's "comfortable music-stool" deserves attention, and will doubtless excite the gratitude of many an embryo Paderewski; and those to whom the laws of vibration have attraction may profitably spend a week or so in watching the registration of compound-vibration curves by Mr. Joseph Goold's sensitive apparatus.

The chief interest in the loan collection is centred in the books, of which the majority are lent by Mr. T. W. Tapphouse, Mr. A. G. Leigh, and Mr. John Young. It is pleasant to notice, amongst several seventeenth century pamphlets denouncing the use of organs, &c., in churches, one entitled "The well-tuned Cymball, or a vindication of the Modern Harmony." This is opened at the page in which the would-be peace-making, albeit somewhat timid author, Sydenham Humphrey, observes: "Doubtless in harmony we may discover the misticke portraitures both of vice and virtue and the mind thus taken with some resemblances, falls often in love with the things themselves . . . and therefore there must be a discreet caution had, that it is grave and sober, and not over-wantoned with curiositie or discant." Another interesting passage is found in "The Compleat Tutor of the Harpsichord or Spinnet," in which we are specially bidden to "note that in fingering your thumb is the first finger, and so on to the little finger which is the fifth"; while a volume, dated 1749, entitled "Reflections on Antient and Modern Musick, with the application to the cure of diseases," would apparently show the origin of a recent too sanguine society. A volume of musical autographs containing music written and signed by De Beriot, Malibran, and other celebrities excites a wish to examine it at greater leisure; and five autograph letters by Dr. Burney reveal somewhat of the progress music has made since his time. Lovers of Gregorian music will find much to interest them in a volume numbered seventy-one and dated 1736; and will doubtless be attracted by an excellent specimen of a leaf from an English missal of the fourteenth century lent by Mr. T. L. Southgate.

The musical instruments sent form a comprehensive history of their development and differentiation, from the now well-known Egyptian flutes, found by the side of the Lady Maket, down to the latest invention of the brass family, of which an excellent display is made by Messrs. Besson. Mr. E. A. Du Plat, to whom was entrusted the arrangement, &c., of the Exhibition, has provided an admirable catalogue, which also contains many instructive remarks.

THE EISTEDDFOD AT RHYL.

The production of a new Oratorio—Dr. Joseph Parry's "Saul of Tarsus"—lent distinction to this year's meeting of the bards and literary men of Wales. The work itself is cast in an ambitious mould, and Dr. J. Parry has, in its pages, developed to a very ample extent those qualities which made themselves apparent in his Cantata "Belshazzar," written for the Liverpool Eisteddfod of 1886. Its composer belongs evidently to the more advanced school of musical thinkers, and has made a special study of orchestral ways and means. The work was rendered creditably on the 8th ult., though, naturally, a chorus and orchestra of something less than three hundred failed to make any great impression in so vast a building as the Eisteddfod Pavilion at Rhyl. Sufficient, however, was achieved to evoke from the thousands of auditors assembled such plaudits as must have been heard to be realised, and it is not probable that the latest contribution to the music of Wales will for a long time be lost sight of. The soloists were Miss Maggie Davies, Mr. Ben Davies, and Mr. Ffrangçon Davies, a namesake trio who did ample justice to the work; the chorusmaster was Mr. Felix Watkins, and the performance was conducted by the composer. The other important Concert of the gathering consisted of Mendelssohn's "Elijah," given on the 6th ult. by the Bangor Choral Union and neighbouring societies, under Dr. Roland Rogers. The two other evenings were devoted to performances of the ballad order and call for no special comment.

In regard to the Competitions, naturally the chief interest gathered round the tournament of song between such doughty jousters as were to be found respectively under the banners of Dowlais and Birkenhead. The Cheshire Choir was the first to show its mettle and it was at once evident that the firmness of attack, perfection of time, fulness of tone, and appreciation of colour exhibited would leave but little chance for those who were to follow. These were expected to be the Carnarvon Choral Society, the Dowlais Choral Society, and the Chester Harmonic Society. The famous South Wales choir was, however, the only one to put in an appearance, and it proved a formidable foe; but no dissentient voice could be raised against the ruling of the umpires, and the chief choral prize of £200 went to

Birkenhead. So also did that for choirs of women's voices, the local "Gitanas" beating five similar organisations. The second choral prize was won by a Portmadoc choir, and children from Carnarvon carried off the honours in a contest arranged for juveniles. There were, besides these competitions, many others of lesser interest in which solo vocalists and instrumentalists and brass bands were concerned. A prize had been also offered for the best orchestra, and this was carried off by Mould (unopposed).

The mention of the last-named proposed competition elicited comment upon the dearth of orchestral music in Wales, and in the course of the four days occupied by the Eisteddfod this subject was more than once alluded to. The ban which for generations has been placed over instrumental music in the divine worship of one very large section of the population has been of late considerably relaxed, and prejudices too long existing are fast dying out. In the near future it is to be hoped that Wales will assert herself in orchestral as she has done in regard to choral work, and the advice given by the speakers last week at Rhyl in this respect ought to carry weight.

EARLY ARABIC MUSIC.

During the ninth Congress of Orientalists, held last month under the presidency of Professor Max Müller at Burlington House, an important paper was read by Professor J. P. N. Land on the "Earliest development of Arabic Music." The Professor said it was necessary to distinguish between the native Arab custom of singing poetry set to very simple tunes, still existing in the desert as it was centuries ago, and the musical *art* (al-ghinā al-motqan) developed among town Arabs under foreign influence since the first century of Islam. This latter might be studied from existent MSS. in various libraries. The *art* had been frequently considered by Orientalists as a mere continuation of Persian court music. On the contrary, however, it was distinctly intended for the enjoyment of the Arabic aristocracy, who possessed strong national feelings which were dominant in the empire during the early Eastern Khalifs; and their musical art was based upon the Arab scale and construction of their instruments. The authorities for the period in question were all of the tenth century A.D.: 1st, the Kitābo'l-aghānī; 2nd, Al-Fārābi's treatise on music; 3rd, that of the Brethren of Purity; and 4th, the vocabulary of Mohammed of Khowarezm, the scribe. Of these, nothing had been printed but parts of Nos. 1 and 2. Al-Fārābī was not a mere abstract theorist; he codified and rationalised the existing practice, and became the founder of the whole school of Arabic and, subsequently, Persian theorists, whose writings still remain in MSS. In the Kitābo'l-aghānī it was stated that the negro slave, who about 670 A.D. began the whole musical movement in question, listened at Mekka to certain Persian builders singing their national song, and that he composed similar tunes to Arabic words. Having obtained his liberty, he travelled to Syria to learn from the Greek barbiton-players and theory-teachers; and to Persia, where he learned more songs and the use of stringed instruments. But on his return he *did not adopt such of the Persian and Greek intervals as were foreign to the singing of the Arab*, and his example was generally followed. Accordingly his improvements were engrafted upon a native root, the scale being the most distinct point of exposition. From the same source, in another passage, confirmed by many occasional remarks, we knew that there were in use two scales, distinguished by the difference of a major and minor third. All the specimens of native popular melodies, together with other considerations and parallels, tended to prove that these scales were tetrachords, say C, D, E, F, and C, D, E flat, F. The Arabs also had a national instrument, invariably called by the native name of Al'ūd, meaning "the wood" (whence our word lute?). It had but one string, and on this the first interval was made by pressure of the fore-finger, the minor third by the middle finger, the major third by the ring-finger, and the highest interval by the little finger. The usual names of these intervals were taken to the very last from that original fingering. The Arab lute was distinguished, as old drawings showed, from the well-known nefer or pandura of Egypt, and of Assyrian and Persian provinces by a short neck and large round belly. The origin of the lute was as yet unknown. The nefer in question, probably known amongst the Persian musicians as the pandur, had usually three strings, was provided with frets, and had a scale of at least an octave corresponding to our major diatonic scale with the seventh flattened. From it the Arabs adopted the use of frets and borrowed a second string, the latter being used in the higher octave to accompany women's and boys' voices. The origin of both these features was also shown by their bearing Persian names. The places of the frets were of old determined by rule of thumb. The interval of the fourth was of course three-fourths of the string; between this point and the head of the instrument the string was divided into five equal parts, the first tone being nine-tenths, the major third four-fifths, the minor third seventeen-twentieths; the latter being an interval unuseable in Persian, but indispensable in Arabic music, though to judge by the many attempts made by Arabian musicians not satisfactory even to them. In the course of their experiments, the celebrated lute-player Zalzal (about A.D. 780) invented the semitone third, placing the minor third from C as it were midway between D and F, determining it, as performers of old were wont to do, without any learned calculation. The diatonic system had, however, been gaining general acceptance, and Zalzal's D was not nine-tenths but eight-ninths. The Persians placed their E flat midway between D and E, or as $\frac{8}{9}\frac{8}{1}$, and Zalzal took for his neutral third the middle point between this and $\frac{8}{8}\frac{4}{1}$, his E—*i.e.*, $\frac{8}{8}\frac{6}{1} = \frac{3}{2}\frac{2}{7}$. Of this there were even now survivals, perhaps in imitation of Indian examples. Zalzal also modified the shape of the lute, marking the neck closer into the body, as seen in two of our old MSS. At length the tetrachord was put right by marking back from the F, and taking a major tone ($\frac{8}{9}$) between that and E flat, and another from E flat to D flat. The latter interval had been used for some time as an occasional ornament, and so needed definitely fixing. Meanwhile, composers had extended the compass of their tunes, and the lute had to follow. Between the two strings two others were inserted having Arabic names, the whole were tuned in fourths, say C, F, B flat, E flat, the highest sound played with the little finger, or *zir*, thus becoming A flat. To attain the octave of the lowest sound and complete the perfect system of the Greeks, or the normal compass of the human voice, a fifth string was afterwards added called *hhadd*, or sharp, to avoid touching the *zir* string at a lower point than $\frac{3}{4}$'s. The pandur was known to the Arabs as tanbur or tunbur, partly because they had no p, and partly, perhaps, because they were thinking of words in their language meaning something like "voice-string." All subsequent Arabic musical teaching and the treatises of Persian writers were but further developments of that of Al-Fārābī.

A SWISS MUSICAL FESTIVAL.

Those who come to Switzerland not only to enjoy the scenery, but to study the character, customs, and institutions of the people, more especially in those parts of the country whose prosperity, like that of the picturesque Cantons of Zurich, Appenzell, and St. Gallen, is not dependent on the annual influx of tourists, can hardly fail to be struck with the want of public Concerts, that "music for the million" of which, in other and neighbouring countries, such as Austria and Germany, there is a never failing abundance. Indeed, to look at those sturdy Swiss with their almost Scottish solidity, one would be disposed at first sight to rush to the conclusion that they can have but little music in their souls, and are not much moved by the concord of sweet sounds. But if we take up any of the local papers, we are surprised to find how large is the number, and how frequent are the meetings of choral and instrumental societies, of which even the outlying Alpine villages boast at least one or two, and which afford the most eloquent proof that beneath that grave and undemonstrative surface there is a widely diffused and deep love of the art of music in its best sense. For from their youth up they are taught part and choral singing, and hence it is that often on seeing children coming home from school, and walking along the country road with their arms linked in each other, we stop to admire the taste and accuracy with which their young and fresh treble and alto voices sing the songs they

learn at school—a curious contrast to children in Italy, for instance, who either shout the melody of some popular air at the very top of their voices or disfigure the air by the nasal intonation and fearful *portamento* they imbibe in their churches from the slovenly chanting of the liturgy by the priests and choirs. The astounding number of choral and instrumental societies in Switzerland—and they are composed of all classes of this eminently, and in the best sense, democratic community—is the natural outcome of the careful teaching of part-singing in both elementary and higher schools. This love of harmony, of which Naegeli, the founder of choral societies in Switzerland, was an indefatigable advocate, tends to the cultivation of music not so much for public or drawing-room show as for its own sake; and, after all, this latter, if it is the less demonstrative, and, perhaps, the less brilliant, is the more solid, satisfactory, and ideal form of the two. There is, perhaps, no country where, in travelling more especially in the parts not entirely monopolised by the ubiquitous tourist, so many of those choral and instrumental societies are to be met with as in Switzerland, the former characteristically predominating in the German, the latter in the French and Italian speaking Cantons. Either these societies are on an excursion, or they are going to or returning from some local, district, or cantonal musical gathering; some rifle match, athletic sports, or similar meetings at which music is a *sine quâ non;* and whether you meet them on the top of a mountain, or on a lake, or at an hotel in a town or village, or waiting at a railway station, their love of music always impels them to sing some of their favourite part-songs or play some of their orchestral pieces. Their great and legitimate ambition, moreover, is not pecuniary gain, but to earn distinction by being ranked "first class," and a laurel or oak wreath at the periodically recurring federal or cantonal festivals. The term festival as applied to these gatherings is really a misnomer; for, in contrast to musical festivals in other countries, where the general verdict as to the merits of the compositions and the performances is simply left to the audience and to the press, the Swiss gatherings are more properly matches or contests in which, as in the ancient "Courts" held by the troubadours and trouvères, a carefully selected jury criticises the works and performances, awards prizes, and publishes an official and elaborate report on the execution of its mandate.

The order of proceedings at these festivals, whether Federal or Cantonal, is pretty much the same in all cases. On the first day the solemn reception takes place of the guests by the local choral and instrumental societies of the town in which the gathering is held; then comes a procession of all the societies—each headed by its banner and its leaders wearing badges and plumed hats—to the Cathedral or to the specially erected Festival Hall, gaily adorned with flags and allegorical groups of Helvetia and the Confederacy. Here, on the platform, the presentation of the societies takes place, and the festival is formally opened by patriotic speeches of welcome, and by the ceremony of the Cantonal or Federal banner being consigned to the custody of the president of the festival; and the day is wound up by a grand Concert given by the local societies as a welcome to and in honour of the guests. On the second day, another procession with banners and music to the hall or church where the contest between the various societies takes place. On the third and last day, a grand performance of all choirs or bands combined, followed by a meeting for the award and distribution of prizes by the Court of three or more judges, and for deciding by lot in which town the next festival is to be held. It is hardly necessary to add that these proceedings are freely interspersed with firing of guns, separate Concerts, banqueting, and similar festivities, although the conductor of each society, being primarily responsible for the success or failure in the coming contest, issues strict orders to all members to abstain from all over-indulgence in the pleasures of the table, while the tenors are even obliged to forego, for the time being, the luxury of smoking. Discipline on these occasions is indeed no light matter.

One of these festivals took place not long ago at St. Gallen, the picturesque and thriving capital of the Canton of the same name, which has long and justly been famed for the natural gaiety, the culture, and the enthusiastic devotion to music of its inhabitants. The Festival was divided into two parts—the choral part, or Cantonal gathering, properly speaking, in celebration of the twenty-fifth anniversary of its foundation; while the second, or instrumental part, marked the twentieth anniversary of the foundation of the municipal orchestra of St. Gallen, one of the best in Switzerland. This instrumental gathering, or, as it was styled, the Musical Festival of Eastern Switzerland, was thrown open to competing bands from all parts of the country.

The town of St. Gallen possesses no less than five choirs for male voices which, with those for mixed chorus, represent over 500 executants. All these combined with the municipal orchestra to give the welcome to the guests of the Choral Festival, the grand welcome Concert comprising the entry scene of the Minnesänger at the Wartburg Festival from "Tannhäuser," and Mendelssohn's "First Walpurgis Night," for soli, chorus, and orchestra; while the Contest gathering was attended by no less than twenty-eight associations, including among the guests from other cantons the famous Zurich Choral Union, headed by its distinguished conductor, Professor Attenhofer. The programme of the match was divided into two parts—viz., part-songs and compositions for chorus, with soli, comprising works by most of the well-known composers of this class of music, among them the Swiss composers Attenhofer, Angerer, Wiesner, Heim, and others.

The instrumental gathering, which took place a week later, opened with a Welcome Concert, at which a selection from Wagner's "Nibelungen" was performed by the St. Gallen orchestra. At the match, which was held in the spacious St. Lawrence Church, and in which no less than thirty associations from all parts of Switzerland competed, the compositions performed were of the most varied character, ranging from Donizetti, Rossini, and Verdi, to Kreutzer, Lachner, and Wagner; while the Concert of the massed bands, numbering close upon six hundred performers, included Beethoven's "Die Himmel rühmen des Ewigen Ehre," Zwyssig's stirring Schweizer Psalm "Trittst ins Morgenroth," which, together with the national hymn "Rufst Du, mein Vaterland," is never absent at Swiss patriotic gatherings of this kind; and finally, compositions by Professor Wolfenberger, one of the judges, and by Haubold, the conductor of the St. Gallen orchestra.

As regards the "Courts," or "Kampfgerichte," they were at both Festivals composed of distinguished Swiss musical authorities selected from the Cantons outside St. Gallen with a view to ensure perfect impartiality. The principles upon which the Courts gave their awards were those laid down in the "Rules and Regulations for Federal Musical Matches," the heads being harmony, rhythm, pronunciation, modulation, execution, and general effect for choral performances; and for the instrumental, adequacy of the composition, purity of tone, rhythm, power, conception, and general effect. The awards for choral performances were divided into three classes, from excellent downwards, while the marks given varied from eight for the best to fourteen for the least meritorious performance; the instrumental awards, on the other hand, were grouped in nine classes, the marks extending from eighteen to ninety; and the prizes consisted of laurel wreaths for the highest and oak wreaths for the lower classes, the former being moreover accompanied by special awards in the shape of valuable presents.

The official reports, only recently published, of the two Courts are extremely exhaustive; the criticism on each performance which gained a prize or marks, while it is encouraging and free from academical narrowness, is at the same time fair and even unsparing in pointing out shortcomings, however slight; while, on the other hand, it marks whatever is meritorious, even the copying of the score with which the Court has to be supplied in the case of each choral or instrumental work performed. In order to illustrate the minute attention to detail with which the judges scrutinise the performances, suffice it to quote one report each of the choral and instrumental series respectively, the shortest being selected for the purpose:—

"1. Choral performance: 'Gott grüsse Dich mein Heimatland,' by Attenhofer. Award: Very good, $10\frac{7}{10}$ marks. *Harmony:* Intonation rose half a tone (to E flat) soon after first stanza, and remained there. In second bar the C sharp of second basses was indistinct. The semitone

progressions in second tenor and first bass parts not quite true; final chord somewhat impure. *Rhythm:* Page six, first stanza, tempo too slow. The choir should cultivate the habit of taking breath more quickly. *Pronunciation:* The vowels e, i, and o frequently not open enough, and syllables sometimes clipped or indistinct: *Modulation:* Very good on the whole; quality of voices good. *Execution:* Very satisfactory on the whole; power, volume, and ensemble good. *General effect:* Very good; although now and then impaired by too much *fortissimo*."

"2. Instrumental performance: Selection from 'Simon Boccanegra,' by Verdi. *Award:* Seventh class, forty-seven marks, oak wreath. In the introduction the first B flat alto horns too loud. In the *Trio* movement the quavers too short in the accompaniment. The D's of the French horns not quite clear. Page three of score, reed instruments on coming in not quite in tune; the *pianissimo* insufficiently marked. In the *Allegro* the attack not precise enough; the *staccato* at times almost drags into *legato*. Clarinets at times impure. Accompaniment of reed instruments, pages four to ten, not always neat and clear; bar eight of *Allegro*, breath not taken at right time. Ensemble and modulation imperfect in *Finale;* general effect and power good on the whole. More minute attention to modulation and chromatic scales recommended."

The reports on the performances of the forty-one choral and instrumental societies which obtained prizes or other distinctions are all drawn up in the same conscientious, artistic, and impartial spirit, the judges being true to the adage that among genuine artists and musicians, as among men of science, truth is the greatest compliment; and, in conclusion, the Court of the instrumental match recommends not only closer attention to light and shade, to *tempi* and other particulars, but proposes that at the next gathering the powers of reading and performing at first sight should be put publicly to the test by each competing society.

Such are the principles on which musical festivals are conducted in Switzerland. The work done at these gatherings in the pursuit of true art is good, sound, and solid, and compels our respect and admiration for the earnestness, thoroughness, and, withal, modesty and simplicity, which are national characteristics of the Swiss, who, in music as in everything else, are deeply imbued with the maxim: "Whatsoever thy hand findeth to do, do it with all thy might."

C. P. S.

OBITUARY.

We regret to announce the death of the well-known voice-trainer and physiologist, Mr. Emil Behnke, which occurred at Ostend on the 17th ult. Mr. Behnke may be almost said to have created the profession in which he so prominently distinguished himself; a peculiar position, midway between that of a physician and musician, but partaking of the nature of both. To him was given the gift of imparting relief to clergymen, singers, actors, and other public voice-users suffering from throat troubles induced by no disease, but by misuse and faulty production of their voices. These troubles were speedily rectified either by a course of exercises in diaphragm breathing, or by being taught how to properly use register, tongue, and palate. Such pupils came to him from all parts of the world, and many are the written testimonies to the success of his teaching. In his public life Mr. Behnke was a popular lecturer at the Musical Association, College of Organists, Trinity College, London, and the Tonic Sol-fa College. Had he been spared, he would have contributed a valuable paper to the programme of the next Annual Conference of the Incorporated Society of Musicians, to be held in London in January. He was also the author and co-author of "The Mechanism of the Human Voice," "Voice, Song, and Speech," "The Child's Voice," "Voice-Training Exercises," and "Voice-Training Studies." Present and future voice-sufferers may be glad to know that Mr. Behnke's highly successful methods may still be acquired from his widow and daughter, who are fully prepared and qualified to carry on his life-work, from which he has been called away just at the very time when he was only beginning to reap the well merited reward of so much patient toil and investigation.

Victor Wilder, whose name we have had frequent occasion to mention in our Foreign Notes, on account of his surprising literary activity in the service chiefly of musical art, died at Paris on the 8th ult., aged fifty-seven. He was a native of Ghent in Belgium, where he studied at the local University, proceeding, in the usual course, for his doctor's degree in philosophy and civil law, and he was also a pupil of the Conservatoire of that town. In 1860 he took up his abode in Paris in the capacity of a *litterateur* and musical critic, and soon came to be identified with the literary and artistic life of the French capital. Being an excellent linguist, he turned his attention to the adaptation and consequent popularisation in the French language of a series of songs by Schubert, Schumann, Brahms, and many others, which he followed up by a number of admirable French versions of German and Italian operatic *libretti*, from "L'Oca del Cairo," of Mozart, and the "Sylvana," of Weber, to the more ponderous Wagnerian music-dramas. Nor should his able versions of Handel's "Messiah," of "Judas Maccabæus," and the "Alexander's Feast" be omitted in this connection. M. Wilder's painstaking and, on the whole, very successful translation of Wagner's dramas, from "Lohengrin" to "Parsifal," will probably be considered hereafter as his most important achievement; and it is the more melancholy to reflect that his existence should have been prematurely cut short on the eve of the production of one of Wagner's *chef-d'œuvres* at the Paris Opéra—viz., "Die Meistersinger," a performance the realisation of which his own able translation of the book had done so much to render possible. M. Wilder, who was the author of valuable biographies on Beethoven and Mozart, was a contributor to *Le Ménestrel* and *Le Guide Musical*, and for some years past the much esteemed and influential musical critic of the Paris *Gil Blas*.

The following deaths, not yet recorded by us, have occurred during the past three months abroad, viz.:—

On July 10, at Neustadt-on-Oder, Hermann Riedel, meritorious composer of church music; musical author; for many years Organist at Neustadt, in his eightieth year.

On July 11, at Stadthagen, Professor Rudolph Westphal, author of a history of ancient and mediæval music, and other learned and valuable works concerning the art, aged sixty-six.

On July 20, the anniversary of the death of his son, Franco, at Milan, Giovanni Faccio, of mental malady.

On July 26, at Nuiderberg, near Amsterdam, Henriette Heinze, the wife of the composer G. A. Heinze, able authoress of musical librettos, aged eighty-two.

On August 6, at Berlin, Heinrich Kahl, for many years Capellmeister at the Berlin Opera, and Conductor of the Symphony Concerts in that capital, aged fifty-three.

On August 7, at Berlin, Hilmar Schönburg, composer for the pianoforte, formerly cantor at the Church of the Holy Trinity, aged sixty-four.

On August 18, at Brescia, Alfredo Azzaroli, military Conductor and able composer.

On August 19, at Budweis, Franz Zdenko Skuhersky, popular composer of operas in the Czech language, aged sixty-two.

On August 20, at Görlitz, Bernhard Völkel, cantor, founder of the Kirchen Musik-Verein of Silesia, aged sixty-five.

On August 23, at Augsburg, Carl Kammerlaender, musical director of Augsburg Cathedral, Conductor of the Liedertafel of that town, and popular composer of male voice quartets and songs, aged sixty-three.

On August 24, at Paris, Jules Ruelle, musical writer, translator of many operatic libretti, &c., aged fifty-eight.

On August 28, at Coblenz, Carl Mand, well-known pianoforte manufacturer, in his eighty-first year.

On August 29, at Paris, Marie Tayau, celebrated violinist and professor at the Conservatoire.

On August 30, at Hamburg, Dr. Paul Miersch, musical critic of the *Hamburger Nachrichten*, aged thirty-six, of cholera.

On August 31, at Vienna, Carl Lucca, for many years a popular singer at the Imperial Opera, aged seventy-three.

On the 1st ult., at Hamburg, Berthold Cobelli, composer, of cholera.

On the 3rd ult., at Kreuzlingen (Switzerland), Theodor Gangler, composer and teacher at the musical seminary of that town, aged fifty-two.

On the 12th ult., at Kudowa (Silesia), Carl Faust, one of the most popular German composers of dance music, aged sixty-six.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Our musical interregnum has not been of very long duration, and though we shall not be in the full swing of the season until well on to the present month, its harbingers have not been few or unimportant. Ere August quitted us, in storm and rain, we had a visit, beginning on the 29th, of the D'Oyly Carte Opera Company at the Prince of Wales' Theatre, the chief event of which was the revival of "Patience" on the 1st ult., the whole of the scenery and appointments being new. The most striking feature of the performance was Mr. George Thorne's assumption of the part of *Bunthorne*.

On the 8th ult. a very creditable performance of Gaul's "Holy City" was given, under the direction of Mr. S. Locker, at the Wesleyan Chapel, Belmont Row, the composer presiding at the organ.

It is now the custom for the shopkeepers in some lines of business to close their establishments on Wednesday afternoons, and a courageous attempt is being made by Mr. F. W. Beard to cater for the entertainment of the assistants thus liberated. The first of a series of mid-week Concerts took place in the Town Hall on the 21st ult., the artists engaged being Miss Fanny Moody, Mr. Charles Manners, Mr. John Child, Mr. Tivadar Nachèz, and the Concert-giver as solo pianist and Conductor. There was a good attendance.

On the 26th ult. Miss Lizzie Neale, a Birmingham contralto, gave a Concert in the Masonic Hall, too late for present notice.

Mr. C. W. Perkins, the City Organist, resumed his Recitals on the Town Hall organ on Saturday, the 3rd ult. During the season we are to have the pleasure of hearing Mr. W. T. Best and Mr. George Riseley for the first time in our Town Hall, and other engagements of eminent performers have been concluded.

The popular Saturday Evening Concerts commenced on the 3rd ult., Mr. F. W. Beard introducing Miss Antoinette Trebelli with other artists, and being rewarded with an overflowing attendance. On the 10th ult. the Birmingham Temperance Philharmonic Choir occupied the platform, but did not meet with the success its performance deserved. A week later the Midland Musical Society, conducted by Mr. H. M. Stevenson, gave a good all-round performance of the greater part of Handel's "Samson," and on the 24th ult. Mr. Geo. W. Halliley started with the first of his popular miscellaneous Concerts.

The arrangements for the principal serial Concerts are now completed, Messrs. Harrison leading the way with a brilliant array of artists on the 3rd inst. Exactly a month later the Festival Choral Society will follow with Gounod's "Redemption," Mr. Stockley bringing up the rear with the first of his Orchestral Concerts on November 24. Everything points to a busy and, it is to be hoped, prosperous season; but one kind of artistic presentation—the Chamber Concert—will be conspicuous by its absence. The Schiever Quartet have gallantly arranged to put in an appearance, but all others, taught by past experience, have given up these Concerts. Perhaps there are few places where chamber music is more practised in private than in Birmingham, but it is equally certain that no town so poorly supports its public exposition than that from whence these lines are sent. The Autumn Exhibition of the Birmingham Royal Society of Artists opened on August 31, and the Musical Matinées, so successful hitherto, will be resumed on the 15th inst. Orchestral music, on a more ambitious scale than formerly, will be introduced occasionally.

A musical Festival took place at Hagley Church on the 10th ult. There was a large attendance. After a shortened service Mr. Anderton's English Requiem was given, the Rev. E. V. Hall singing the Recordare and the Hon. Mrs. R. H. Lyttelton, Miss Allen, and Mrs. Anderton the trio "From gorgeous flashing wall." The Hon. Mrs. R. H. Lyttelton sang the solo part to Mendelssohn's "Hear my Prayer" with exquisite feeling. As an interlude, Mr. and Mrs. Anderton played Haydn's "Emperor's Hymn" and an Andante by Mendelssohn (organ and violin), and then followed selections from "Elijah," in which the Hon. Mrs. R. H. Lyttelton, Miss Allen, the Rev. E. V. Hall, and the Hon. and Rev. E. Lyttelton took part. The recitative and duet from the Widow scene were tellingly rendered by Mrs. Lyttelton and Mr. E. Lyttelton; and Miss Allen and Mr. Hall also sang most effectively. The programme was happily conceived and happily carried out. Mr. J. Harris and Mr. T. Anderton took the organ parts in an able manner.

MUSIC IN BRADFORD.

(From our own Correspondent.)

In a few days we shall have our great Yorkshire Festival, in the success of which Bradford musicians feel as much concern as the rest of the county. Bradford prides itself on being able to furnish a stalwart contingent of voices. The local section had on this occasion the benefit of preliminary training by Mr. Henry Coates, a young musician of great promise, Conductor of the Bradford Musical Union, and an able organist and choirmaster, in whom the Bradford vocalists had every confidence. The Festival is being looked forward to with keen interest, tinged with regret that it is only the people with long purses who will have the full enjoyment.

Apart from the Festival, of which it may be remarked there is an impression that it has a stimulating influence, there is, in Bradford this season, the promise not exactly of a revival, but of a greatly augmented show of enterprise, which many people will be inclined to think is scarcely warranted by the material prosperity of the town.

The Subscription Concerts Committee, rejoicing in the possession of a good balance at the bank, are, by way of bonus to their subscribers, arranging for seven Concerts instead of six as heretofore. There will be many novelties. One feature is to be the performance at a Choral Concert of the concluding acts of "Tannhäuser" and "Lohengrin."

The principle of co-operation is apparently extending itself to music. Among Saturday night entertainments, which were highly appreciated a few seasons ago, were the Orchestral Concerts promoted by Mr. W. B. Sewell. The returns were, however, out of proportion to the expenditure, and the Concerts were dropped. This season the scheme will be resuscitated on a co-operative basis, in which the members of the orchestra will share the responsibility and divide the proceeds, if any. Under this arrangement it is hoped to carry out a programme of entertainments which will comprise many novel features.

Choral Society Concerts will once more be a strong feature of the arrangements for the season. The Bradford Old Choral Society—which was brought back to life last winter—promises to have a vigorous lease of existence, and now, at the beginning of the winter, reports a substantial accession of membership; and, what is still better from the point of view of those who will attend the Concerts, a very respectable orchestra has been got together. The works promised are Benedict's "St. Peter," Dr. Parry's "Ode to St. Cecilia," and Bennett's "May Queen."

The Festival Choral Society has changed its Conductor since last winter, Mr. W. H. Garland, of Halifax, having succeeded Mr. R. H. Wilson. The work now in hand is "The Seasons."

The Bradford Kyrle Choir is another organisation which, for two seasons, under the conductorship of Mr. Arthur T. Akeroyd, has made rapid strides. The Choir are making arrangements for the performance of "The Erl-King's Daughter," the "Sun Worshippers," the "Bridal of Triermain," and "The Song of Miriam." The second and third are novelties. It is hoped, if financial arrangements prove satisfactory, to have the services of an orchestra.

Mr Midgley and Mr. Misdale will continue their series of Chamber Concerts.

Sir Charles Hallé's band will once more include Halifax in its itinerary, under the auspices of the flourishing Choral Society of that town. At the first Concert in November Mendelssohn's 114th Psalm and "The Revenge" will be

Whosoever drinketh of this water.

ANTHEM FOR BASS SOLO AND CHORUS.

St. John iv. 13, 14. Composed by J. T. Field.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante moderato.
Organ.
♩ = 72.
mf
cres.
dim.
rall.
p
Ped. 16 & 8 ft.
Soprano.
Who - so - ev - er drink - eth, drink - eth of this wa - ter shall thirst a -
Alto.
Who - so - ev - er drink - eth, drink - eth of this wa - ter shall thirst a -
Tenor.
Who - so - ev - er drink - eth, drink - eth of this wa - ter shall thirst a -
Bass.
Who - so - ev - er drink - eth shall thirst a -
a tempo.
Ped. 16 & 8 ft.
- gain, shall thirst . . a - gain, . . who - so - ev - er drink - eth,
- gain, shall thirst . . a - gain, who - so - ev - er drink - eth,
- gain, . . shall thirst . . a - gain, . . who - so - ev - er drink - eth,
- gain, shall thirst . . a - gain, who - so - ev - er,

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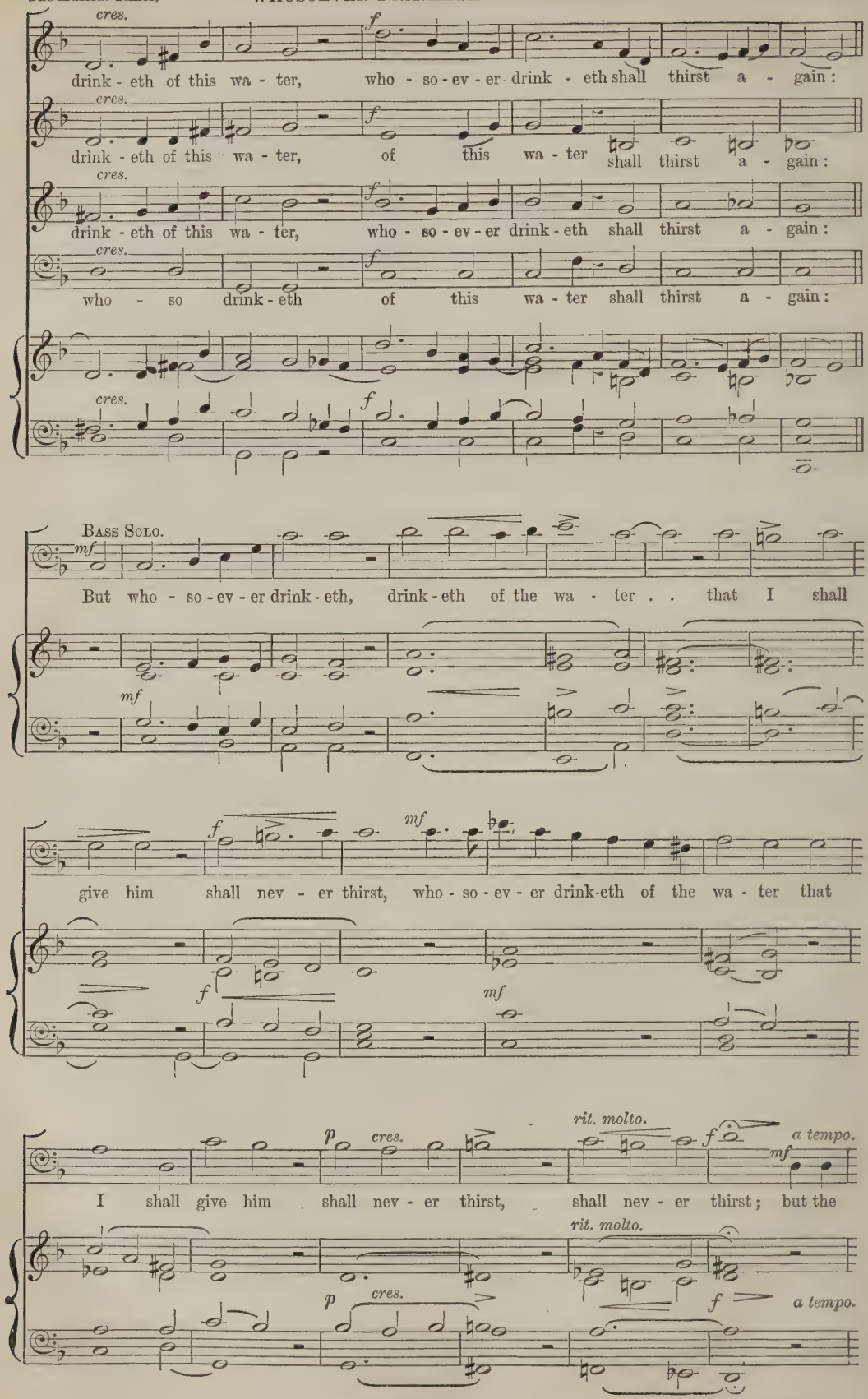
cres.
f
drink - eth of this wa - ter, who - so - ev - er drink - eth shall thirst a - gain:
drink - eth of this wa - ter, of this wa - ter shall thirst a - gain:
drink - eth of this wa - ter, who - so - ev - er drink - eth shall thirst a - gain:
who - so drink - eth of this wa - ter shall thirst a - gain:
Bass Solo.
mf
But who - so - ev - er drink - eth, drink - eth of the wa - ter . . that I shall
give him shall nev - er thirst, who - so - ev - er drink-eth of the wa - ter that
p
rit. molto.
a tempo.
I shall give him shall nev - er thirst, shall nev - er thirst; but the

wa - ter that I shall give him shall be in him a well of
cres.
f
mf
8 ft.
wa - ter spring - ing up in - to ev - er - last - ing life
rall. molto.
Ped. 16 & 8 ft.
Full. Tempo 1mo.
pp
Who - so - ev - er drink - eth, drink - eth of this
Adagio.
rall.
Voix Celeste.
wa - ter shall nev - er thirst, shall nev - er thirst,
Dec.
who - so - ev - er
who - so -
Ped.

CAN.
who - so - ev - er,
CAN.
who - so - ev - er,
DEC.
drink - eth, drink - eth of this wa - ter, who - so - ev - er drink - eth shall
drink - eth, drink - eth of this wa - ter, who - so - ev - er drink - eth shall
drink - eth, drink - eth of this wa - ter, who - so - ev - er drink - eth shall
ev - er, who - so - ev - er, who - so - ev - er drink - eth shall
mf
mf
nev - er thirst, who - so - ev - er drink - eth, drink - eth of this
nev - er thirst, who - so - ev - er drink - eth, drink - eth of this
nev - er thirst, who - so - ev - er drink - eth, drink - eth of this
nev - er thirst, who - so - ev - er drink - eth, drink - eth of this
Gt. Diaps.
dim. e rall.
molto rit.
Lento.
wa - ter shall nev - er thirst, shall nev - er thirst. A - men.
wa - ter shall nev - er thirst, shall nev - er thirst. A - men.
wa - ter shall nev - er thirst, shall nev - er thirst. A - men.
wa - ter shall nev - er thirst, shall nev - er thirst. A - men.
Sw.
dim. e rall.
pp molto rit.
Lento.

produced. The Keighley Musical Union have promised three Concerts, at one of which it is thought will be produced a work by Molique, the Oratorio "Abraham." The Yeadon Choral Society, the Idle Harmonic Union, the Shipley Choral Society, and the Baildon Choral Society are also preparing for a season of fresh activity.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Although no musical event of importance has taken place in Bristol during the past month, there is active preparation going on everywhere for the coming season. The Bristol Musical Festival Choir have re-assembled, and are engaged in rehearsing those works (already mentioned in The Musical Times) upon which they spent considerable time before the holidays. The executive committee of the Festival Society are in communication with some of our leading composers with a view to securing a new work for production at the Festival next year.

The Bristol Choral Society, besides continuing the preparation of the compositions already referred to in these columns, may probably take up "Job" and "Gethsemane," and give them in the Cathedral, where also other suitable compositions are to be rendered from time to time.

Barnett's "Ancient Mariner" and Haydn's "Creation" are among the works to be given by the Bristol Musical Association during the season.

Mr. John Barrett's Choir will practise Barnett's "The Building of the Ship," choruses from Schubert's "Rosamunde," and a new Madrigal (five parts) by Mr. J. Humfrey Anger, with a view to their performance later on.

The District Musical Associations and the many smaller choral societies of Bristol have nearly all re-assembled for their winter's labours.

Chamber Concerts promise to be numerous.

The expansion of church music continues, and in the next six months there will be a yet further advance made in this direction. Several Organ Recitals are to be given in the Cathedral.

The only new departure at present notified is the division of the Bristol Society of Instrumentalists—the largest body of the kind in the Kingdom—into senior and junior branches, with the view of affording further facilities to less advanced players of practising together and qualifying for taking their places in an orchestral band.

It is uncertain yet whether the Monday Popular (orchestral) Concerts will be resumed. The committee have not met to determine this point.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The annual visit of the Carl Rosa Opera Company, during the four weeks ending 10th ult., has been the principal recent event of musical interest here. Some novelties were provided on this tour by the management, for which the provincial public are grateful. Mascagni's two operas, "Rustic Chivalry" and "Amico Fritz," were each performed several times during the month, and Bizet's "Djamileh" once. Revivals of "Aïda" and the "Prophet" were presented, and several performances of "Carmen," "Faust," "Trovatore," "The Daughter of the Regiment," "The Bohemian Girl," and "Maritana" filled up the season. The expected productions of "Lohengrin" and "Tannhäuser" were, perhaps wisely, abandoned. "Rustic Chivalry" at its several presentations was received with the greatest enthusiasm. Mesdames Ella Russell and Alice Esty alternately took the *rôle* of *Santuzza*, as did Mr. Barton McGuckin and Mr. E. Hedmont the part of *Turiddu*, and Mr. Alec Marsh and Mr. Max Eugene that of *Alfio*. The parts of *Lucia* and *Lola* were well filled by Mdlles. Meisslinger and Minnie Hunt respectively. The performances of "Amico Fritz" made no such *furore*, but Miss Pauline Joran in her joint capacity of vocalist and instrumentalist reaped well earned applause.

Bizet's "Djamileh" was reserved till the very last evening of the season. As a performance it was unsatisfactory and was coldly received. Besides the artists above-named, Madame De Lussan, Miss Laubach, Messrs. Robert Eadie, Rhys Thomas, Aynsley Cook, Bowman Ralston, and Lemprière Pringle sang principal parts and also gave their services at a grand Concert in the Leinster Hall, on the 8th ult., in aid of the sufferers by the great fire at the City Markets, whereby a sum of £148 was realised.

As regards the performances during the recent visit, the concensus of musical opinion seems to be that while the Carl Rosa standard is well maintained in the leading and minor parts, and the stage management is perhaps improved, a falling off is evident in the efficiency of the chorus, and that the band suffers from incomplete resources.

Messrs. Cramer, Wood and Co., in conjunction with Mr. Vert, of London, gave a very enjoyable series of seven Concerts during the week ending August 27, in the Antient Concert Rooms, Brunswick Street. Miss Florence Daly, Miss O'Neill Potter, the admirable quartet of vocalists calling themselves the "Meister Glee Singers," and the Hungarian Band were the attractions of the series.

Dr. Houston Collisson has issued the prospectus of his Popular Concerts for the season 1892-93, which includes the names of so many artists of eminence that the success of his Concerts should be assured.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The ensuing season promises to be a particularly lively one in Edinburgh. Messrs Paterson have secured a strong "bill" for their sixth series of Orchestral Concerts. Of the six Concerts two will be choral. At the first Dvorák's "Spectre's Bride" will be given by Mr. Kirkhope's Choir; and at the second Dr. Mackenzie is to conduct the Choral Union in his "Dream of Jubal." Mr. Charles Fry, who is so identified with the part, has been engaged to recite the poem. At the Orchestral Concerts the chief novelties are Brahms's Fourth Symphony, Cliffe's new Symphony (written for the Leeds Festival), Wallace's "Passing of Beatrice," Moszkowski's "Boabdil" (selection), Cornelius's "Barber of Bagdad" Overture, and a Benedictus by Franklin Peterson. Besides these Concerts, Messrs. Paterson have arranged an afternoon Orchestral Concert, Ballad Concerts (Madame Nordica, &c.), and Recitals (Señor Sarasate, &c.).

The feature of the musical year will be the invasion of Edinburgh by Messrs. Harrison, the enterprising Birmingham firm of *impresarios*. They offer a series of four Subscription Concerts with varied programmes and a perfect army of famous names, including Madame Adelina Patti, Madame Amy Sherwin, Miss Macintyre, Lady Hallé, Master Jean Gérardy, &c. Messrs. Methven and Simpson are the local managers. Messrs. Methven and Simpson also announce M. Paderewski's only appearance in Edinburgh this season (the 10th inst.); and Messrs. Wood have arranged for the annual visit of Sir Charles and Lady Hallé (November 5), also for one appearance of Hallé's Orchestra (March), while M. de Pachmann will appear at one of Messrs. Townsend and Thomson's Concerts. The Choral Union is to give its annual performance of "The Messiah" on New Year's Day, and "Judas Maccabæus" has been chosen for its third appearance (in March).

MUSIC IN GLASGOW.

(From our own Correspondent.)

The arrangements in connection with the Choral and Orchestral Concert scheme are now well advanced; they may, indeed, be said to be practically completed. Fourteen subscription Concerts will be given during the season, and of these, six will be choral, six orchestral, and two of chamber music. The series of Popular Concerts will, as heretofore, take place on the Saturday evenings. A forecast of the choral works was given in last month's Musical Times, and it may now be recorded that the artists who have accepted engagements include the best available talent, the list showing an attractive group of vocalists and instrumentalists. The new leader of the orchestra is Mr. Elkan Kosman, who was, till recently, solo violinist at the Lamoureux Orchestral Concerts in Paris. Mr. August Manns will introduce to his Scotch friends several of the novelties to be found in the forthcoming Sydenham programmes, and altogether the Jubilee of the Glasgow Choral Union ought to rank as a memorable year in the annals of music on the shores of the Clyde.

The Messrs. Harrison of Birmingham, in conjunction with Messrs. J. Muir Wood and Co., announce the first season of a set of Subscription Concerts upon the same lines and under the same principles of management as their series in the centre of the hardware industry. It need hardly be said that the arrangements provide for the appearance of Madame Adelina Patti, who inaugurates the scheme on the 26th inst. Messrs. Paterson, Sons and Co. are also in the field and with, as usual, a goodly array of leading artists, chief amongst whom are Madame Nordica and Mr. Sarasate. The South Side Choral Society take up Handel's "Samson," a revival which all amateurs cordially welcome, and a similar recognition of the enterprise shown by the Paisley Choral Union is also due. That flourishing organisation will give during the season Gounod's "Redemption" and Sullivan's "The Golden Legend," as also an Orchestral Concert by the band of the Glasgow Choral Union under Mr. Manns's direction. The Glasgow Amateur Orchestral Society, now in its twenty-second year, and a model of really youthful prowess, has resumed its season's work and announces a series of three Concerts. The Glasgow Quartet and other societies are also buckling on their armour, and it may safely be taken that a peculiarly active winter is in store for musical Glasgow.

A richly-staged performance of Rossini's "Cinderella" took place at the Theatre Royal on the 5th ult. and five following nights. The *pasticcio*—for such it avowedly is—was, moreover, admirably sung and acted by the opera company under the direction of Mr. and Mrs. Leslie Crotty, who are themselves provided with exhilarating parts. The City Hall Saturday Concerts, now in their thirty-ninth season, were successfully inaugurated on the evening of the 10th ult., and at the theatre just-named Messrs. Howard and Wyndham have revived their fine production of Sir Walter Scott's "Marmion." As on previous occasions, a feature of the work is the incidental music specially written by Dr. A. C. Mackenzie.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The Sisters Ravogli are to sing at the first Concert of the Philharmonic Society on the 11th inst., and the resident choristers have been of late dividing their attention between Gounod's "Mors et Vita" and the choral accompaniments to Bellini's "Casta Diva," which florid air from the threadbare opera of "Norma" is to be unearthed on the opening evening. The Symphony promised will, however, come as a relief to music lovers, Dvorák's No. 4, in G, being underlined. Sir Charles Hallé retains his hold of the *bâton*, Mr. Willy Hess is still leader, Mr. W. T. Best, organist, and Mr. H. Branscombe, chorus-master.

The Post Office Choral Society, an organisation already to be credited with much good work, has been placed under the conductorship of Mr. W. I. Argent, the work taken in hand being Mendelssohn's "Athalie." This will be given in the Philharmonic Hall on the 29th prox., with Mr. Charles Fry as reciter. Mr. Argent has also been appointed to the conductorship of the Wallasey Musical Society, from which the previous excellent chief, Mr. John Ross, had to retire in consequence of a necessary change of the rehearsal night clashing with his other engagements.

The West Derby Philharmonic Society, under Mr. Cooper, have in hand Handel's "Messiah," Mozart's "King Thamos," Dr. W. H. Hunt's "Stabat Mater," and Bennett's "May Queen." At Rock Ferry, the old established musical society under Mr. Pemberton are rehearsing Beethoven's "Mount of Olives," Massenet's "Narcisse," and Mozart's "Twelfth Mass."

The Newton-le-Willows Musical Society are preparing Cowen's "St. John's Eve" and Macfarren's "May Day," under Mr. E. Corlett.

The Runcorn Musical Society has been passing through an unpleasant ordeal, and the local papers report that difficulty has arisen in regard to the appointment of officers and conductor. Something of the same sort took place a year ago, and this kind of thing is to be regretted as the Society is an excellent one and has done good work. It is probable, however, that the present troubles will be bridged over, and there is no reason why this should not be the case, judging by the present attitude of the committee.

The Liverpool Orchestral Society, under Mr. Rodewald, have in hand, among other things, Beethoven's "Eroica," Haydn's No. 2, in D, two movements from Schubert's C major, and Schumann's C major Symphonies. This is a heavy order for the amateur performers during the coming season, in the course of which half-a-dozen Concerts will be given.

The Sunday Society announces seven Orchestral and two Ballad Concerts, as well as a Lecture on Carols for Christmas Day, during the coming session, and the band is to be increased to close upon fifty performers. It is hoped that these musical afternoons may, a little later on, be transferred to St. George's Hall. Such a project was recently defeated by only one vote in the City Council, and the latter body appears to be steadily growing more generous in such matters year by year.

The Birkenhead Cambrian Choral Society have naturally received the heartiest congratulations from their local friends on the victory scored at the Rhyl Eisteddfod, and it is suggested that the prize-money might be very well spent in a trip to Chicago, whither it is also rumoured the Dowlais Choir think of going. The Birkenhead people propose to produce J. Parry's "Saul of Tarsus" very shortly.

The Subscription Concerts at Bootle, Liscard, and West Kirby have been abandoned owing to the scant support extended to what were really admirable entertainments. Local societies will, however, probably in these districts and elsewhere render the season a fairly busy one.

A series of four Subscription Concerts is announced at the Liverpool Philharmonic Hall by Messrs. Harrison of Birmingham. Madame Adelina Patti is engaged for the first, and an immense array of vocal and instrumental soloists appears on the prospectus.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

After the long dormant season evidences of returning musical life and activity are at length multiplying all around. First, we had the visits of several roving operatic companies, such as those of Messrs. J. W. Turner and Valentine Smith, preceding the coming of the more completely established Carl Rosa corps. Then various Tonic Sol-fa and other competitions betokened the close of the summer holiday, while the announcements of the many useful city and suburban choral societies show that amateurs are again flocking round their several standards and renewing the studies whereby they beguile the tediousness of the winter. And now our larger Concert-givers are opening their subscription lists and eagerly bidding for public support. Mr. Barrett, for his campaign in the immense St. James's Hall, has issued an absolutely bewildering list of engagements, having apparently ransacked the whole musical world in search of novelty and talent; and Mr. G. W. Lane has, in a spirit of due emulation, seized upon the Free Trade Hall for the Saturday evenings which Mr. De Jong has vacated. Whether it is quite wise to concentrate so many efforts on that one evening in the week is very questionable. The rivalry is costly and its advantage extremely doubtful. The Wednesday evening Concerts were so safe, and attracted such crowds of the people who then enjoy comparative leisure that, almost certainly, other ambitious speculators will rush in and avail themselves of the opportunity which Mr. Lane's relinquishment affords. Mr. Cross, also, will continue his more modest Saturday evening entertainments of somewhat mixed character at the Y.M.C.A., and at these will probably utilize some of the results of his newly and rather grandiloquently announced "Manchester School of Music," which must on no account be confused with the real Manchester College, the details of which Sir Charles Hallé will soon make public.

For the undertakings already mentioned we have been supplied with lists of solo performers rather than with the names of important works to be undertaken. But for the Thursday evening Concerts of Sir Charles Hallé we are favoured with the information that the choral nights are again to be eight in number; that Mendelssohn will be represented by his "St. Paul" as well as by the "Elijah" and the "Hymn of Praise"; that Rossini's "Stabat Mater"

and Dvorák's "Spectre's Bride" will again be given; and that Gounod's "Messe Solennelle"—which several years ago became popular here—will be revived. The selections from "Tannhäuser" and "Lohengrin" will be repeated, and we are once more promised Parry's "Judith." It is said that the choir has been boldly weeded by its able director—Mr. R. H. Wilson—certainly not too soon; and that a strong reserve of fresher voices has been secured ready for the filling of all vacancies. It is, therefore, to be hoped that Manchester choral work may once again become noted for its excellence.

The Directors of the Gentlemen's Concerts seem determined to persevere in their efforts to infuse fresh vitality into the oldest Society of the kind in the kingdom, and to overcome the difficulties with which past neglect has surrounded it. They have issued a prospectus which ought fairly to test the possibility of continuing the Concerts upon the old basis. In addition to the afternoon Recitals of Sir Charles Hallé, Orchestral Concerts will be given, at which some new works are to be produced; and at the intervening gatherings artists of the highest celebrity —such as Señor Albeniz, Señor Arbos, M. Sapelnikoff, Mdlle. Wietrowitz, Mr. Henschel, and Mr. Santley—may be looked for. Perhaps more interesting than all—because more completely within the proper scope of the Institution —is the provision of excellent Chamber Concerts. In this way, as well as by the Pianoforte Recitals, a really educational work will be accomplished, a great want met, and an approach made to that completeness of purpose towards which the Concert Hall must struggle if it is to continue.

A Harvest Festival was held at the Clapton Wesleyan Chapel on the 18th and 19th ult. The musical parts of the services were ably rendered by a strong and effective choir, under the leadership of the Choirmaster, Mr. Ronald. On Monday a performance of Mendelssohn's 95th Psalm, "Come let us sing," was given, Miss Ada Patterson, Mrs. Ronald, and Mr. Albert James being the soloists. Miss Patterson also contributed "Let the bright Seraphim," "Rejoice greatly, O Daughter of Zion," and "I will extol Thee." Mr. William Bolton, the Organist of the Chapel, gave a short Recital before and after each service.

A new Mass, written by the Rev. F. W. Bussell, formed part of the usual Morning Service held at the Italian Church, Hatton Garden, on the 25th ult. The work is scored for chorus and solo voices with small orchestra and organ obbligato, and contains some clever and musicianlike writing, the effect of which would probably have been enhanced had the composer made a somewhat more sparing use of the *fugato*. Mr. Bussell is evidently an earnest musician, whose work merited a more careful and accurate performance than was accorded it on this occasion.

To-day, October 1, the Tonic Sol-fa Composition Club celebrates its twenty-fifth anniversary by a dinner at Armfield's Hotel. The object of this Club is the mutual improvement of its members in musical composition. All musical forms are studied and written, and the Club, which now consists of thirty-two members, is in a flourishing condition. All its work is done on the Tonic Sol-fa method and through the medium of the Tonic Sol-fa notation.

The Concert season at the Royal Victoria Hall, Waterloo Bridge Road, will commence on the 6th inst., when a Ballad Concert will be given at which Madame Antoinette Sterling and other well known artists will sing and play; on the 13th selections from the "Bohemian Girl" will be sung with tableaux to illustrate the story; on the 20th there will be another Ballad Concert and Mr. Charles Fry will recite; and for the 27th selections from "Fra Diavolo" are set down.

Mr. H. C. Tonking has been the Organist at the International Horticultural Exhibition since the opening, May 7 last, and has played 126 pieces per week—giving three Organ Recitals every day. Mr. Tonking has therefore played pieces by several hundred different composers, selecting principally from the works of Bach, Best, and Henry Smart. The organ is built by Messrs. Lewis and Co., of Brixton.

The North-West London Philharmonic Society (Conductor, Mr. Bernhard Carrodus) has issued the prospectus of its second season. Members will meet for the practice of orchestral music at the Royal Park Hall, Park Street, Camden Town, on Wednesday evenings, and Concerts will be given occasionally during the winter. The first meeting takes place on the 12th inst.

Miss Emily Upton gave an interesting Concert at the Victoria Hall, Bexhill, on the 2nd ult., assisted by Mr, Grosvenor Gooch, Miss Bessie Waite (vocalists), and Miss C. Walger (violin). Miss Upton played pianoforte solos by Mendelssohn, Schubert, Liszt, Nicodé, and Paderewski, enthusiastic applause testifying to the success of her efforts.

The Weekly Organ Recitals at St. Michael's, Cornhill, were resumed on Wednesday, the 28th ult., and will continue up to and including Wednesday, November 23. Arrangements have been made whereby the programmes of each Recital will appear in the Wednesday morning issue of the *City Press*. These Recitals commence at 1.15 p.m.

Mr. Frederic Griffith has been engaged to direct four Concerts for the Wind Instrument Chamber Music Society this season. His third Flute Recital will take place in the last week of this month, when works by Reinecke, Widor, Saint-Saëns, Kuhlau, and Edward German will be performed.

We understand that the Hope-Jones electric action is being applied by Messrs. Norman Bros. and Beard to the following organs:—Hastings, All Souls' Church; London, St. Frideswide's Church; Liverpool, Presbyterian Church, Sefton Park; Blackheath, Christ Church.

We understand that Mr. Myles Birket Foster is severing his connection with the Foundling Hospital, after thirteen years' service, at Christmas next, intending to devote himself entirely to composition.

Messrs. Hann's seventh series of Chamber Concerts at Brixton Hall will commence on Monday, 31st inst., and will include a very interesting selection of compositions.

REVIEWS.

Novello's Part-Song Book. Second Series, Nos. 601-623. [Novello, Ewer and Co.]

The demand for vocal part-music has not been in the slightest degree checked by the rapid increase in the study of orchestral playing, and members of choral societies and singing classes will find some attractive novelties in the series before us, of which a concise description may be given. No. 601, "The broken flower," by Oliver King, is an expressive and richly harmonised setting of some rather sad verses by Mrs. Hemans. The next is Hatton's bright part-song, "The hunt is up," which needs no recommendation. No. 603, "When golden day has passed," by Arthur C. Fisher, is very simple and tuneful, and will suit elementary classes. No. 604, "Full fathom five," by Charles Wood, was noticed some time since in our account of the Bach Choir Concert. The same composer's "The hemlock tree," No. 605, is a very piquant setting of some stanzas translated from the German by Longfellow. It requires to be sung with crispness and perfect precision. No. 606, "Cupid's Lottery," by Siegfried Jacoby, is a light and tripping part-song, the verses being by Thomas Moore. No. 607, "The Cavalier," by Cecil Goodall, is a remarkably spirited and melodious setting of verses by Sir Walter Scott. There is a pianoforte accompaniment, and solo voices are advisable though not essential. No. 608, "Wind that softly bloweth," by E. A. Sydenham, is at once simple, melodious, and expressive, with very effective harmonic progressions. The next seven numbers are by the lamented composer, Hermann Goetz. There is no occasion to go through them *seriatim*, as, although they vary in style in accordance with the spirit of the words, they are all equally fresh and charming. Of course they require to be sung with much expression and intelligence, but they are within the means of ordinarily efficient choral societies. Nos. 616 to 620 are by E. A. Sydenham. Here

again we hesitate to give the preference to any particular example, as each of the series of five is noteworthy for tunefulness and a certain *naïveté* of expression certain to win favour from miscellaneous audiences. It must not be inferred from this that Mr. Sydenham's are not musicianly, for they are so to a high degree, being, indeed, noteworthy for smoothness and elegance of style. No. 621, "Winter," by Edmondstoune Duncan, is a remarkably vigorous and unconventional setting of words by Shakespeare, from "Love's Labour Lost." The piece would prove extremely effective if sung with spirit. The same composer's "Hunting Song" (No. 622) is also fresh and written with much freedom in all the parts, so that the singers would be likely to feel interest in their work. The last of the series is "Song and Summer," by Herbert Brewer, an effective part-song, modern in feeling, with an extremely elegant refrain.

Wood-notes Wild. Notations of Bird Music. By Simeon Pease Cheney. Collected and arranged, with Appendix, Notes, Bibliography, and general Index, by John Vance Cheney. [Boston, U.S.A.: Lee and Shepherd.]

"The Music of the Spheres" is a metaphor of such hoary antiquity that weak brains have been known to mistake it for a scientific fact. Another, less figurative, though scarcely less venerable, "The Music of Nature," has long been a favourite with poets and imaginative writers generally. Latter-day scientific habits, however, have bred a desire for accuracy—even in language, which, as every schoolboy knows, was given to us to disguise our thoughts—so that, of late, "The Music of Nature," as a phrase, has fallen into disrepute, and, like "Snakes in Iceland," has come to be regarded as synonymous with the non-existent. "There is no music in nature," says a popular writer, "neither melody nor harmony." And, of course, if by "music" is meant only the higher manifestations of the art, it is obvious that he is right. The sounds of wind and water, the cries of animals, the hum of insects, the "songs" of birds cannot be said to resemble in any important particular the symphonies or sonatas of a Beethoven or a Mozart, the nocturnes of a Chopin, or even the valses of a Strauss. But the complexity of music, as of other things, has its degrees; and if the simplest forms be taken into consideration, it will be found that the "music" of nature and that of art have much in common. And that in earlier times they had still more may be inferred from some of the music of savage tribes, and even of certain Eastern nations already far advanced on the road towards civilisation. In limited tonal range, uncertain intonation, lack of rhythmic variety, and, above all, in the incessant repetition of a simple musical figure, certain songs and dance tunes of these people exactly resemble the best examples of bird music. How much this is so the curious in such matters may learn from the entertaining volume before us, which contains hundreds of examples of bird song in musical notation, together with a large amount of information from innumerable sources, old and new, on the subject of "music" in nature generally. Such a book is valuable, and should be widely read. From it we may learn how plentifully nature has supplied the raw material, so to speak, of our art; and, at the same time, how little the music of Nature, plentiful as it is, has contributed to the music of Art as we moderns know it. No fairy godmother furnished the splendid equipment in which the Cinderella of the arts appears to-day. Her glory is due to a mighty host of lovers—whose names and deeds, are they not written in the dictionaries of Fétis and Grove?

Notations Artistiques. Par F. Guy Ropartz. [Paris: Librairie Alphonse Lamerre.]

In this volume M. Guy Ropartz, author of a very able essay on Victor Massé, and of a volume of delicately written verses, gives us the impressions of the combined poet and musician, gathered in the course of some travels in Northern and Southern parts of Europe. Thus his Notes have the merit of being "artistic" in more than one sense. His description, for instance, of scenery, more especially that of Sweden and Norway, where our traveller made the most prolonged stay, while always interesting, becomes occasionally truly poetic. Nor is his observation of men and manners devoid of shrewdness and originality. During his sojourn in Scandinavia M. Ropartz had, of course, many opportunities to make himself acquainted with the musical status prevailing at the various social centres, and arrives at the conclusion that, apart from the two leading personalities, Grieg and Svendsen, the creative faculty is not very strongly developed in the nation; although the latter is very proud of such of its native composers as Hallstroem, Soedermann, and others. On the other hand, the author is full of praise as regards the condition of the choral societies, more especially of Sweden, which he has found most excellent, both as regards the quality of the voices and the training. From the Northern extremity of Europe the traveller made his way to the South of Germany, where he paid a visit to Bayreuth and its Festspielhaus. His observations on Wagnerian art, albeit not particularly new or remarkable, have at least the charm of poetic feeling impressed upon them, and are, moreover, thoroughly sympathetic. As we have to confine ourselves here to the musical portions of the volume, we will only add that in the final chapter of his "Notations" M. Ropartz furnishes a short essay on the symphonic works of some prominent French composers of modern days, including Eduard Lalo, César Franck, C. Saint-Saëns, and Vincent d'Indry, thus winding up his observant and appreciative wanderings abroad with a survey of at least one of the artistic aspects of his native country. The volume is divided into six chapters with the following headings—viz., "Stockholm en hiver," "A Bayreuth," "Vers L'Adriatique," "En Savoie," "Jeu de Massacre," and "Apropos de quelques symphonies Modernes," all of which will well repay a perusal.

Methodist Free Church Tune-Book. Harmonies revised and edited by Battison Haynes. The same in Tonic Sol-fa notation. [Andrew Crombie.]

This handsomely printed volume is a welcome addition to the already large store of Nonconformist hymn books that have been issued during the last few years. It was prepared by direction of the Annual Assembly, to provide music for the Methodist Free Church Hymns. Six gentlemen were entrusted with the selection of tunes and chants from existing collections, and nineteen new tunes have been composed expressly for the work by Sir Joseph Barnby, Professor Bridge, Dr. Rea, and Messrs. J. F. Barnett, M. M. Barton, J. D. Macey, and the Editor. There are in all four hundred and eighty-four tunes, the selection including standard melodies of the sixteenth, seventeenth, and eighteenth centuries, known and loved throughout the Christian world, and favourite modern tunes from the most famous collections, comprising compositions by Sir Arthur Sullivan, Dr. Hopkins, Dykes, Gauntlett, &c. Among the hymn books thus placed under contribution are "The Hymnary," "Hymns Ancient and Modern," the "Home Hymn Book," the "Presbyterian Hymnal," the "Wesley Tune Book," and others. The harmonies of the old hymns have been carefully revised by Mr. Battison Haynes, whose editorial work throughout bears conspicuous evidence of conscientiousness and good taste. The name of the composer is affixed to each tune, the print is large and clear, and the Indices have been compiled with considerable care.

Concert für Violine. Von Oliver King. Op. 37. Ausgabe für Violine mit Pianoforte vom Componisten. [Breitkopf and Härtel.]

This work is not a recent effort of its talented composer, as it is dated "Ottawa, 1882," but it is noteworthy for ripe musicianship, showing no traces whatever of crudeness or juvenility. The first movement, in G minor, opens in a solemn, not to say religious style, but it soon becomes brisker, and the second subject, in B flat, is at once melodious and cheerful. From thence ordinary concerto form is followed with tolerable closeness, though no opportunity is given for an improvised cadenza. The slow movement, *Andante con moto*, in D major, commences with a long-drawn melody, and the continuation, in which the tonality is shifted first to F sharp and then to A, is wild and very impassioned, the close, however, being quite peaceful. The *Finale*, in G major, is a very spirited *Allegro All' ongarese*,

written in what may be termed free rondo form, with episodical matter in excellent contrast with the leading subject. The solo part in the Concerto is, throughout, brilliant and difficult, and a work at once so musicianly and effective would well repay the attention of violinists capable of rendering it justice.

Novello, Ewer and Co.'s Pianoforte Albums. Nos. 50, 51, and 52. Various pieces by Franz Schubert. [Novello, Ewer and Co.]

To the "Impromptus" and "Moments Musicals" contained in Nos. 47, 48, and 49 of this valuable series have now been added the ten Variations in F, the set on a theme by Hüttenbrenner, the Scherzi, the Klavierstücke, and other pieces—in all, eighteen numbers. Though, perhaps, less widely known than the "Impromptus," these works, we trust, are sufficiently familiar to the readers of The Musical Times to render unnecessary any description of their beauties. The three albums may be had separately or bound together.

FOREIGN NOTES.

A commemorative tablet was unveiled on the 11th ult. at a house in Wechmar, a village near Gotha, once inhabited by Veit Bach, a master baker, the founder of the great family of musicians. The tablet bears the following inscription in German—viz., "In this house Veit Bach, at about the year 1600, and later also his son, Hans Bach, pursued the baker's trade. Hans, having studied music at Gotha, also distinguished himself in that art. Amongst the more than one hundred descendants of this Bach family there have, in the course of seven generations, been a number of great musical artists and learned musicians, including Johann Sebastian Bach, one of the most eminent composers the world has ever seen; the greatest contrapuntist and organist of his time. Honour be to their memory.—Instituted by the community of Wechmar, and the Boehner Society, in Gotha."

Gluck's "Alceste" will meet with a special performance on the 8th inst. at the Weimar Court Theatre, in connection with the celebration on that day of the golden wedding of the Grand Duke and Duchess of Saxe-Weimar.

Moritz Moszkowski's opera "Boabdil," recently brought out at the Berlin Opera, is to be shortly produced also at the Imperial Opera, Vienna.

An important and, hitherto, unknown pianoforte trio by Franz Liszt, the only one extant from his pen, is about to be published by Messrs. Schott, of Mayence. Although not, strictly speaking, an original work—being, in fact, a transposition of the composer's "Carneval de Pesth" for pianoforte—the trio in question, according to a lengthy article on the subject in the *Allgemeine Musik-Zeitung*, must nevertheless be considered a distinctive production, by virtue of the surprising and masterly development of the existing themes and the singular charm of colour imparted to the score.

A number of hitherto unpublished compositions by Frederic Chopin are shortly to be issued by Messrs. Gebetner and Wolff, of Warsaw, the cause of the delay in publication having been an action as to proprietary rights which has been long pending between the composer's heirs and the firm in question, and which has at length been decided in favour of the latter by the authorities in St. Petersburg.

Some highly-interesting Concert performances are announced to take place at Berlin in connection with the forthcoming opening of the new Bechstein Hall. On the 4th inst. Dr. von Bülow will be the pianist, and will introduce some new unpublished compositions by Johannes Brahms. On the following day there will be a Concert of Chamber Music, in which Dr. Joachim and Johannes Brahms will take part. And, finally, on the 6th, Anton Rubinstein, as already mentioned in our last number, will give a Pianoforte Recital. Messrs. Bechstein may be congratulated upon so brilliant and auspicious a house-warming.

The conductorship of the Berlin Philharmonic Concerts will be divided this season between Dr. von Bülow, Dr. Hans Richter, and Herr Maszkowski.

Herr Xaver Scharwenka, the excellent pianist-composer, well known in this country, has returned to his post of director of a Musical Academy in New York, after a brief stay in his native Germany, where he completed a new opera entitled "Mataswintha." The Berlin Conservatorium bearing his name has just passed into the joint possession and directorship of his brother, Philipp Scharwenka, and of Dr. Hugo Goldschmidt.

The New German Opera (formerly the Belle Alliance Theatre) was opened on the 3rd ult., at Berlin, with an opera by Herr Theodor Hentschel, entitled "Die schöne Melusine," the new work being very well received, albeit the performance is generally spoken of as a very mediocre one. Scarcely more favourable, in this respect, are the reports concerning the performance, on the 4th ult., of "Fidelio" at the same house, where matters have apparently been pushed forward with undue haste.

The annual meeting of the Allgemeine Deutsche Musikverein, which was announced to take place at Vienna on the 16th ult., has not been held, in view of the existing cholera scare on the Continent.

A monument is shortly to be unveiled at Dessau in honour of Friedrich Schneider, the composer of the once highly valued and widely-heard oratorio "Das Weltgericht," and an organist of great reputation, who died at Dessau in 1853. The monument is the work of the eminent sculptor, Professor Schubert, of Dresden.

A new comic opera in one act, entitled "Gringoire," the libretto founded upon De Banville's play, and set to music by Herr Ignaz Brüll, the well-known Viennese composer, was brought out on the 6th ult. at the Leipzig Stadt-Theater, where it was very favourably received.

On August 28 forty-two years had elapsed since the first performance on any stage of Wagner's "Lohengrin," at Weimar, under the direction of Franz Liszt. The now highly popular work has just been produced for the first time at Buenos Ayres, by the Ferrari troupe, and was greatly appreciated. It appears that the "Flying Dutchman" is the only other of Wagner's Operas hitherto produced in the River Plate Republic.

It is stated that M. van Dyck has been offered an enormous sum for taking part in a series of operatic performances to be given in connection with the forthcoming World's Fair at Chicago, but that the great tenor has declined the tempting offer.

The first novelty to be produced this season at the Imperial Opera of Vienna will be a three-act comic opera entitled "Signor Formica," the libretto, founded upon Hoffmann's well-known story, by F. Keppler, and the music by Ed. Schütt. The performance is to take place on the 4th inst., the Emperor's name-day.

The Viennese press gives currency to the following interesting statement: "Professor Tilgner, the sculptor, has recently come into the possession of a portrait in pastel, bearing the signature W. M. and the year 1786, which is believed to be the genuine and life-like portrait of Wolfgang Amadeus Mozart. It is a half-length life-size, in profile, and painted on parchment. So convinced is Professor Tilgner of the authenticity of the portrait that he has been induced to make some corresponding modifications in his nearly completed statue of the great composer. The picture has been examined by a number of experts in the matter, who are all of opinion that it represents a genuine and most successful portrait of Mozart."

Herr Ignaz Brüll has nearly completed a new operatic work entitled "Check to the King," the libretto founded upon a comedy of the same title by Herr Schauffert.

Operatic performances by a Polish company from Lemberg took place at the Vienna Exhibition Theatre last month, the representations including an opera, "Halka," by Moniuszko, which met with a most enthusiastic reception, the Polish element being, of course, largely represented amongst the audience.

Bizet's opera "Djamileh" is in active preparation at the Berlin Royal Opera, where its performance is looked forward to with much interest. The Berlin Institution will be the first to revive this charming work by the composer of "Carmen."

Liszt's oratorio "St. Elizabeth" will be performed next month by the united Wagner Societies of Berlin and Potsdam, under the direction of Herr Klindworth.

Anton Rubinstein is said to be occupied with writing his memoirs, the publication of which is, however, to be deferred until after his death.

Another Concert-room is to be opened shortly at Berlin by Herr Blüthner, the well-known pianoforte manufacturer of Leipzig, who has a branch establishment in the German capital. The firm in question is about to record the completion of the forty-thousandth instrument of its own manufacture.

Wagner's early opera "Die Feen," hitherto performed only at the Munich Hof-Theater, is to be produced at the German Theatre of Prague, the director of which, Herr Angelo Neumann, having acquired the right of performance from the curators of the unfortunate King Otto of Bavaria, the legal proprietor of the work.

The total receipts of this year's Bayreuth Festival performances amounted to some 600,000 marks. The Festspiele were witnessed by 7,000 English and American visitors, 4,000 Frenchmen, besides some 15,000 persons of German and other nationalities.

So far as is at present known, there will be eight performances next year of "Parsifal" only at the Bayreuth Festspielhaus, while rehearsals on a large scale will also be going forward of "Der Ring des Nibelungen," to be produced here in 1894.

A training school for young artists of both sexes is to be opened next month at Bayreuth, in connection with the Festspiele, and under the patronage of the directors of that Institution. The instruction, which will comprise the vocal, declamatory, and histrionic branches of operatic art, is to be entirely free, the only qualification being the requisite amount of talent.

The Stadt-Theater at Münster, once a flourishing institution which numbered A. Lortzing (the composer of "Czar und Zimmermann") amongst its operatic Conductors, is for sale, and will probably be converted into a commercial emporium. Want of public support is the reason for this collapse.

The Court Theatres of Southern Germany re-opened their doors last month—that of Darmstadt with Rossini's "Tell"; that of Mannheim with the "Zauberflöte"; Carlsruhe with "Der Freischütz"; and Cassel with "Don Giovanni."

The Stadt-Theater of Bremen will celebrate, on the 16th inst., the one hundredth anniversary of its foundation.

Herr Gottlieb Krüger, pianist and harpist of European reputation, the friend of Spontini, Auber, Berlioz, and Wagner, has just retired from his post as Capellmeister at the Stuttgart Opera, after fifty years' service in connection with musical art. The veteran artist received a decoration from the King of Wurtemberg on the occasion.

Dr. Muck, hitherto Capellmeister at Prague, has been appointed to the Conductorship at the Berlin Royal Opera lately become vacant by the death of Herr Kahl.

Herr Wilhelm Jahn, the director of the Vienna Opera, celebrated, on the 14th ult., the fortieth anniversary of his entering upon his artistic career, on which occasion he was presented by the members of that Institution with a marble bust of himself modelled by Professor Tilgner.

Under the title of "Anton Rubinstein. Ein Künstler-Leben," a biography of the celebrated pianist-composer, from the pen of Herr Eugen Zabels, is about to be published by the firm of B. Senff, Leipzig.

A collection of valuable musical books and manuscripts has been unearthed recently within the precincts of the Church of St. Bartholomew, at Blankenburg, in Saxony, now in course of restoration. Amongst the most rare books discovered are the *Cantiones Sacræ*, of H. Schütz; a *Thesaurus musicus*, of 1564, printed at Nuremberg; "Chansons aimables et joyeuses," by Christoph Praetorius (1581); "Nouvelles et joyeuses Chansons allemandes et françaises" (1574); a similar collection by Jean de Castro (1771); and *Selectissimæ Cantiones*, by Orlando Lasso. The manuscripts, some of which are unfortunately incomplete, include a number of cantatas by Benda, Kleeberg, Kirchner, and Erdmann; two masses by Haydn; and compositions by Dittersdorf and Phillip Emmanuel Bach.

It appears likely that the works of Bohemian operatic composers will ere long be introduced to German audiences, Herr Max Kalbeck, of Vienna, being just now engaged upon a German version of Smetana's operas, to be published shortly, with the music, by Messrs. Bote and Bock, of Berlin.

At one of the Concerts given last month at the Kurhaus of Scheveningen, under the direction of Herr Rudolph Herfurth, Mr. A. Bouman, violoncello virtuoso, was the recipient of a perfect ovation on the part of the audience after his performance of an *Andante* and *Allegro* from a Concerto of his own composition.

A series of model performances of opera is being planned for next year at the Coburg Court Theatre, a competent and influential committee having been formed for the promotion of the scheme, under the presidency of Duke Ernst. In connection with the project, a prize of five thousand marks has been offered by the Duke for the best one-act opera, to be competed for by composers of German and Austrian nationality.

Herr Cyril Kistler's new opera, "Kunihild," is to be produced during the present season at the Wurzburg Stadt-Theater, under the auspices of a syndicate of admirers of the composer who have subscribed a sufficient fund for the purpose.

Madame Elise Wibürg, the young Norwegian singer who interpreted the part of *Elizabeth* at the recent "Tannhäuser" performances at Bayreuth, has been presented by Frau Cosima Wagner with a gold watch set in diamonds, as a memento of her participation in the Festspiele.

A monument was unveiled on August 26, at Heligoland, to the poet Hoffmann von Fallersleben, whose lyrics have been repeatedly set to music by German composers.

It is stated that after a few months' tenure of the office, Count Geza Zichy has resigned the directorship of the Buda-Pesth Theatre, owing to disagreement with the committee of management of that Institution.

Both M. Massenet and M. Camille Saint-Saëns have entered upon an agreement to conduct a series of Concerts at the Chicago Exhibition.

Mozart's "Zauberflöte" is to be revived shortly at the Paris Opéra Comique, with Mdlle. Sibyl Sanderson as the *Queen of the Night;* a part not easily filled by modern *prime donne.*

M. Massenet is just now engaged upon the score of a new opera, entitled "Thaïs," the libretto of which, from the pen of M. Louis Gallet, is founded upon a novel by M. Anatole France.

At the Paris Folies-Dramatiques, a three-act operetta, "Le Meunier d'Alcola," music by M. J. Clérice, is just now in course of being mounted. The work was first produced some three years since at Lisbon, where it achieved an enormous success.

The statue of Méhul, erected at his native town of Givet, in France, is to be unveiled on the 2nd inst., amidst appropriate ceremonies, including the performance of a cantata, specially written for the occasion. The statue is the work of the eminent French sculptor, M. Croisy, and was exhibited at the Paris Salon of 1889.

A new operatic work, entitled "Le Drack," jointly written by the brothers Hillemacher, of Paris, has been submitted to the director of the Théâtre de la Monnaie, Brussels, and will probably be brought out ere long at that establishment. The libretto of the work is founded upon one of the many picturesque legends associated with Brittany.

In connection with the recent Rossini celebrations held at Pesaro, a one-act opera, "La Bella d'Alghero," by a pupil of the Liceo Rossini, Giovanni Fara-Musio, was performed at that Institution, and met with a complete success, the work being considered of high promise for the future career of the young composer.

A new comic opera by the talented Portuguese composer Senhor Cyriaco de Cardozo, entitled "Solar das Barrigas," is shortly to be produced at the Theatre of the Rua dos Condes, in Lisbon.

Signor Sonzogno, the enterprising Italian publisher, having recently opened a fresh competition for a new opera, his invitation has been responded to by no less than sixty Italian composers, out of whose works twelve were selected as of superior merit by the jury, before whom their respective composers played their works through at the pianoforte. Two prizes were eventually awarded, the first to Signor G. B. Coronaro, of Vicenza, for his opera "Festa a Marina," and the second to Signor Ernesto Boezi, of Rome, for one entitled "Don Paez." The successful works will be performed during the autumn.

Signor Mascagni, having completed his new opera "I Rantzau," is said to be already engaged upon two short

operatic works, entitled "Zanetto" and "Vestilia," after the completion of which he will take in hand an important and ambitious score, the libretto of which is being written for the young Maëstro by SS. Menasci and Torgioni-Tazetti. The title of this new work is to be "Nero," and the book will be founded upon Robert Hammerling's brilliant and powerful poem "Ahasuerus in Rome."

A committtee, with Cardinal Bianchi, Bishop of Palestrina, at its head, has been formed in Italy, for the purpose of raising the necessary funds for the erection, in that town, of a monument to Palestrina, the greatest of Italian composers for the church. It is hoped that the monument in question will be unveiled in February, 1894, the tercentenary of the composer's birth, when some special festivities are to take place in his native town.

A marble bust of Verdi has just been placed in the vestibule of the Theatre La Fenice, Venice, where it forms a pendant to that of Rossini, placed there some years ago. The bust is the work of an eminent sculptor, Signor Augusto Benvenuti, and is said to be in every respect a most successful work of art. At the base of the bust are engraved the titles of the five operas written by the Maëstro expressly for the Fenice, and produced here for the first time—viz., "Attila," "Ernani," "Rigoletto," "La Traviata," and "Simon Boccanegra."

A hymn, written for the occasion by Signor Mascagni, was performed in connection with the inauguration, on August 28, of the monument erected to the late King Victor Emanuel at Leghorn.

Signor Salvatore Gallotti, a distinguished composer of church music, has been appointed musical director of Milan Cathedral in the room of the Maëstro Gallignani, who has succeeded the late Franco Faccio in the directorship of the Conservatorio at Parma.

A monument has just been unveiled, at Rome, to the composer Eugenio Terziani. A number of musical societies and artists assisted in the ceremonies, which included the performance of some portions from Terziani's opera L'Assedio di Firenze."

Columbus celebrations are to be held at Rio de Janeiro, among other places in America, for which occasion a festival cantata entitled "Colombo" has been written by the Brazilian composer Senhor Gomez, the successful author of the opera "Guarany."

It is stated that the new score upon which Verdi is now engaged is that of an opera, "King Lear," the libretto by Arrigo Boïto, which the veteran Maëstro had taken in hand some years ago, and after sketching a few scenes had laid aside again.

CORRESPONDENCE.

MOZART'S SONATA IN B FLAT.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—My thanks are due to "Mozartean" for his endeavour to throw some light upon this question. I, however, fail to see that the two authorities he mentions show that the B natural is "in accordance with the accepted laws as to passing notes"—firstly, because the paragraph he quotes from Macfarren's Harmony seems to refer only to passing notes *by leap;* and secondly, because that in Mr. Prout's Harmony does not embrace the case in point, as appears from section 262 of the same book. As this section refers to an example in which the chord and passing note are identical with the passage under discussion, it may be worth while to give it here in Mr. Prout's own words. He says: "Another curious example of an auxiliary note at the distance of a diminished octave from the harmony note is found in one of Bach's Church Cantatas:—

Here the effect is much harsher than in the passage from Beethoven just quoted, and the extract is not given for the student's imitation, but to show its harmonic possibility." To mention only one other authority, the B natural seems contrary to the laws as laid down by Richter in his "Counterpoint" (translated by Mr. Franklin Taylor), page 36.

However, when I spoke of the laws as to passing notes I did not mean so much what can be found in the works of the great composers as the general laws revealed by such works taken as a whole and by the tendency of progress. So far as I can read the law relating to passing notes, it seems to be one requiring the passing note below to be semitonic. The very fact of a leaning towards the change proves a feeling after a natural law. In the case of the fifth of the chord, the tone below passing note soon gave way under the light thus dawning, as Mr Prout recognises in the foot-note to the very section quoted by "Mozartean." Why the tone below passing note to the third of the chord should survive longer is possibly because it is much more tolerable, and is consequently to be found much more frequently. The question is whether there is any real difference between the one and the other, and whether, in looking at the works of the great composers as a whole, we do not find one and the same law regulating both.

So far as both notes are permissible as passing notes, law can be only a matter of taste; and surely one can hardly consider the B natural good taste. Seeing Mozart's leaning to the semitonic passing note even to the third of the chord, it seems strange (to say the least) that with a choice before him he should have written the B natural when that sounds so execrable; it is also out of keeping with the sequence in the bass, and is increased in offensiveness by the B natural having in the previous chord already served as a passing note to C natural.—Yours truly,

George Langley.

Eastbourne, September 22, 1892.

THE MUSIC OF WATER.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—At this holiday season of the year one expects even the most erudite of *litterateurs* to become light-some and the most earnest of journals to relax its stern-ness, but surely the article on "The Music of Water" in your last issue exceeds permissible licence. I do not think there is a single statement of fact, argument, or assertion in it from beginning to end which is not open to challenge. To prove my words, let us take merely the first paragraph of the article. This contains fifteen sentences, each containing at least one proposition, not one of which claims my assent. The statements of the second and third sentences are contradicted by the accounts later on (for which one would like to know your contributor's authority) of the wonderful games of the Greeks and the Brazilian savages. Sentence 4 says that "Water, more than any other element in nature, is the essentially musical substance in the world." Why so, more than stones or sticks of wood? Sentence 7 says that "The gurgling of a brook is one of the most musically satisfying sounds in nature, because it embodies the trill." Well, I merely reply that it isn't and it doesn't. Sentence 12 says: "Water alone, of all substances in nature, is capable of such rhythmic effects in its own natural state." Not at all: the rustle of leaves or other substances in the wind, the rumble of thunder (not a substance, though, this), the crackle of thorns under the pot and that which Solomon has likened thereto, all these are sounds of nature, and far more definitely *rhythmical* than the patter of rain-drops, which is no more striking than the patter of stones down a cliff when the sun shines after frost. But, indeed, that much abused word *rhythm* is wholly out of place in such connection. Rhythm implies regular patterns of accents and these do not exist in nature.

"The splash of water," says the writer, "is a very varied thing." Yes, just as varied as the body, the concussion of which provokes it. Then comes the account of that Greek game which is very charming—if true. But is it an ascertained fact that this feeble pastime was "as favourite and engrossing a pursuit as tennis or racquets with us"?

The statement about De la Rive's experiment is, as it stands, pure nonsense. Vapour, it seems, was *condensed*

in a *thermometer* until the *inherent melody* came out in chunks. This must indeed have been a "peculiar process," and by deeming it "not necessary to be alluded to here," your contributor has deprived his article of its strongest feature. Then we are told that "through any large sheet of ice there is always some one note humming," and, presumably, waiting for some one to boil it out in a thermometer bulb. About the Brazilian perpetual-motion machine I need say nothing; I too would gladly "linger by it for hours together," and make a little fortune by patenting it too. But it is a pity your contributor did not end with the imposing climax of these Munchausenisms. The subsequent information about water-clocks and hydraulic motors is sadly flat, besides having nothing in the world to do with the subject. As well, in speaking of human music, describe the common organ-blower.

I am, Sir, yours faithfully,

F. C.

MR. VOGT AND ORATORIO IN CANADA.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I notice in The Musical Times for August some extracts from the Reading (Penn.) *Musical News* relative to a "crusade" against oratorio, which has been represented by certain parties as having been written by me. The journal you quote has since investigated the matter, and in the interests of fair play I forward you its more recent and enlightened editorial comments with reference to the supposed "onslaught" on the "oratorio nuisance," trusting you may do me the justice to publish them as well.

I feel certain that, had you been in possession of the facts of the case, no such influences as inspired your attack upon me in your issue of last May would have had the effect desired by your informant, whose hazy conduct in this affair has been severely and generally commented on here, where the merits of the case are understood. I have given your informant an opportunity of discussing the points raised in my letter, which he has misrepresented to you. He has, instead, seen fit to forward you the misleading comments of a New York journal as the basis of a personal attack upon me.

A recent issue of the *Musical Standard* contains the indignant repudiation of Mr. F. H. Torrington, of this city, of any connection with the cowardly intrigue which inspired comment on supposed statements of mine. While Mr. Torrington in this way openly disapproves of such conduct, I regret that he should feel that any suspicion should attach to him in the matter. The original letter, as written by me, was simply a plea for the encouragement of orchestral music in our midst. It was admitted on all sides to have been a timely article, and I am pleased to notice that many suggestions contained in it are now being acted upon. It contained absolutely nothing reflecting on oratorio as an institution, nor upon the part played by it as an educator.

It is a feature of musical life in Toronto that any independent expression of opinion is frowned down in certain quarters, especially if said opinion emanates from musicians "just returned from school." It is worthy of note that such exceptions are taken by men who have never attended *any* school.

It will be found as difficult to stifle honest opinion here as to set up a musical dictatorship, and, as in the past, I will continue to express myself when occasion demands it, asking no other favour than that my opinions may be judged upon their merits, and not, as in this case, upon untruthful reports of the same.—Yours truly,

A. S. Vogt.

Toronto, August 13, 1892.

"THE MESSIAH" IN SCOTLAND.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Would you kindly permit me to correct an error which appears in the notice sent by your Glasgow correspondent last month. In it he says "Handel's work ('Messiah') was given on April 2, 1844, for the first time North of the Tweed." The date is correct so far as Glasgow is concerned, but it is in error as regards other places in Scotland. The Edinburgh Musical Society, which existed from 1728 to 1800, had Handel's special permission to perform his oratorios, and they frequently gave complete performances of "The Messiah." Of other complete performances may be mentioned Urban's Choir (Edinburgh), 1803; Edinburgh Musical Festival, 1815; Edinburgh Musical Festival, 1819; Edinburgh Musical Festival, 1824; Edinburgh Professional Society of Musicians, 1819-1824; Aberdeen, 1828; Wilkinson's Choir, 1839; Edinburgh Choral Society, 1840; and Edinburgh Festival (opening of Music Hall), 1843.—Yours truly,

R. A. M.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Baritone.—*It is impossible to say; the "break" does not occur exactly at the same place in all voices of the same kind.*

C. M. Lees, Conway.—*We know no biography of the gentleman you name.*

Viola.—*Certainly not—unless, indeed, you have an exceptionally weak brain.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Catterick, Yorks.—A series of Organ Recitals after Evening Service on Sundays has been commenced at the Parish Church. Mr. Jas. Finlay, of Peebles, gave the first, which was much appreciated, on the 11th ult. His programme included works by Haydn, Mendelssohn, Gounod, Widor, &c.

Crewkerne.—An Organ Recital was given in the Parish Church on Monday, the 12th ult., by the Organist, Mr. Louis A. Brookes. The following programme was listened to by a large congregation—Allegro, Mozart; *Hear my Prayer*, Mendelssohn; Largo Cantabile, Haydn; Fugue on "St. Anne's" Tune, Bach; "Gondola Song," Spohr; Poco Adagio, Kozeluch; Larghetto, Beethoven; Marche Militaire, R. H. Pearce.

Eastbourne.—On the 15th ult. the seventh Classical Concert was given at Devonshire Park, under the direction of Mr. Norfolk Megone. The orchestra gave a good account of itself in Beethoven's First Symphony and pieces by Berlioz, and also played the accompaniments to the first movement of Rubinstein's D minor Concerto. the pianoforte part of which was ably rendered by Miss Margaret Gyde, and to Saint-Saëns's Rondo Capriccioso, of which the violin part was well rendered by Miss Joseph Harmer. Vocal pieces were contributed by Miss Lucille Saunders and Mr. Albert McGuckin. Miss Gyde also played Saint-Saëns's Caprice on Airs from *Alceste*, gaining an encore.

Epping.—On the 4th ult. a Festival Evensong was well rendered in the new Parish Church of St. John's, by the Epping Forest Church Choir Association. Mr. J. W. Ullyett conducted, and the organists were Mr. Henry Riding and Mr. Donald Penrose. A similar service was also held in St. John's, Loughton, on the 14th ult.

Herne Bay.—An Organ Recital was given in the Parish Church on the 14th ult., after the Evening Service, by Mr. E. A. Cruttenden, Organist, when the following programme of music was rendered:—Overture to *Samson* (Handel), Reverie des Alpes (E. A. Cruttenden), Grand Fantasia, "The Storm" (Lemmens), "O for the wings of a dove" (Mendelssohn), Marche des Rois Mages (Dubois), "My heart ever faithful" (Bach), and March in C (Spohr).

Kimberley (South Africa).—A most successful Concert was given by the Trinity Church Choir on Thursday, August 11, Mr. A. R. Gaul's Sacred Cantata *The Holy City* being heard in its entirety for the first time in Kimberley. The work was well received. The soloists were Miss Anderson, Mrs. W. J. Atkinson, Miss Alexander, and Messrs. E. Vincent, R. Blaine, and D. Edwards. The choristers were well up to their work and under their able Conductor, Mr. Neville, everything went smoothly. Mr. J. W. Ellison, the Organist, very ably discharged the duties of accompanist.

Lowestoft.—On the 15th ult. an excellent costume Recital of Balfe's pretty operetta the *Sleeping Queen* was given on the Pier by Miss Kate Fusselle, Miss Susetta Fenn, Mr. Sinclair Dunn, and Mr. F. Swinford. The same party gave *The Waterman* on the 17th. Dr. Bunnett conducted.

Malvern, Jamaica.—A miscellaneous Concert, part of which was of a high order, was given in aid of the funds of a local church on the evening of August 26. Vocal and instrumental solos and duets were ably given by Mrs. Hopkins, Mrs. Fyfe, Mrs. Earle, Miss Isaacs, Miss Earle, Miss Lofthouse, Miss Geddes, Mr. Harvey Clark, Mr. Delapenha, and Mr. Harold Isaacs. The violoncello playing of Mr. Carl Hindermann, accompanied by Mrs. Earle, is worthy of special commendation.

Newcastle-on-Tyne.—Mr. George Dodds, jun., gave an Organ Recital in the Heaton Road Wesleyan Methodist Chapel on the 7th ult. The programme included works by Mendelssohn, Gounod, Hérold, and Thomas.

Ripon.—Mr. J. Allanson Benson's Oratorio *King Hezekiah* was given in the Congregational Church of this town by a large choir, under the direction of the composer, on the 19th ult. Miss Fanny Sellers was especially good in the soprano solos; while Miss Barraclough, Mr. S. Sewell, and Mr. W. E. Morley ably sustained the other principal solo parts. Mr. G. Musgrove (of Harrogate) presided at the organ.

Choir Appointments.—Mr. W. H. Cradock (Bass) to Armagh Cathedral.—Mr. Albert Jole, Conductor to the Royal Indian Engineering College Musical Society.

Organ Appointments.—Mr. John E. V. Bostock, Organist to the Moss Side Unitarian Free Church, Manchester.—Mr. Munro Davison, Organist to St. Anne's, Pooles Park, Holloway.—Mr. Lovell Harrison, Organist and Choirmaster to St. James's, Muswell Hill.—Mr. C. Randolph Standen, Organist and Choirmaster to Free High Church, Kilmarnock.

MARRIAGES.

On the 3rd ult., at Holy Trinity Church, Llandudno, by the Rev. J. Morgan, Rector, Herbert Walter Wareing, Mus. Doc., Cantab., to Louisa, eldest daughter of E. J. Millward, Esq., of Monyhull Hall, King's Norton.

On the 8th ult., at Christ Church, Brondesbury, J. E. Augustus Toop (Organist of St. Peter's Church, Vere Street, and Pianist to Mr. Stedman) to Mary Amy, eldest daughter of Barron A. Mordaunt, of Stoneleigh, Cricklewood.

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BY

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THE TIMES.

The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. . . . The various instances of God's omnipotence are treated with consummate skill, and a fine climax is reached at the words "Then shall God also confess that thine own right hand hath saved thee," which are set to a passage of broad seven-part writing, without accompaniment. . . . The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

DAILY TELEGRAPH.

Dr. Parry's music is of the sort which cannot readily be dealt with by a critic who would do it justice. In its general character, in its details, and in special peculiarities, it calls not for a hurried, but for a leisurely survey. The reason is that our brilliant English composer—perhaps the foremost musical man in these islands—never brings forward a new work which can be labelled as belonging to such-and-such a category and then put on its proper shelf with a few common-place words. Whatever Dr. Parry does has a stamp of its own, and the stamp, I do not hesitate to say, is that of genius—that of a man who thinks for himself and has thoughts which, unlike many others, it is worth while to express. . . . It made to-day a profound impression upon an audience which included a host of musicians drawn from all parts by the reputation of our "English Bach."

STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible, the music sometimes rising almost to fury, and then quieting down with sobbing accents as the mood of the afflicted Patriarch changes. Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence; it is an honour to English art, lofty in conception, and masterly in execution.

MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. The succeeding scene, in which the answer of God from the whirlwind is set for the full chorus, is also portentous in length, but in this the picturesqueness and variety of the words have helped the composer immensely. They would indeed inspire any musician, and in Dr. Parry's hands they form the text of the most remarkable piece of writing that he has yet given us. It is impossible within the limits of a brief and hurried notice to do justice to this astonishing chorus. The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis." . . . The ballad in the second scene is preluded by a charming solo for clarinet, and breathes throughout a spirit of exquisite freshness and simplicity. . . . One of the most effective passages in the work is the interview between the messenger and *Job*, which Dr. Parry has set to music of the rarest tenderness. . . . *Satan's* invocation of the winds is a brilliant declamatory solo, admirably orchestrated; but an even higher level is reached in the noble chorus that concludes the second scene, "See the clouds that sweep o'er the heavens." . . . Those wonderful "lamentations," in which the speaker sounds the very depths of heroic despair, have inspired the composer with a chain of musical phrases invariably dignified and at times rising to heights of real tragic grandeur and lofty ecstasy. . . . Very powerful and impressive again is the long chorus in the last scene, in which the unfailing picturesqueness and variety of the orchestration shows a decided advance on any of Dr. Parry's previous works. The great sombre chords which follow the words "The waters are hid as with a stone, and the face of the deep is frozen," are a veritable inspiration, while the passage, "Hast thou given the horse strength?" is treated with intrepid and irresistible vigour.

THE ATHENÆUM.

It opens with a theme of striking grandeur, fully scored for orchestra and organ. . . . The work of destruction is described in two wonderfully energetic and descriptive choruses, separated by an equally vigorous air for *Satan*. . . . The "lamentation" is not only one of the longest declamatory solos in existence, but also one of the finest. . . . An episode in D flat commands special attention by reason of its wonderful melodic beauty and expressiveness, and there are many other points from which admiration cannot be withheld, though to describe them would be impossible without copious illustrations in music type. . . . That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results; indeed, he might say, with Haydn, that "the rules are all my obedient, humble servants."

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THE TIMES.

His writing is, as usual, scholarly and generally tasteful, and the unpretentious character of the little work is not its least merit.

DAILY TELEGRAPH.

Dr. J. F. Bridge may at once be congratulated upon a work which distinctly raises his reputation, and, as I believe, gives him a place among composers of high rank. . . . First comes an *Andante religioso*, ending in the ascription of praise to the Holy Name. An *Allegro cantabile* follows, and continues as far as the petition for deliverance from evil. A brief *Andante* then brings the work to a dignified end. . . . In fine, this setting of the Lord's Prayer ranks as a very notable achievement, and it had, I am glad to say, a very notable rendering.

STANDARD.

The most noteworthy feature of Dr. Bridge's work is its extreme simplicity. It is for chorus and orchestra only, no solo voices being required. Opening quietly in the key of C, *Andante religioso*, the music becomes more vigorous, but still solid and dignified. . . . The little work gave no trouble whatever to the executants, and it is quite within the means of ordinarily efficient choral societies.

DAILY NEWS.

Professor Bridge has contributed a setting of Dean Plumptre's words which may fairly be described as admirably suited to the text. The Motet, which is, of course, for chorus accompanied by the orchestra, opens *Andante religioso*, with great solemnity, but at the words "Praised be Thy name" a more jubilant tone prevails. A flourish for the harp, and a change to *Allegro cantabile*, introduce us to the stanza "Upon us may Thy kingdom's peace alight"; but one of the most effective sections of the Motet is the following verse, which answers to the words "Thy will be done" and opens with a passage for female voices accompanied by the harp, the full chorus entering at the cry "Hosanna!" . . . Comparatively unpretentious as it may be, this Motet as an example of effective choral writing is a veritable little masterpiece.

DAILY CHRONICLE.

Dr. Bridge has preferred to take the words independently of the surroundings provided by the poet, and by stateliness of manner and skilful massing of the voices holds attention. The composition is quite as suited to the church as to the concert platform, and having the double attraction of imposing solidity and freedom from complication, appeals to a very large circle of music lovers.

MORNING POST.

The Motet begins with a passage remarkable for solemn grandeur of expression in four-part harmony, ending, after a vigorous climax, with a *pianissimo* passage to harp accompaniment. . . . Dr. Bridge has been felicitously inspired by the words "Do Thou forgive," which he has set to strains of exquisite plaintiveness. . . . It was evident that Dr. Bridge's new work created a profound impression. It forms a worthy successor to his beautiful "Rock of Ages," and though of very modest dimensions shows that the composer has complete command over the resources of his art.

Produced at the Gloucester Festival, 1892.

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STANDARD.

There is no feeling of hesitation in the music; but, on the contrary, it marches onward with virile strides to the imposing climax. The most noteworthy portions of the score are a very energetic chorus in G minor, "Nor 'mid the clang and rush of mightier thought," the melodious and expressive soprano solo which succeeds, and the stately final movement, in which the chorus is joined by the soprano and tenor soloists. There need be no hesitation in placing "The Birth of Song" among Miss Ellicott's most successful achievements. Its reception was extremely favourable, the composer being twice summoned to the platform.

DAILY NEWS.

It would perhaps be an excess of gallantry to include "The Birth of Song" among those which our Teutonic friends aptly describe as "epoch making" works, but it is nevertheless a distinct advance upon "Elysium," and it will tend to place Miss Ellicott in an even higher position than she has yet achieved among lady composers.

DAILY CHRONICLE.

"The Birth of Song" was very well received. In all she has hitherto done this composer has exhibited steady advance both in the idea governing her work and in its execution. Her setting of Lewis Morris's poem is unquestionably her most creditable achievement up to the present. To the grace and fancy that have generally been observable in her productions, Miss Ellicott now displays a certain amount of dramatic energy. . . . The choral portion is marked by refreshing spontaneity, and a very telling soprano solo in E major begins with the line "Rather amid the throng." . . . The composer has adroitly reserved her strength for the concluding passages, which are as bold and unforced as could be wished. To sum up, the Cantata is no mean work, and one that, whilst satisfactory in itself, gives promise of yet better things.

MORNING POST.

It shows a decided advance upon the composer's maiden effort, both in a more decided vein of original thought and in an increased knowledge of choral and instrumental effect. . . . With the second stanza comes a suave tenor solo, a graceful melody, which after an episode of martial character is repeated with choral accompaniment. The part-writing is of the simplest description, but the effect is extremely pleasing. This is succeeded by a chorus on a far more elaborate scale, "Nor 'mid the clang and rush of mightier thought," a dramatically-written number in which the composer has put forth her full powers with complete success. The soprano solo which follows is in happy contrast to the vigour of the choral climax.

THE ATHENÆUM.

Her work is laid out for soprano and tenor solo and chorus, and is in six movements, the most striking sections being the very vigorous chorus "Nor 'mid the clang" and the final duet and chorus "And every thought," the climax of which is very imposing. A soprano solo, "Rather amid the throng," shows a pleasing vein of melody. Miss Ellicott's Cantata will certainly not lower, if it does not greatly enhance her reputation as a composer.

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THE TIMES.

"Gethsemane," as the new work is called, is, at least, as meritorious as its predecessor, and will, no doubt, attain a like success. . . . The opening chorus is really impressive, with its solid harmonies supporting an ornamental theme which seems to be identified with the garden itself. The chorales are for the most part original, and are generally set for four-part choir (sometimes for male voices alone), supported only by the organ pedals. The first of the vigorous baritone solos, "Come, armed host," gives the suggestion for a succeeding chorus in the same militant vein. . . . The second of the baritone songs, "Awake! awake!" leads on to the resumption of the Saviour's soliloquy, the subject of which is soon taken up by the contralto voice, in an air of considerable beauty, "As Thou wilt, Father," at the close of which an "Amen" is sung in five-part harmony without accompaniment. At the description of the appearance of the strengthening angel, a harp solo is introduced, and this passage is almost the only instance in which the composer has yielded to convention. The succeeding chorus, "In the day of consternation," allotted again to male voices, is in the form of a litany—a form which, it will be remembered, was used with great success in the earlier work. An expressive air for contralto, suggested by the Saviour's words, "It is enough," leads to the final chorus, which, like the former one, ends with a hymn-tune, the familiar "Rockingham" being used this time. The appropriateness of this tune will appear when it is remembered that it is usually associated with a well-known hymn on the Crucifixion.

DAILY TELEGRAPH.

The Gloucester conductor's second work is a marked advance upon his first. Mr. Williams has a remarkable and very moving faculty of expressing devotional feeling without going beyond the use of comparatively simple means. Hence the story of Gethsemane was musically told this evening with a directness and force that held the audience spellbound.

STANDARD.

Mr. Williams's Cantata is evidently meant as a companion to his devotional and pleasing work, "The Last Night at Bethany," produced three years ago—that is to say, it is intended less for the concert-room than for church use at special seasons, musical elaboration being studiously avoided so as not to exceed the capabilities of fairly efficient choirs. Mr. Joseph Bennett, as in the previous work, has mingled tasteful verses from his own pen with portions of the Gospel narrative. . . . "Gethsemane" is certain to be in request wherever music is recognised as a handmaid to religion.

MORNING POST.

It is of course intended for church use, and is therefore designedly simple in style; but though he avoids elaborate choral writing, the composer has by no means sacrificed vigour to simplicity. The chorus of "Saviour Christ" is a powerful piece of writing, and several of the solos have a very distinct individuality. The Cantata is admirably adapted for Lenten use in churches where choral services are a prominent feature. It is commendably free from that particular kind of sentimentality which so often is the bane of compositions of this class.

DAILY NEWS.

No detailed description is necessary of a work of this character, which being intended for ordinary church as well as for Festival use, is for the most part studiously simple and unpretentious, although when occasion arises, as in the fine chorus of the "Christian Church," the composer furnishes a worthy example of his sound musicianship. . . . The whole work is admirably suited to the purpose for which it was avowedly written, and there is every reason to believe that it will become quite as popular as its predecessor.

DAILY CHRONICLE.

Mr. Bennett's narrative of the departure for the Mount of Olivet and of the scene in the Garden is partly original verse, excellently adapted to music, and partly well-chosen sentences from Scripture, the blending of the two being so dexterous that there is nothing to interfere with the steadily flowing current of the touching story. As effectively as before Mr. Lee Williams shows his aptitude for dealing with a sacred theme in a manner readily understood by the humblest worshipper in the slightest degree susceptible to the influence of music.

THE ATHENÆUM.

It is a worthy companion to the same composer's "Bethany." Mr. Joseph Bennett's libretto deals exclusively with the scene in the garden of Olivet, the first text being, "And when they had sung an hymn they went out into the Mount of Olives," and the last, "Then all the disciples forsook Him and fled." The talented organist of Gloucester Cathedral has contrived to avoid monotony in his music, notwithstanding its studious simplicity and necessary general sombreness. The impulsiveness of the Apostle Peter is well portrayed in his solos, and there is a vigorous chorus of the Church.

THE GUARDIAN.

At the evening performance, a new Church Cantata entitled "Gethsemane," by Mr. Lee Williams, was heard for the first time, and made a deservedly favourable impression by its agreeable blending of sound scholarship with unforced and genial melody. The spirit of the music is excellent. It abounds in sentiment, but never lapses into mawkishness. Alike in his writing for chorus and orchestra, Mr. Williams shows an admirable sense of tone. The work is naturally of a grave character, but excellent relief is afforded by two spirited airs for baritone.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
NOVEMBER 1, 1892.

ROBERT FRANZ.

THE great song-writer passed peacefully away to his rest on the 24th ult., in the city where he was born on June 18, 1815. He had all the advantages of a good education placed before him, but his predilection for the study of music led him to neglect other work. It is curious to note that the father of the illustrious composer of "The Messiah," also born at Halle, detested music and musicians, and opposed his son's wishes, and that more than a century later we find Robert Franz's parent acting in a similar manner towards *his* son. At length, in 1835, young Robert was placed under the well-known F. Schneider at Dessau, in order to study harmony and counterpoint. On his return home he led a dreary, aimless life until the year 1843, when he was appointed Organist of the Ulrichskirche and Conductor of the "Singakademie," and subsequently "Königslicher Musikdirector." In 1861 the title of Doctor of Music was conferred on him by the University of Halle. Already, in 1841, his hearing became impaired, and this affliction, coupled with a serious nervous disorder, caused him to give up writing. It was, however, only in 1885 that he resigned his post of musical director at the University. Pecuniary troubles followed, but these were considerably alleviated by the generous exertions of Liszt, Joachim, and others, who organised a series of Concerts which realised the sum of £5,000. His latter years were devoted to editing the works of Bach and Handel. He married Marie Hinrichs, who was also a composer of songs. It was only last summer that Robert Franz presented the writer of these lines with a set of his wife's songs, at the same time pointing out those which pleased him best. Marie Franz died in May, 1891. In 1885 the seventieth birthday of Robert Franz was duly celebrated at Halle, and on that occasion the composer published, under the title of "Albumblatt," his first composition for the pianoforte.

Robert Franz is known chiefly by his songs, which rank next to those of the greatest song-writers, and higher praise than this is scarcely possible. It was in the year 1843 that he published his first set of twelve, and of these Robert Schumann remarked: "Of the songs of Robert Franz much may be said; they are no isolated phenomena, but stand closely related to the whole development of our art during the last ten years." And again in the same article: "He aims at something more than well or ill-sounding music; his desire is to reproduce the poem with its real depth of meaning." Franz's second set of songs was dedicated to Schumann, the third to Mendelssohn, and the fourth to Liszt. The last-named composer, who wrote a long and remarkable article on Franz's songs in the *Neue Zeitschrift für Musik* of 1855, afterwards reprinted as a *brochure*, says: "His songs are mostly moods which are absorbed in themselves, and rarely tend dramatically beyond themselves." And again, the unobtrusive character of Franz's music has been aptly described by a modern writer, Mr. Fred. Niecks, the present Professor of Music at Edinburgh University, in the following sentence: "Robert Franz is like one of those quiet, unpretentious people you are apt to pass heedlessly by in a crowd, but who, if you once come in close contact with them, fascinate you, draw you to their hearts, and there hold you with fetters light as gossamer, strong as iron." And what Franz wrote about himself as a song-writer will certainly not be out of place here. He says: "That I almost exclusively cultivated the song-form and wrote only very little else, was at first the consequence of an irresistible need; afterwards I became convinced that in this form culminated my most individual contents. It was, therefore, a matter of principle with me not to leave this path, and it is not likely that I shall try my fortune on other roads." In the matter of original composition, he never left that path, but, advancing steadily along it, achieved lasting fame.

The number of Robert Franz's songs exceeds 250. His favourite poets were Heine, Lenau, Rückert, and Burns. Of the songs, thirty of the best have had English words adapted to them by the late Mr. Francis Hueffer, one of the composer's most sympathetic admirers. These have helped to popularise Robert Franz in this country, but now German is becoming more familiar and they are heard in both languages. The fact that Franz's songs do not often appear on concert programmes does not prove that they are ignored, for most of them are for home enjoyment rather than for concert use. Besides his achievements in the department of song, Franz became known through his "additional accompaniments" to Handel's "Messiah" and "L'Allegro, il Penseroso ed il Moderato," Bach's "Mattäus Passionsmusik," Magnificat, and other works. Widely differing views have been expressed with regard to their merits, and the present is certainly not the moment to open up the vexed question. But even in this brief record of his life and art-work, his attempt to revivify the scores of old masters cannot be ignored. To him it was a labour of love, and even those who question his methods would scarcely doubt his sincerity and earnestness. Robert Franz has fully expounded those methods in his "Oeffener Brief an Eduard Hanslick," published in 1871, and his preface to his score of "The Messiah" also contains much that will prove serviceable to those who desire to become further acquainted with the matter. Essays on Robert Franz's songs and arrangements have been written by Saran, Ambros, Liszt, Hueffer, and others. Now that the composer has at last paid the debt of nature, attention will, for a time, be specially directed to his songs, but future generations will still respect his memory and enjoy his music; and to Franz Schubert and Robert Schumann will be added the name of Robert Franz.

BEETHOVEN'S SKETCH BOOKS.

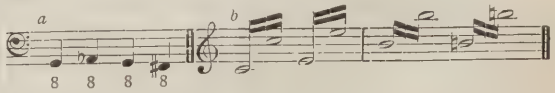
By J. S. SHEDLOCK, B.A.

(Continued from p. 592.)

CHAMBER MUSIC, &c.

OF the two Sonatas for pianoforte and violoncello (Op. 5), No. 1 in F is only represented by the opening bars of the principal theme of the *Allegro*:—

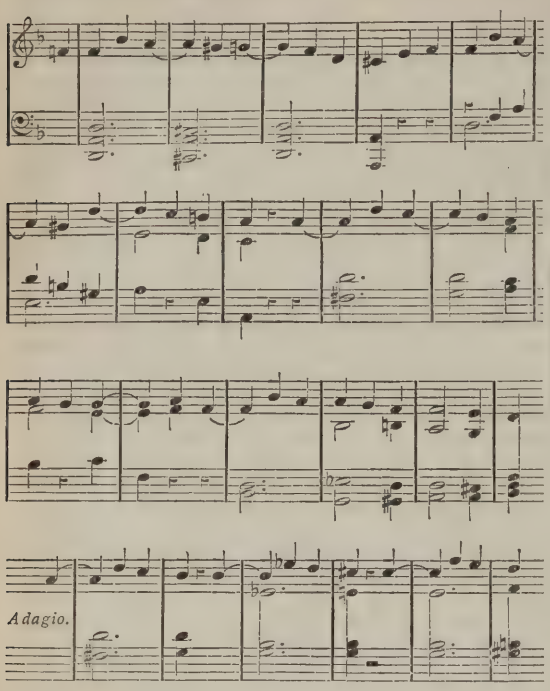
with the second bar in the form in which it appears at the commencement of the development section; also—



and other rough memoranda which indicate that Beethoven was working at the first movement.

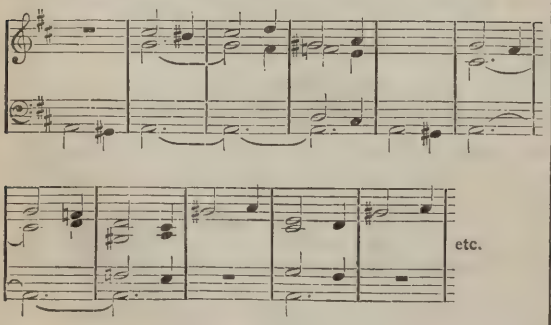
Of the Sonata in G minor (No. 2) there is more to be said. There is a long sketch of a piece, apparently

for pianoforte and some stringed instrument, in which occurs the following—



The piece was never finished, and from these and other passages we may perhaps consider the G minor Sonata indirectly evolved from it. The opening phrase in the major key of this sketch presents, indeed, a foreshadowing of the Trio of the third movement of Beethoven's Symphony in A, for it commences—

and a little farther on we have—



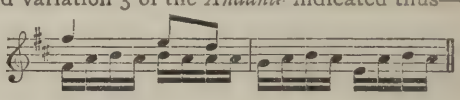
which certainly recalls the prominent horn passage in the same movement.

On another sheet there are actual sketches for the first movement of the G minor Sonata, and from their close resemblance to the printed version the work must have been already far advanced. For a well-known passage in the *Coda* Beethoven, however, writes—

followed by—

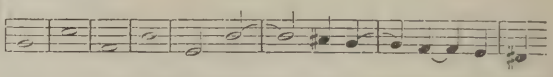
not one of which represents the master's latest word; this was how he tried, tried, and tried again.

In chapter 46 of his "Zweite Beethoveniana" Nottebohm describes two sketch books of the years 1798 and 1799, both of which are of importance in connection with the history of the origin of the Quartets (Op. 18). In the second of these books (formerly in the possession of Aloys Fuchs, afterwards in that of F. A. Grasnick) there are sketches of the first, second, and last movements of the Quartet in A (Op. 18, No. 5). Nottebohm also informs us that some sheets of that sketch book are missing. The half sheet marked 152 in our Notirungsbuch may very possibly be one of those missing sheets. On it we find variation 3 of the *Andante* indicated thus—



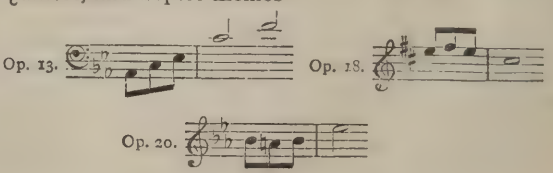
and variation 5 thus—

Then there is a long sketch of the *Finale* almost down to the double bar, with the second subject in E presented in a somewhat different version from the printed one—



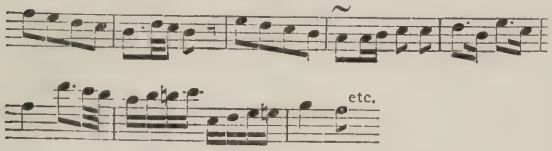
By the way, the resemblance of this theme to the one in A flat in the *Rondo* of the *Sonata pathétique* is striking. Beethoven was engaged in writing both works at about the same period. Of another work, the Septet which also then engaged his attention, we seem to catch a glimpse in the following—

Those three up-beat quavers are in the Sonata, Quartet, and Septet themes—

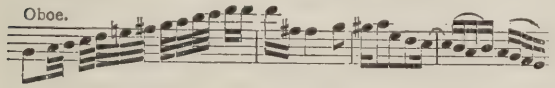


In other cases it will also be found interesting to compare works composed at the same time, and to note certain outward resemblances of figure and theme; but to this attention has already been called. See, for instance, the Sonata (Op. 53) and the Quartet in E minor (Op. 59, No. 2).

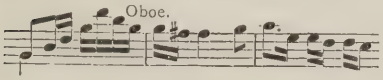
On sheet 81 there is a long sketch of the *Andante* of the Pianoforte Quintet in E flat (Op. 16), which was played by Beethoven at Vienna on April 2, 1798. The theme is given, but in less ornate fashion than in the printed version—



The form of the oboe solo passage seems to have been, for a time, uncertain. We have—



and at the top of the page, probably an afterthought—



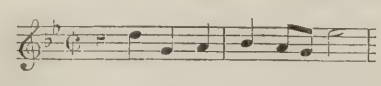
The bars leading to the second entry of the theme on the pianoforte are written somewhat *à la* Liszt, thus—

and so, with certain differences, the sketch (which occupies a whole page) goes down to the very last bar of the movement. On the other side of the page is a fairly long sketch of a movement in E with the superscription *Sinfonie*.

In another part of the Notirungsbuch, and on similar paper to the above, is the second subject of the *Rondo* of this Quintet—

The Notirungsbuch contains the *Minuetto* and *Trio* of the Sextet (Op. 71), written out in score; on another sheet there are a few bars relating to the *Finale* of this work.

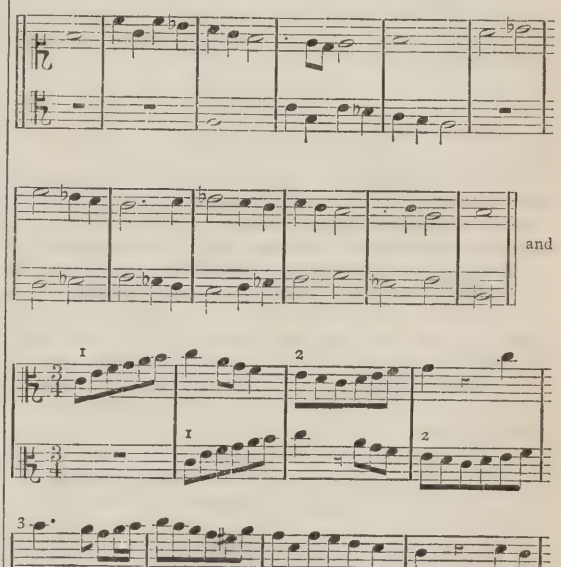
Mention has been made in these articles of fugue themes and of fugal work, relating evidently to the days when Beethoven was being initiated into the mysteries of counterpoint by his teacher, Albrechtsberger, but to our previous remarks and illustrations one or two additions of interest may be made. On the first page of a half sheet (marked 45) the first eight bars of Handel's great Fugue in G minor—



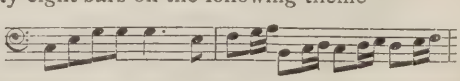
are written down. Why Beethoven wrote thus much and no more it is, of course, impossible to say. The eighth bar, with a plain bar-stroke, is immediately followed by a scale passage in 6-8 time. This is not the only bit of Handel to be found in the sketch books. In one there is the commencement of "I know that my Redeemer liveth," written down in a sort of score-sketch (for flute, clarinet, and bassoon).

Among a lot of short sketches we come across the following light canonic imitation—

and on another sheet the two following canons in the unison—



On page 158 there is an interesting *fugue à quatre* of thirty-eight bars on the following theme—



From the Notirungsbuch, as of old from the enchanted gardens of Armida, it is indeed difficult to escape, though our subject-matter is by no means exhausted. On many a page are unfinished sketches which tempt one to pause and speculate as to what they were or what they might have become; there are mysterious notes, reminding one of the

eccentricity and genius displayed by Turner in some of his drawings, and tempting one to unravel their secrets; and there are mystic signs, like the handwriting on the wall, but, alas! without a Daniel to decipher them. For the present, however, we must leave this magic and fascinating volume. It is to be hoped that the patience of our readers has not been too severely taxed; for it is one thing to gaze on the master's sketches, another thing to describe them. The style of writing, the size or shape of the notes, indicates now care, now impatient haste; the scratchings out and alterations give, as it were, a reflection of the composer's processes of thought; the colour of the notes (in pencil, black or red ink) suggests varying degrees of meaning; and finally the juxtaposition of sketches differing in key and character, and the confusion which reigns supreme on many a page, present almost a photograph of the vivid workings of the master's brain. Without a sight of all these things even the most interesting of the sketches quoted lose much of their life and importance; they bear a relation to the autograph sketches somewhat similar, perhaps, to that which the handmarks themselves of Beethoven bore to the thoughts by which he was possessed when he penned them. In our concluding article next month we shall speak about the birth of a Symphony—viz., the "Pastoral."

(*To be concluded.*)

FROM MY STUDY.

Evalina called the other day with her uncle's congratulations upon my return to town. I made many inquiries as to the state of my old friend, and learned with some concern that he continues to write what he calls poetry. "He does not compose so many ballads as formerly," quoth Evalina, "but has taken to more serious things, elegies and such like. I fear that he has begun an epic, and have heard something about a drama in blank verse." "My dear," said I, "this is serious. I am deeply sorry for your uncle. Has his condition been aggravated by the death of Tennyson?" This was an artful question. I knew what was coming when the maiden flushed and her little hand stole into the recesses of a bag she was carrying. "Dear Mr. X.," exclaimed Evalina, "it had a very bad effect indeed. Uncle sat up all one night working hard, and tearing up, oh! so many sheets of paper. But he achieved what he called an act of poetic homage, and—don't be angry, please—he has sent it to you by me with a request for its publication in one of your chatty articles." With this the child laid before me an envelope inscribed in my friend's well-known hand. "Evalina," said I, "this is ridiculous. Is your uncle posing as a candidate for the Laureateship?—the attitude ascribed to everybody who has written lines on this subject, and therefore one to be religiously avoided." "I am very sure," said Evalina, "that he has not considered that matter. But he is proud of his little poem, and I—if you will excuse me, dear Sir—don't think so badly of it myself." "Tut, tut, child," I cried, "are you an aider and abettor in his folly? However, let me look at the precious effusion." So saying, I opened the envelope and read. Now I am myself no judge of poetry, being inclined to look upon that form of literature in much the same light as did Mr. Thomas Carlyle. Nevertheless, I am not debarred from criticising the thing by the fact that I do not like it and know nothing whatever about it. Hence I remarked judicially: "With all respect to you, my dear, and all proper regard for my friend, the author, this is very poor stuff indeed." "Please, Mr. X.," quoth the damsel, "in what consists its poverty?" I evaded the question, remarking that I could only give satisfactory answer to an expert. "Oh! but you will print it, won't you?" pleaded Evalina. "H'm, child—only on condition that I be allowed to wash my hands of all responsibility. But there is another consideration: the Editor of The Musical Times may object to open his columns for the reception of ——" "Nay," was Evalina's timely interruption, "he is known to be a most amiable man." "Amiable, but dutiful," said I. "Ah, well! dear Mr. X.," returned the maiden, brightening, "you send on the poem and I will plead with the Editor." Said I, "You shall have your way, as far as I am concerned. You always do. Now go, and tell your uncle how deeply sorry I am that the symptoms of his disorder are more aggravated than ever." Here are my poor old friend's lines:—

Like thine own Arden, thou hast "crost the bar,"
And sailed o'er seas mysterious to the Golden Isles;
Yet not forgetting thy dear England there,
If it so be that memory survive,
And earthly love lives on in blessèd souls.
My fancy paints thy Spirit's glad return,
After long years, to see again the home,
And them who dwell therein; listing sweet talk
Of one who liveth still in English fame,
Whose music waketh yet the Island lyre.
What if thou find'st another in thy place,
O'er all thy fair dominion holding rule?
What if thy country hear another's song,
And loves the singer? E'en so must it be,
For Art's inheritance will lack not heirs
Whose voices, fresh as tune of birds in spring,
Shall charm the ear with strange new melodies.
Yet may'st thou know thyself our own,
And, in the evening hush or Sabbath hour,
Mark the clear cadence of thy rhythmic chant
O'er all the vocal land, constant and low,
Like murmurous anthems of the solemn sea
Heard inland in the quiet of the night.

Evalina had scarcely left me before Y. called with crusty congratulations, which, as not being an ensample for ceremonial procedure, I forbear to repeat. These over, said he: "Country air has a strange effect on some people. I read your gush about the blackbird, the robin, the hill-tops, and all the rest. What are you becoming? A Jefferies without insight?—a mere wordy vapourer?—a retailer of cheap sentiment? Faugh! Stay in town, where sometimes you do avoid writing nonsense." I answered nothing, and he went on: "I have another complaint against you. Why fill up those articles of yours with talk about, and extracts from, ballads neither true nor beautiful?" Quoth I: "Why don't you send me a paper on musical fallacies?" "That's not the question," said he; "and if it were, let me tell you that facts wherewith to explode fallacies are sometimes hard to run down and bag. But better do nothing than inflict upon the public column after column about folk who never existed, and if they had lived, would have been whipped or hanged." "Y.," I remarked severely, "you are a Philistine." "Pooh," was the reply, "call me something else if you want to hurt. Gath and Askelon were decent places to dwell in when David saw Bathsheba. We did not compass the death of Uriah. Keep to the point, which is useful facts *versus* worthless ballads." "But what," I exclaimed, "is the good of discussing with Mr. Obstinate, who would not be persuaded though one rose from the dead?" "Certainly not," chuckled Y., "I don't believe in ghosts." "Nevertheless, you must have some respect for high authority. You know Aiken?" "He had talents," growled my friend, "and has, long ere this, been chastised for not turning them to better account." "Listen to

Aiken," I went on: "'The ballad may be considered as the native species of poetry in this country. It very exactly answers to the idea of original poetry, which is confined to description of external objects, and the narration of events, and is strictly rude, uncultivated verse ("Hear, hear," from Y.) in which the popular tale of the times was recorded. . . . Many of the ancient ballads have been transmitted to the present times, and in them the character of the nation displays itself in striking colours. The boastful history of her victories, the prowess of her favourite kings and captains, and the wonderful adventures of the legendary saint and knight-errant are the topics of the rough rhyme and unadorned narration, which was ever the delight of the vulgar (a chuckle from Y.), and is now an object of curiosity to the antiquarian and man of taste.' (A snort.) Now hear Addison: 'An ordinary song or ballad, that is the delight of the common people, cannot fail to please all such readers as are not unqualified for the entertainment by their affectation or their ignorance ("Oh, oh"), and the reason is plain, because the same paintings of nature which recommend it to the most ordinary reader will appear beautiful to the most refined.' ('Rubbish.') Shall I go on to quote from Dryden and Shenstone; from Pepys ('Old twaddler') and Selden; from Lamb, who called ballads 'Vocal portraits of the national mind'; and from Longfellow, who styled them 'gipsy children of song, born under green hedgerows, in the leafy lanes and by-paths of literature, in the genial summer-time'?" "Good day," said Y., and went out with a bang of the door, I shouting after him: "Don't forget the musical fallacies." "Fallacy yourself," he roared back.

Histories of musical festivals are in evidence just now, and I learn that even the Cardiff Festival, which is but a year old, has already found its historiographer. A complete collection of these works would be of interest and some value, but it is somewhat difficult to make. After halting a considerable time, I have recently, however, taken another step toward that end by securing a thin brown-paper covered quarto entitled "An Account of the second Yorkshire Musical Festival held on the 13th, 14th, 15th, and 16th of September, 1825, in York Minster, by Permission, and with the Sanction, of the Very Reverend the Dean, and of the Venerable the Chapter of York. To which is added an Account of the grand Fancy Ball and a correct List of the Nobility and Gentry who attended the Festival. York. Printed and sold by John Wolstenholme, Minster Gates." Crosse's history of the first Yorkshire Festival (1823)—an imposing volume, rich in illustrations—is pretty well known, but its more modest successor, issued in a fragile form, rarely comes into the market. It is, I doubt not, familiar to many of my readers. To many others it may be new, and a glance at the contents will scarcely fail to prove interesting.

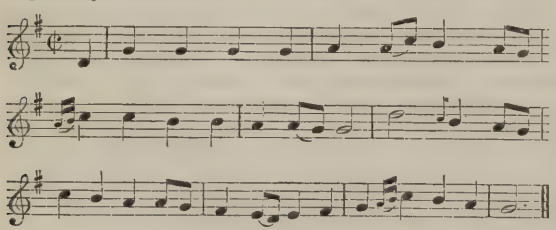
The Festival of 1823 excited Yorkshire Society greatly, and demands were made for another in 1824. First of all, however, it was necessary to build a suitable hall for the secular Concerts, which was done in 1824, and the second Festival fixed for September in the following year. Madame Catalani being then the reigning queen of song, an effort was made to secure her services. Terms were agreed upon, and all went well till, suddenly, the lady's agent preferred a demand that she should be at liberty to transpose any air set down for her, even in connected works, as at a Newcastle Festival, where she sang Handel's "Sing ye unto the Lord" (introductory to "The Horse and his Rider") in B flat. The Committee very properly refused, and Madame Catalani stayed away from the Festival. On this point our historian waxes very wroth indeed, excusing the lady but assailing her agent as one who "by the extreme insolence of his pretensions, and the meanness and illiberality which mark his conduct, has succeeded in producing a most unfavourable impression against Catalani, and has not only injured her professional interests, but, what we have no doubt she feels more keenly, has caused one whose disposition is open and generous as the day, and who is an honour to her sex and profession, to be classed with the horde of needy foreigners with which England is inundated, who bask in the sunshine of our liberality till they have enriched themselves at the expense of our too credulous countrymen, and afterwards turn round and sting the hand which feeds them." Thus the historian, at a moment of blazing indignation. Unable to have Catalani, the Committee sought Pasta, then just returned to her operatic duties in Paris after a season in London. High and mighty personages were concerned in this negotiation, even his Britannic Majesty's representative at the French Court moving, on the application of the Archbishop of York, to obtain leave of absence for the artist. Unfortunately, Monsieur le Vicomte de la Rochefoucauld, in charge of the department of Fine Arts, felt compelled to refuse, being unwilling to make himself liable to "the just complaints of the French public, which so well appreciates the admirable talents of this performer." Eventually, the Committee consoled themselves with Madame Caradori and Mdlle. Garcia, with whom were Kitty Stephens, Miss Travis, Braham, Vaughan, Phillips, De Begnis, and others. The chorus numbered 350 voices, and the orchestra 240 instruments, made up thus: violins, 94; violas, 32; violoncellos, 24; double basses, 16; flutes, 6; oboes, 12; clarinets, 6; bassoons, 12; serpents and bass horns, 8; trumpets, 6; horns, 12; trombones, 9; double drums and harp. The chorus singers, it may just now be of interest to state, were drawn from Leeds, Huddersfield, Halifax, Hull, Sheffield, and Wakefield.

Our historian gives the various programmes item by item, in each case adding a descriptive and critical note. First, however, he devotes a few lines to the ball which opened the Festival, telling us that 700 persons were present. The first performance in the Minster was one of selections, including the recit. and air "O thou bright orb," with the chorus "Behold the list'ning sun," from "Joshua." Mr. Sapio had been set down for the air, and was present on the orchestra, but absolutely declined to sing it, whereupon Dr. Camidge played the vocal part on the organ, the band accompanying. Queer discipline! but, for that matter, the Festival was a conspicuous example of bad management. Thus the chorus basses, in the concert-room, could see nothing of the Conductor, and when they were wanted to take part in a Rossinian *finale*, it was found that they had decamped. "Some disapprobation," we are mildly assured, "was manifested by the audience at this circumstance." The Concert was so long that the final overture was played after midnight—to an audience of eighteen persons, all told. At the second secular Concert the Overture to "Der Freyschütz" was substituted for Beethoven's "Leonora," to the great disappointment of many persons, who, when all was over, called for the omitted work. "At this time," says the historian, "nearly two-thirds of the performers, including most of those of note, had left the orchestra, and, of course, it (the 'Leonora') was miserably performed. We really must censure this proceeding as extremely disrespectful to the audience. The band ought not to withdraw till the conclusion of the performance." Another strange incident of the Festival arose out of the action of two singers,

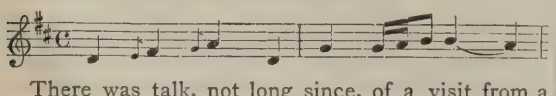
Miss Stephens and Miss Travis, "each of whom insisted on adding a song to the selection contained in the printed books." Here our historian again puts his foot down: "We maintain that performers are engaged to sing the piece which may be allotted to them. Performers who fancy that they have not sung enough should not be allowed to detain an audience of several thousand persons. In justice to the public the appointed scheme should be executed, and then let the solo singers go on as long as the audience will stay to hear them." Shade of Sir Michael Costa, what a proposition!

We next have a long description of the Fancy Ball and a list of the persons attending, with the characters they represented ("Where is dat barty now?"). "The principal vocal performers," says the historian in his capacity as the Jenkins of the occasion, "mixed in the crowd, and appeared very much to enjoy the festive scene after the conclusion of their arduous exertions." I have gone through the long list of guests to see if they attended in character, but not even their names are mentioned, and they appear simply to have been tolerated amid the nobility and gentry. The book ends with a "correct list" of the persons who attended the Festival, classified under the counties from which they came. It occupies sixteen pages of small print, in double columns, and includes 143 persons of title, with 231 clergymen, among them the Rev. Sydney Smith. The list of London visitors contains the names of Mr. Charles Clementi, Cheapside, and Mrs. Novello. Never, I should say, was such a gathering in the cause of music—and dancing. The aggregate attendance reached 24,755, and the receipts were £20,200; the number of ball guests just fell short of 3,000. By the side of these figures the statistics of Festivals at the present time look small.

Mr. Richard Richards, of Handsworth, near Birmingham, has been good enough to send me a copy of Tallis's tune, taken from a book entitled "A Companion to the Magdalen Chapel, containing the Hymns, Psalms, Ode, and Anthems used there. Set for the Harpsichord, Voice, German Flute, or Guitar. The music composed by the most eminent Masters." The date of this volume is not mentioned, but at the time of its publication the tune had been degraded to much the same state as that shown in The Musical Times for September last. I give the melody as copied by Mr. Richards:—



My correspondent also sends, as taken from the same book, a version of the Easter Hymn tune, in the first bar of which are some "graces" I do not remember to have met with before—



There was talk, not long since, of a visit from a Russian horn band, similar to that brought to London about forty years ago. In Leigh Hunt's "Table Talk" there is a description of the horn band copied from "an authority whose name I have forgotten." "The Russian horn music," says the anonymous writer in question, "was invented by Prince Galitzin in 1762. This instrument consists of forty persons, whose life is spent in blowing one note. . . . The band consists of twenty-five individuals, who play upon about fifty-five horns, all formed of brass, of a conical shape, with the mouthpiece bent. . . . When the performance began, notwithstanding all we had read, although we knew that each demisemiquaver of a rapid octave must be breathed by a separate individual, we were astonished at the unity of effect and correctness of time, and this feeling continued undiminished to the end."

Leigh Hunt expatiates upon the function of these horn blowers in characteristic fashion: "This, to be sure, is sounding the very 'bass note of humility.' A man converted into a crotchet! An A flat in the sixtieth year of his age! A fellow-creature of Alfred and Epaminondas, who has passed his life in acting a semitone! in waiting for his turn to exist, and then seizing the desperate instant and being a puff!" One or two other good things on music may be found in the "Table Talk." The vivacious author says, for example, "An air played on the bagpipes, with that detestable, monstrous drone of theirs for a bass, is like a tune tied to a post." Of Handel, he remarks: "What is sweet in his compositions is surpassed in sweetness by no other, and what is great is greater than in any." On the relation of words and music, we read: "Music is an art that, in its union with words in general, may reasonably take, I think, the higher place, inferior as it is to poetry in the abstract. For when music is singing, the finest part of our senses takes the place of the more definite intellect, and nothing surely can surpass the power of an affecting and enchanting air in awakening the very flower of emotion. On this account I can well understand a startling saying attributed to the great Mozart: that he did not care for having good words to his music. He wanted only the *names* (as it were) of the passions. His own poetry supplied the rest." After referring to Paesiello's air, "Il mio ben," in the opera "Nina Pazza per Amore," the table-talker goes on: "I admire the rich accompaniments of the Germans, but more accompaniment than the author has given to that song would be like hanging an embroidered robe on the shoulders of Ophelia." In another place, after relating an instance of Mozart's compassion for the poor and needy, Hunt exclaims: "This is the way that great musicians are made. Their sensibility is their genius." X.

THE MUSICAL GRADUATES' UNION.

When we wrote in these columns, a very few months back, on the subject of the manufacture of degrees and the traffic in bogus diplomas, and took the initiative in suggesting that the leaders of the profession should call a public meeting to discuss the question and take such steps as seemed desirable to meet the exigencies of the situation, it was with very faint hopes of meeting with so prompt a response to our appeal. But the unexpected always happens, and the issue of the scheme for the formation of a Union of Musical Graduates and Holders of Honorary Degrees of Music of Great Britain and Ireland is a welcome and bold move in the right direction. Here, at any rate, is no hole and corner conspiracy. The circular is issued in the names of Sir John Stainer, Dr. Stanford, Sir Robert Stewart, Dr. Bridge (of Westminster), Dr. Armes (of Durham), and Dr. Hiles (of the Victoria University). More than that, the scheme—of which more anon—has met with the cordial approval of nearly all the foremost men in the profession. It is already backed by Sir Arthur Sullivan, Dr. A. C. Mackenzie, Dr. Hubert Parry, Dr. Harford Lloyd, Dr. Martin (of St. Paul's), Dr. Pole, Sir George Elvey, Dr. Garrett, Dr. Hopkins, Dr. Pearce, Dr. Varley Roberts, and Messrs. C. A. Barry,

Basil Harwood, and many others. That the movement should, in its initial stage, have gained such powerful support is of happy augury for its future operations. And now for the scheme itself. To quote from the circular:—

"It is proposed to form a Union of Musical Graduates and Holders of Honorary Degrees in Music of Great Britain and Ireland. The Association would have for its object not only the promotion of close personal intercourse among its members, but also the protection of the value and dignity of the musical degrees legitimately conferred in this country.

"The Union will not be an aggressive institution; the moral influence of such a body of men will, it is thought, be quite sufficient to give weight to any resolutions it may pass, or any protests it may think advisable to publish. But in order to be strong, it is absolutely necessary that the Union should be very comprehensive, and include all British Musical Graduates; thus, membership of the Union will be a guarantee of the status of those belonging to it.

"The public generally, the clergy in particular, and the authorities of our educational institutions would be very glad to know of the existence of a recognised body who could give exact information as to the true worth of the many claims now made to graduateship, and whose Annual Calendar would contain an authentic list of all British Musical Graduates.

"Musical Graduates of the following Universities will be included in the Union: Oxford, Cambridge, Dublin (Trinity College), Durham, London, Royal University of Ireland, St. Andrew's, Victoria (Manchester). . . . When the answers to this circular have been received, a general meeting will be held to settle the constitution of the Union, nominate a Council, and appoint officers."

In addition to the Universities specified above, it is further proposed to include in the Union "such other British institutions as shall at any future time give musical degrees under the powers conferred by Royal Charter."

Should the above scheme take practical shape, as there is every reason to suppose it will, backed as it already is by nearly all the leaders of the profession, the conflict which has been carried on so long between pretentious incompetence and solid merit is likely to enter on a new and decisive stage. Hitherto the efforts of the representatives of the latter to assert their claims have been sporadic, irregular, and disorganised. Now for the first time an opportunity is afforded to all the "regulars" of the musical world of enlisting under their proper leaders, and on such terms as will effectually secure the exclusion of the whole ragged regiment of mercenary and ill-equipped stragglers. The metaphor of warfare, however, is to a certain extent inappropriate, inasmuch as it is expressly stated in the circular that the new Union will not be an aggressive institution. Once the forces of knowledge and ignorance are ranged in two opposing camps, it will be the aim of the former to assume a purely defensive attitude, or, in the words of the circular, to protect the value and dignity of the musical degrees *legitimately* conferred in this country. And it is high time that some such device for the sifting of the wheat from the tares was decided upon. A recent *cause célèbre* served to show the extraordinary gullibility of the public in such matters. But even where no positive fraud or robbery is contemplated, the carelessness of the public and its accessibility to flattery constitute the most powerful incentive to organised charlatanry in art. The growth of self-constituted colleges and academies proceeds with unabated rapidity and, in default of any easily accessible test, parents and guardians rush to the conclusion that whatever is most widely advertised is best, and entrust their children and wards to the tender mercies of professors whose competence is generally in an inverse ratio to the number of letters which they affix to their names. Such a test or touchstone will be supplied by the formation of the contemplated Union of Musical Graduates, and the publication of an Annual Calendar containing an authentic list of all musicians who have graduated at those Universities or institutions empowered by Royal Charter to grant musical degrees.

It will not be contended by the most sanguine promoters of the new scheme that inclusion in the list will be a guarantee of first-rate ability. Standards differ at different Universities. But at least its composition will secure the exclusion of that glaring incompetence which at the present day is so often suffered to compete on equal terms with solid merit.

TENNYSON IN SONG.

To the genuine and widespread sorrow at Lord Tennyson's death must be added that of the musician, who, by the nature of his art, is not a little qualified to appreciate the melodic loveliness and the graceful imagery of the dead Laureate's verse. But was Tennyson a musician's poet? That is to say, did his lines attract the fancies of composers? One answer to this question may be found in a MS. "Bibliography of Musical Settings of Lord Tennyson's verse," compiled by the present writer, the receipt of which, only a short time before his death, "interested" the late poet. In this "long list of songs" there are no less than 513 published compositions, in every variety of musical setting, of which the words are by the late Poet Laureate. This total, which most probably does not include all the settings, is made up of 454 songs, 7 duets, 4 trios, 37 four-part songs, and 11 cantatas, or odes—each complete work of the last-named being counted as one item. These compositions are by all sorts and conditions of composers, and therefore it is not surprising that so few—we may say so very few—of the 513 are really known.

The poem which has mostly attracted the fancy of composers is that tender little lullaby from "The Princess"—the well-known "Sweet and low," which has been set at least thirty times. "Break, break, break," however, with 29 settings, makes a good second. As showing how the same words may appeal to the varied imaginations of 30 composers, it would be exceedingly interesting to issue in one volume these 30 settings of "Sweet and low"; but as that would be almost impossible, a comparative analysis of them may be of interest at this time. As one is "out of print" and not in the British Museum (where it *ought* to be), the number must be reduced to 29, of which 24 are songs, 4 are four-part songs, and 1 is a duet. They are composed by 7 ladies and 22 gentlemen, ranging from such able musicians as Mrs. Marshall and Sir Joseph Barnby (whose beautiful setting has never been excelled) to the modest amateur who hides his, or her, greatness beneath the cloak of anonymity. There is a charming variety of keys. In the key of C there are 4 settings; in D flat, 2; in D, 3; in E flat, 3; in E, 2; in F (evidently the favourite key), 6; in G minor, 1; in A flat, 2; in A, 3; in A minor, 1; in B flat, 1; and there is 1 in B, which is the composition of Edward Lear, the author of the inimitable "Book of Nonsense." There are only 2 settings in the minor key, against 27 in the major. Much variety is shown in the accompaniments, ranging from the portrayal of a gentle rocking movement to an apparent desire to introduce

a feeble representation of the "rolling waters" of the "western sea." Any preconceived idea that a lullaby should be written in compound-duple (or quadruple) rhythm is quite dispelled by the discovery that only 12 of the 29 (less than one-half) have the time signatures of 6-8 or 12-8. Next in order come 2-4, C, or ¢, with 10; and lastly 7 have the signature of 3-4. As to the literal interpretation of the title, we may conclude that most, if not all, the several composers would consider their settings to be *sweet;* but there is no apparent unanimity in keeping the melodies *low*. Indeed, some of the songs might be more truthfully designated "sweet and *high*," as the high G sharp occurs in 1, G natural in 3 others, F sharp once, and F in 8 others; so that each of these 13 songs provides material enough to effectually rouse the baby instead of soothing it to slumber "on mother's breast." But, on the other hand, the majority of the melodies are low and thus more in keeping with a mother's song over her "babe in the nest." Interesting as it would be to compare the different musical garbs of other well-known poems from the rich store of the late Laureate's verse, we must be content with having drawn attention to the musical settings of one of the daintiest lyrics in the whole realm of English poetry.

The best known settings to words by Tennyson are Balfe's "Come into the garden, Maud," and Sir Joseph Barnby's "Sweet and low." The former was composed expressly for and dedicated to Mr. Sims Reeves, who first sang it forty-four years ago. Balfe sent his MS. from Paris for the approval of the great tenor, who sent the laconic reply, "Yes, it will do"; and all the world knows that it did "do." Sir Joseph Barnby's "Sweet and low," whose music reflects the tender beauty of the words, was first performed at the Hanover Square Rooms, on January 14, 1863, by Mr. Henry Leslie's choir, to whose conductor it was naturally dedicated. The new part-song was encored, and at once met with that success it has ever since maintained.

Lord Tennyson showed his practical interest in music and in a musician, now well known to fame, by writing for Sir (then Mr.) Arthur Sullivan "The Window; or, The Songs [*Loves* originally] of the Wrens." The preface reads: "Four years ago Mr. Sullivan requested me to write a little song-cycle, German fashion, for him to exercise his art upon. He had been very successful in setting such old songs as 'Orpheus with his lute,' and I drest up for him, partly in the old style, a puppet whose almost only merit is, perhaps, that it can dance to Mr. Sullivan's instrument. I am sorry that my four-year-old puppet should have to dance at all in the dark shadow of these days*; but the music is now completed, and I am bound by my promise.—A. Tennyson.—December, 1870." This "song-cycle," which contains some charming music, was published in 1871 by Mr. Strahan, in a handsome quarto volume. But it is not generally known that these miniature poems were privately printed (without music) four years earlier. Amongst the treasures in the British Museum is a gaily bound small quarto, its few pages tastefully printed only on one side, bearing the title "The Window, or the Loves of the Wrens, by Alfred Tennyson, D.C.L., Poet Laureate [then underneath a vignette of the mansion], Canford Manor, MDCCCLXVII." A pencil note in the copy reads: "F. T. Palgrave, Jan., 1869. Only six copies printed by Sir I. and Miss Guest." The first-named "printer" is now Lord Wimborne, and Canford Manor is his country seat; but it is understood that the copies were actually printed by the lady referred to. Another page must be quoted: "These little songs, whose almost sole merit, at least till they are wedded to music, is that they are so excellently printed, I dedicate to The Printer." The poet's dedication to the fair printer loses none of its charm by the graceful deference it pays to the musician's art.

The year 1809 will remain a memorable one in the twin spheres of poetry and music. Within its months were born Tennyson, Mendelssohn (half-a-year before the poet), and Chopin. Sad enough to relate, the "reaper whose name is death" swept away the two musicians in the flush of their early manhood, now more than forty years ago; but our Laureate was spared to us for "length of days." Therefore, the tender note of sorrow, vibrating yet, which recently thrilled the nation, should naturally be blended with the chorus of thanksgiving for his long and useful life, his exalted genius, and the splendid heritage of song which has been bequeathed to us by Alfred, Lord Tennyson.

* The reference is to the Franco-German war.

The opinion of experts is generally worth listening to, and in view of the exceptional success which attended on the employment of the long trumpets in Bach's Mass in B minor at Leeds, we recommend all readers interested in orchestral instruments to turn to the valuable paper on "The Trumpet; its History, Construction, and Use," by Mr. Walter Morrow, in a recent issue of the *Victorian Magazine*. It is unnecessary to dwell on Mr. Morrow's qualifications to treat of the subject. His services in introducing and improving the Kosleck trumpet have laid all lovers of Bach under a deep debt of gratitude, and the magnificent results achieved at Leeds, when, for the first time in England, the three trumpet parts in the Mass were played on three instruments of the same construction and *timbre*, were primarily due to his perseverance and devotion during the last six years. The long trumpet is no joke to play. As Mr. Morrow tells us, a fortnight's practice on this instrument is indispensable in the case of an artist essaying to play the first trumpet part in the Mass, and even then only partial success can be looked for. The occasions on which the long trumpet is used are so rare that a player has practically to go into training for it, the conditions of performance on the valve trumpet, or cornet, being widely dissimilar. With regard to the rival claims of cornet and valve trumpet—the slide trumpet being now practically obsolete—Mr. Morrow pleads energetically for the latter, and every man of taste will echo his plea. We offer no apology for transcribing his interesting remarks on this question. As a result of the invention of pistons and cylinders, Mr. Morrow points out how "all great modern foreign composers, and English composers who have been educated abroad, have written freely for the piston trumpet (also called valve trumpet or ventil trumpet); but unfortunately our orchestral trumpet players have not met their ideas in an artistic spirit. When a trumpet part is placed in front of a performer, he first looks through it, and if he finds other notes than the natural harmonics, he growls at what he calls 'the inability of the composer to write for the trumpet,' and takes up his cornet-à-pistons in order to render his part. Indeed it happens in an instance like Mendelssohn's Scotch Symphony where, at the end of the first movement, the composer has thought proper to raise the fourth harmonic a semitone, that a performer must of necessity leave out several bars, while he changes from one instrument to the other, and a few more bars further on, to re-change; or else, not caring for the trouble, he leaves out the notes, which are 'not on the instrument.' A third and more general

resource, and one which involves the least trouble, is to play the whole part on the cornet-à-pistons, and thus unconsciously and inartistically frustrate the noble effect the composer intended. Conductors of orchestras, when their attention is called to this shortcoming on the part of the instrumentalists, content themselves with saying that they deplore it, but that they cannot get trumpet players. As a reply to this, a recent circumstance may be mentioned. One of our most eminent composers wrote a work with important parts for trumpets, and stipulated that the parts were to be played on valve trumpets; this was accomplished, *ergo*, let our conductors insist upon the use of that instrument in grand orchestras and players will readily be found. We admit that the cornet-à-piston is a very beautiful instrument in its place; that is, in a military band, where its use as a solo instrument in operatic cavatinas, romances, themes, and variations is very valuable. Also when it is written for in combination with trumpets in orchestras, as, for example, in such works as Berlioz's 'Faust,' 'Le Carnaval Romain' Overture, and many of Meyerbeer's works. But that it should be used to the total exclusion of the trumpet is much to be deprecated. Our academies and music schools should also insist upon trumpets being used in their orchestras, as they do in continental conservatoires; so that this, the noblest sounding of brass instruments, may not be allowed to sink into the oblivion which threatens it."

The writer of the analytical programme notice (unsigned) of Mr. C. A. Lidgey's Ballad for Orchestra, after Doré's picture, "A Day Dream," which met with a signally warm reception on the occasion of its production at the Crystal Palace on the 15th ult., confessed that the only other music inspired by a picture, that he could recollect, was Liszt's "Todtentanz," after Dürer's "Dance of Death." The task of furnishing a tolerably complete list of instances of composers drawing their inspiration from paintings would not be an uninteresting one, but for this we must look for assistance from our readers. In the meantime we content ourselves by calling to mind a goodly array of Liszt's works. The six scenes of which his Oratorio "St. Elizabeth" consists were suggested by Moritz von Schwind's exquisite frescoes at the Wartburg of scenes from the life of St. Elizabeth. His "Faust" Symphony is a musical illustration of Ary Schaeffer's picture of the three most prominent figures in Goethe's "Faust." His Symphonic Poem "Die Hunnenschlacht" ("Battle of the Huns") was inspired by Kaulbach's cartoon at Berlin. The "March of the Three Holy Kings," in his Oratorio "Christus," was suggested by Stephen Lochner's famous "Dombild" in Cologne Cathedral, and the "Sposalizio," by Raphael's celebrated painting at Milan. Mendelssohn's well-known song without words "In a Gondola" probably owes its existence to Giorgione's "Cithern Player" at Venice; for, in a letter written to his sister, Fanny Hensel, on September 13, 1839, just as she was starting for Italy, he says: "Do not forget the Manfrini Gallery, with its marvellous 'Cithern Player' by Giorgione. . . . Compose something in honour of the 'Cithern Player.' . . . *I did so.* . . . Sail in a gondola at night, meeting other black gondolas hurrying along. If you don't think of all sorts of love stories, and other things which might occur within them while they glide by so quickly—then I am a dolt!" While considering the sympathy which exists between painters and musicians, it would be scarcely less interesting to investigate the instances in which painters have been indebted to the sister-art of music for their ideas. We recall Moritz von Schwind's pictures of Beethoven's Choral Fantasia and scenes from some of Weber's operas as notable examples. Some years ago a certain painter (it is said) was a regular attendant at the Crystal Palace Concerts with a view to translating some of the movements from Beethoven's Symphonies into the language of colour, but with what result we are unable to say. Mr. Whistler has appropriated terms specifically musical (*e.g.*, "Symphony," "Nocturne," &c.) as titles for some of his most eccentric drawings, but we cannot recall that he has been influenced by the spirit of music.

It is hardly possible to imagine a more happy lot than that which falls to the young student who, having completed his course of studies at the Paris Conservatoire de Musique, is awarded the Grand Prix de Rome. This prize—probably the most valuable in existence—is awarded to students who show the most promise in composition. The successful candidates are sent to Rome, where, at the expense of the French Government, they reside four years in the beautiful Villa Medici, which on the Monte Pincio towers so conspicuously over the Eternal City. Here, with scarcely any other constraint but that of every year sending home a new composition, they have the fullest opportunity of enlarging their minds and emancipating themselves from the academical groove. We can imagine nothing more inspiring to the young composer than a lengthened residence in a city which, with its classical surroundings, abounds in the most soul-stirring examples of monumental art, and is within an easy distance of the most beautiful country. It was doubtless under some such feelings as these that our Mendelssohn and Liszt Scholarships, each of which has its foreign side, were founded. The constitution of the Royal College of Music also admits of the establishment of Travelling Fellowships. Though these have not yet come into actual being, during the last four years the experiment has been tried of sending some of the most promising students abroad, not for further academical instruction, but with the view of enabling them to gain further culture and experience. Thus, Mr. Sydney Waddington (since elected to the Mendelssohn Scholarship) was sent to Vienna and Germany; Mr. Percy Ridout to Berlin, Munich, and Vienna; Mr. W. G. Spencer to Cologne, &c. (at the expense of the Duke of Westminster); and lastly, Miss Ethel Sharpe to Vienna and Berlin. Any attempt to judge of the result of this experiment in these individual cases would of course be premature, but there can be no doubt that it is a move in the right direction and therefore one to be applauded and upheld.

Present-day composers ought to be thankful—as they doubtless are—for the facilities afforded them for the production and publication of their oratorios. It was not always so. The success of Dr. Parry's "Job" at the recent Gloucester Festival suggests a comparison with the presentation of an earlier work bearing the same title. "Job," by William Russell, Mus. Bac., Oxon., was announced to be given for the first time at the Hanover Square Rooms on June 7, 1813, with the assistance of Braham and S. Wesley. There does not seem to be any account of the performance, and probably there were few purchasers of tickets at half-a-guinea each. Russell did not live long to enjoy his success or mourn his disappointment. He died on the following November 21, aged thirty-six. In the next year "Job" was given at the Foundling, where Russell had been organist, "for the

benefit of his widow and infant children." The "particulars" were "too long for an advertisement," so the daily papers record. Twelve years later (in 1826) "Job" was published, price two guineas to subscribers (of whom there were ninety-four), and half-a-guinea extra to non-subscribers. The volume is a substantial folio of 268 pages, with accompaniment arranged from the score by Samuel Wesley, and is dedicated to the Governors of the Foundling Hospital by the composer's widow. The work was adversely reviewed in the *Harmonicon* and has long since entered the region of oblivion. Russell is now only remembered by his organ pieces (are they too venerable to be played now?), printed in Novello's "Short Melodies" and "Select Organ Pieces," and his melodious chant in E.

In January, 1888, the Charity Commissioners promised to devote a sum of £150,000 from the funds of the City of London Parochial Charities towards the endowment of Polytechnic Institutes in South London, provided that a similar sum was raised from the public. A Committee was formed, with Mr. Evan Spicer as its Chairman; and owing mainly to his efforts it has been possible to found three Institutes—one at New Cross, one near the Elephant and Castle, and one at Battersea. The second of these was opened by the Earl of Rosebery on September 30. It includes the usual reading circles, clubs, and societies found at such institutions, and in addition a musical branch which promises far higher results than such ventures are generally able to give. We are led to this opinion by the names which appear in connection with the School of Music at the Borough Road Polytechnic, which include those of Dr. A. C. Mackenzie as Hon. Musical Director, Mr. Battison Haynes as Musical Director "in ordinary," and Mr. P. Elliott, Mr. W. Mackway, and Miss H. Cunningham as professors of the violin and singing respectively. Choral and orchestral societies and classes for the study of the elements of music will be conducted by Mr. Battison Haynes. The fees, for members and non-members, are fixed at rates with which it is clear no private teacher in the neighbourhood will be able to compete. Whether this be an unmixed blessing or no we need not at present stop to inquire, since it seems to be agreed on all hands that the elevation of the masses is of more importance than the existence of the classes who obtain their daily bread by giving lessons.

In our last issue we announced Dr. Mackenzie's acceptance of an invitation to conduct a certain number of Concerts at the Chicago Exhibition of 1893. The indefatigable trio constituting the "Bureau of Music"—Messrs. Theodore Thomas (Musical Director), William L. Tomlins (Choral Director), and G. H. Wilson (Secretary)—had, however, also sent invitations to a number of other eminent composers of various nationalities, and several have since replied, among them Brahms and Joachim, who, with much regret, decline—mainly, it would seem, on account of distance. Saint-Saëns accepts, and will not only conduct, but play, several of his own compositions. It being anticipated that no less than 300 Concerts will be given at which the services of an orchestra will be required, a sum of $175,000 has been set aside for the engagement of a permanent orchestra of 120 players. It is also hoped that the Boston Symphony Orchestra, under Mr. Nikisch, and that of the New York Philharmonic, under Mr. Anton Seidl, will play at several Concerts. The choral societies of the entire country have been urged to co-operate, both by separately giving Concerts and by uniting forces for the performance of oratorios, &c., by Bach, Handel, Beethoven, Mozart, Brahms, Gounod, Mackenzie, Sullivan, Dvorák, Verdi, and others. This will give some idea of the scale on which the musical arrangements of the "World's Fair" have been planned, and of the energy with which they are being carried out by the three gentlemen entrusted with the work. At the proper time we shall give fuller details.

We have received from Signor Vicenzo Menozzi, of Rome, a list of the prices obtained for the musical treasures disposed of by him at the sale of the Borghese library a few months ago in that city. The sums range from 2,800 fr. to 1 fr. The former was given for the second edition of Peri's opera "Eurydice" (1608). Caccini's "Eurydice" (1600), with which was bound his "Nuove musiche," fetched 2,100 fr.; and the same composer's "Fvggilotio Mvsicale" (1630) was knocked down for 1,350 fr. Of this work it is stated that no other European library possesses a copy. 1,250 fr. was given for a volume containing five books of Madrigals by Carlo Gesualdo, Prince of Venosa; 1,110 fr. for Marco da Gagliano's "Dafne" (1608), and a similar sum for Laudi Stefano's "La morte d'Orfeo" (Venice, 1619). Nine books of Luca Marenzio's Madrigals, bound together and dating from between 1594 and 1609—the last-quoted date being printed "1069" (!)—were disposed of for 1,220 fr., and a book of madrigals by an almost unknown composer, Claudio Pari, for 1,500 fr. An enumeration of the works for which prices between 150 and 500 fr. were given would fill a column. Those interested in such matters cannot do better than obtain a catalogue from Signor Menozzi—the price is quite reasonable. It may be mentioned that the sum total obtained for the musical works—about 300 "lots"—was 44,864 fr.

The announcement of the revival of a pianoforte school of extempore playing in Paris calls for a passing word of comment. The anecdote related by Ferdinand Ries in his Biographical Notices of Beethoven, *à propos* of the second performance of the Concerto in C minor, shows, as Sir George Grove remarks in his annotations to the work in question, that "even at the beginning of the century cadences were studied beforehand and had ceased to be—what they no doubt originally were—an extempore display of the invention and daring of the player." According to the same authority, "The last player to play real extempore cadences was Mendelssohn, whose feats at the performance of the Beethoven G major Concerto at the Philharmonic, June 24, 1844, and of Bach's triple Concerto, June 1 of the same year, are now historical among English musicians." We take it, however, that the practice, though now long obsolete, of including improvisations on a given theme in the programme of pianoforte recitals, lasted down to a considerably later date. For there is a delightful story, which a contemporary has recalled, in connection with a visit of Stephen Heller to this country, of a young lady who, on being told that he was prepared to extemporise on anything that might be given him, naïvely inquired of her informant: "Do you mean to say that he could improvise on a sponge?"

We have received a letter from a musician of some standing in the North who is much exercised at the recognition accorded to musical degrees granted by the University of St. Andrew's, which, he points out,

has neither Professor nor Faculty of Music. We have only to reply that by its charter the University in question has legal power to grant musical degrees. When, if ever, it abuses that power, it will then be time to consider the subject.

FACTS, RUMOURS, AND REMARKS.

We have this year again to call the attention of our readers to the issue of a Special Number of The Musical Times devoted to the Life and Works of Beethoven, which will be issued on December 15. The literary matter will be edited and partly written, as before, by Mr. Joseph Bennett, and special interest will be imparted by the inclusion of numerous illustrations, fac-similes of manuscripts and letters of great interest, hitherto unpublished. It may safely be anticipated that the attractiveness of the forthcoming Special Number will be even greater than that of the Mozart number last year.

Newcastle-upon-Tyne is just now concerned with the question whether or no it should join the increasing number of towns in which triennial festivals are held. We are not sufficiently conversant with the local resources and conditions to express an opinion upon the subject, but no special knowledge is required for assurance that in order to establish a festival there should be practical unanimity. This condition does not appear to exist in Newcastle. The *Newcastle Daily Chronicle*, for example, expresses itself unfavourably: "We must recognise that serious difficulties stand in the way of holding a musical festival in this city. To begin with, where could it be held? Our Town Hall is wholly inadequate, and altogether unworthy for such a purpose; and it is precisely in Town Halls that such gatherings take place. Theatres have been occasionally utilised for such performances; but it has been found that buildings laid out for theatrical entertainments are, as a rule, ill-suited for the representation of oratorios, cantatas, and miscellaneous concert music. There are other objections to be urged against the scheme so far as Newcastle is concerned; but on these we need not dwell. Our city stands very much in the position of the man who had a hundred reasons for not getting himself a new suit of clothes—the first being that he had no money. We have no hall fit for a musical festival, and until that difficulty be surmounted it seems idle to discuss anything else."

Messrs. Novello, Ewer and Co. will shortly publish a re-arrangement for modern organs of the two sets of six Organ Pieces by the late Dr. S. S. Wesley, which, it will be remembered, were written for the G organ. The work of editing and re-arrangement has been confided to Dr. G. M. Garrett. It should be stated that, although a re-arrangement of Dr. Wesley's organ works was proposed recently in a contemporary by Mr. W. T. Best, the credit of the suggestion properly belongs to Mr. Hamilton Robinson, who initiated it as far back as last spring. It may further be remarked that the suggestion has led to a consideration of Dr. Wesley's "English Hymn and Psalm Tunes," which were likewise written for G organs, and a new edition of this work will shortly be published by Messrs. Novello. In this instance, also, Dr. Garrett is the Editor, and has worked in consultation with several other eminent pupils of Dr. Wesley; there is, therefore, every reason to suppose that the new edition will be issued with the most faithful and reverent care.

A medical man sends to a Glasgow paper the following "case": "A relative of mine who for many weeks had been suffering from insomnia, and become sadly reduced in bodily and mental strength, and, indeed, was in extreme depression of mind, was visited by a friend, a distinguished master of the piano, and one who has made a study of *music as a means towards recovery of health*. During his visit to the invalid he, by request, played some light, airy music, then went on to a Nocturne of Chopin, and finally played the first two movements of Beethoven's 'Moonlight' Sonata, where he proposed to stop, but was beseeched by the patient to finish the piece. The result was the sufferer was lulled into sleep, and rested well that night. The cure was repeated for some subsequent nights, and now the insomnia is overcome. Surely this cure is preferable to chloral or other dangerous draughts, but doubtless it must be skilfully administered." The Guild of St. Cecilia will not fail to note.

The establishment of a College of Music in Manchester seems now to be assured. No doubt the city knows its own wants better than outsiders, and we are bound to wish the enterprise all success. Sir Charles Hallé has given a conditional promise to superintend the working. *Apropos*, we read in the *Manchester Guardian*: "A course of three years' instruction is contemplated, and no one will be admitted except with an undertaking to remain at least three terms at the College. The curriculum will be a complete one, and all students will be required to study harmony, and one or two extra subjects in addition to the special subject of study which they may select, whether the cultivation of the voice or of some particular instrument. It is obvious that such a College must primarily have for its object the training of persons who desire to qualify themselves to exercise the profession of music.

There is at Melbourne a "North Suburban Choral Union," and the latest report of that body, signed by Mr. E. A. Jäger, hon. Conductor, is now before us. From it we gather that the energies of the Union are largely devoted to part-singing, and we read the following *àpropos*: "As evidence of the good the Union is doing in showing how rich and varied is the British school in this form of composition, it may be stated that of the total twenty-two only four were by foreign composers." From the repertory appended to the report we learn that England does not maintain this supremacy in the department of orchestral music. The sixteen pieces performed were all of foreign origin. Our composers should see to this. Is it impossible for them to write such unassuming and engaging pieces as those with which the foreigner carries all before him, even in far-away Melbourne?

The Reading Institute of Music opened pleasantly on the 10th ult., and, in the course of the evening, some national airs were sung under novel conditions. We transcribe from the programme the following directions: "The national airs are intended to be sung by *all*, whether able to read music or not. At the sound of the bell, it is suggested that positions, according to the following plan, be taken with the least possible loss of time (plan shown). Eight measures will be played before singing each piece. Careful attention should be given to the conductor's beating, and it is hoped that the singing will not lack heartiness. Singers may disperse at the conclusion of each performance."

Listen to the plaint of a reverend gentleman who signs himself "Semi-Lunatic," and makes a confidant of the *St. James's Gazette:* "I am a parson, and have to produce some kind of sermons on Sunday. I have a son and a daughter, both having to work hard for their living and dependent on brain rest. Organs, costers, street-singers, children playing in the day-time, have nearly reduced us to imbecility. And now a real infernal machine has been superadded—a powerful organ drawn by a pony, and a man playing an accompaniment upon a cornet! The row can only be described as infernal." The letter suggests a new cause of bad sermons.

A critic of the *Boston Home Journal* holds that the solo phrase "The night is departing" ("Lobgesang") should be made "a burst of joyous exultation." It is, no doubt, open to that rendering, and also to another, with which Christine Nilsson made an electrical effect once upon a time in Exeter Hall. The tenor had just been demanding "Watchman, will the night soon pass?" and the reply dropped softly down as though from the battlements of heaven. It was a new idea that thrilled the audience. By the way, Mendelssohn has not marked the phrase *p* or *f*, but the orchestral cadence is directed to be played softly.

The sketch programme of Messrs. Paterson and Sons' Edinburgh Concerts has been sent to us, and we find it a remarkable illustration of the development of private enterprise in connection with music. One performance, by the Nordica Concert party, has already taken place, and will be followed by a second of the same kind, at which Messrs. Boosey's party will appear. Then come a Recital by Sarasate, a series of Orchestral Concerts, under the direction of Mr. Manns, and a few choral performances, at which Dvorák's "Spectre's Bride" and Mackenzie's "Dream of Jubal" will be produced. The programmes of these Concerts are extremely interesting.

An Association for the Encouragement of Music in Primary Schools was formed at Cork some time ago, and is now about to enlarge the scope of its action. Says an Irish contemporary: "It has been considered that a service of great value and importance to the community would be performed if an effort were made to have the cultivation of music made more thorough and more systematic, if a healthy spirit of emulation among schools could be engendered, if occasional competition of choirs chosen from different schools took place, prizes being awarded to the successful school."

Music at the Kimberley (S.A.) Exhibition seems to be receiving the treatment which long ago earned for her the title of the "Cinderella" of the arts. The Concerts are allowed to go "anyhow," and the arrangements generally are described by the press and private correspondents as "chaotic." There are "bright spots," however, such as the Pianoforte Recitals of Mr. Frank Bradley, the singing of Madame Stefani and Mrs. Drummond, and the performances of a Viennese band; but these, it would seem, serve but to deepen the surrounding gloom. Why should this be?

We have received a prospectus of the "Metropolitan College of Music," established in connection with the Finsbury Choral Association three years ago, and now, presumably, undergoing development. It is gratifying to read: "The enterprise has so far met with perfect success. The artistic results have been highly satisfactory, and the fact that in less than three years the number of students has risen to four hundred and fifty abundantly proves the necessity which existed for such an institution in this important district." While the College does good work may it prosper.

In an advertisement of Mr. Edgar Haddock's "Musical Evenings" at Leeds may be read the following: "Her Imperial Highness Princess Eugenie di Cristiforo Palæologæ-Nicephoræ-Comnenæ, who will be visiting England, has most kindly consented to sing at one of the 'Evenings' of the series." We have never heard of the lady, which must be our excuse for asking to what "imperial" family she belongs, unless that which reigned over the Eastern Empire as far back as the twelfth century. A long-descended vocalist indeed!

In the same advertisement we note signs of the advance of luxury in Concert-rooms: "The body of the Hall will be arranged as a luxurious and comfortable drawing-room."

From the seventh of an interesting series of articles appearing in the *South African Trade Journal*, it would appear that music in Cape Town is in a highly flourishing condition. The article is mainly devoted to a description of the largest South African music store, that of Messrs Darter and Sons; but it is easy to see from the European houses for which the firm are agents, and from the list of works mentioned as in demand, that musical taste "over there" has already reached a high level. We offer our congratulations to Cape Town.

The Hampstead Popular Concerts of Chamber Music enter upon their ninth season on the 11th inst., and six performances will be given between that date and the end of February. Joseph Joachim will appear on February 24, and among other artists engaged are Mesdames Fanny Davies, Eibenschütz, Kleeberg, and Wurm; Mr. and Mrs. Henschel, Mr. Borwick, Mr. Shakespeare, and Miss Fillunger. The management of this enterprise cannot be charged with lacking spirit, nor the Hampstead folk, apparently, with failing to appreciate good music.

Messrs. Dale, Forty and Co.'s Cheltenham Concerts for the present season began on the 5th ult., when the Nordica party appeared. Mr. Paderewski was announced for the 24th, but, of course, could not keep the engagement. The Macintyre party are responsible for the music of the third Concert, and on December 10 Mr. Pachmann will give a Recital. Mr. Sarasate follows, on February 8; Mr. Edward Lloyd's party appear on February 22; and the series will end on March 7 with an Orchestral Concert, conducted by Sir C. Hallé.

Colonel Shaw Hellier, Commandant of the Royal Military School of Music, the Staff, and the Bandmasters and Bandsmen of the British army at home and abroad, have placed in the chapel of Kneller Hall a brass tablet to the memory of the late Mr. Charles Cousins, who for many years occupied the post of Director of Music at that Institution. They have also subscribed for a handsome Sicilian marble cross over Mr. Cousins's tomb in Twickenham Cemetery.

It is gratifying to note that at the close of the Annual General Meeting of the Wakefield Music Competition Society, held in the Town Hall, Kendal, on the 1st ult., a pendant, set in precious stones was presented to Miss Wakefield by Mr. P. Mason, on behalf of the members of the competing choirs and others who had taken part in the competitions, in recognition of "their gratitude for the great work she had done in the county and the neighbourhood."

We can record with satisfaction the "banquet" tendered by the professors of the Guildhall School of Music to their new chief, Sir Joseph Barnby, without saying that "no other musical academy in the world could have furnished from its own staff so many men of 'light and leading' in their profession." Such assertions are provocative even when they are true, and they are out of harmony with a peaceful occasion, at which, by the way, the new Principal's most formidable rival, Sir William Cusins, presided.

A beautifully decorated grand pianoforte has been on view during the last few days at Messrs. John Broadwood and Sons, who have made the instrument for Mr. Athelstan Riley, from designs by Mr. T. G. Jackson, A.R.A. A description of it, with illustrations, has been published by the firm, from which we learn that this *instrument de luxe* has altogether taken a little more than two years to make. A "grand" pianoforte indeed!

An American paper, referring to a French Wagnerian *brochure*, says: "The author, until lately an unreasoning antagonist of the Bayreuth master, has returned from the Festspiele his ardent and unconditional admirer." Sudden conversions are doubtful, and it may be better to shape the sentence thus: "The author, until lately an ardent and unconditional antagonist of the Bayreuth master, has returned from the Festspiele his unreasoning admirer."

Miss Oliveria Prescott is preparing the "Music Book" in the series called the "Victoria Library for Gentlewomen," now publishing by Messrs. Henry and Co. Her book is an endeavour to put some of the higher points of music in a way that may be understood by the average musical mind—to be, in fact, an introduction to the study of form and forms, style, and some of the relations between music and poetry.

The eighth series of the Stock Exchange Orchestral Society's Concerts will be given in St. James's Hall, on December 6, February 21, and April 25. The male-voice choir connected with the Society will sing at each of these Concerts, and will in addition give, at Cannon Street Hotel, two Smoking Concerts on December 15 and March 2, and a Ladies' Concert on March 20.

Our youthful and promising Montreal contemporary, *Arcadia*, should stir up its London correspondents. The gentleman who discourses on Art in this metropolis announced, on the 1st ult., the issue of Mr. C. G. Harper's "English Pen Artists of To-day." The book in question belongs to last season's publications, and was long ago discussed before being assigned to the shelf where it now reposes.

The second season of the admirable series entitled the "Thursday" Subscription Concerts is announced to take place in the Steinway Hall (instead of, as formerly, in the Princes' Hall). The programmes will be formed on the same plan as last season, and the chief executants will be, as before, Mr. William Nicholl, Mr. Septimus Webbe, and Herr Adolph Brousil.

Officers of the Worshipful Company of Musicians for the current year: Master, J. F. Bridge; Senior Warden, John Collard; Junior Warden, John Stainer. The Company sealed these appointments over the flowing bowl at the Albion on the 18th ult., and spent a merry evening. May the Company flourish, root and branch!

According to the *Western Press* the Cardiff Festival did not result in so heavy a loss as was generally expected. The expenses amounted to £3,100; the receipts were £2,600; leaving about £500 for the guarantors to make good. For a first Festival, conducted by inexperienced hands, this result is not at all discouraging.

The Musical Mutual Protective Union of America continues to protest that "the general run of musicians are simply workmen, and that consequently all musicians brought to this country on contract must come under the provisions of the alien contract labour law"—that is to say, they must be kept out of the country. This is Protection gone mad.

The President of the Musical Protective Union of New York has called the Treasury Secretary's attention to the fact that in the notorious McKinlay Bill musical instruments are classed as working men's tools.

No, no, Mr. G. H. Wilson, you are mistaken. The examination at which only six candidates out of sixty-six passed, and seventeen harmonised a melody in the wrong key, was not "an examination of musical students at an English University," as you say, but one held in connection with the College of Organists. Quite a different thing, you will admit.

A select Choir of about 100 voices is in course of formation to assist at Mr. and Mrs. Henschel's Recitals and possibly, later on, in the London Symphony Concerts. The members are being selected with the greatest care, only persons having exceptional voices and reading ability being admitted. The Secretary is Mr. J. Stedman.

A number of former choristers of Westminster Abbey have recently formed themselves into a Society entitled Westminster Abbey Old Boys' Club, and their first dinner will be held on December 3 at the Westminster Palace Hotel, on which occasion it is understood that the Dean of Westminster will preside.

Mr. H. C. Banister will deliver a Lecture on "Music: how to Study, Understand, and Enjoy it," with illustrations on the pianoforte, on Monday evening, the 7th inst., at 8 o'clock, in Whitfield's Tabernacle, Tottenham Court Road (Iron Hall). Admission free.

The members of the Musical Guild begin their eighth series of Concerts in Kensington Town Hall on Tuesday next. Four performances will be given. The works named in the prospectus include no novelty, unless some duets by Gade, for clarinet and pianoforte, may be so considered.

The 800th anniversary of the consecration of Winchester Cathedral will be celebrated on April 18 next, with performances of sacred music on a festival scale. The Portsmouth Philharmonic Society has accepted an invitation to take part on this interesting occasion.

Mr. Algernon Ashton is publishing by subscription a set of thirty-three Songs in six books. No doubt these works will be interesting, but why does Mr. Ashton confine himself to German poetry when in the lyrics of our great masters of song he may find, we make bold to say, far better material?

Mr. F. Griffith announces three Flute Recitals, the first of which took place in Steinway Hall on the 27th ult. There can be no doubt that the young Welsh flautist deserves support in these efforts to make known the good music which has been written for his instrument.

The Blackheath Philharmonic Society (Conductor, Mr. Alfred Burnett) announces the following works for the present season: "Blest Pair of Sirens," "Golden Legend," "Creation," "Athalie," "The Revenge," Gounod's "Faust," and two Concertos. Excellent!

One of the most important theatres in Palermo, the Teatro Bellini, has lately changed hands, and will be converted, by its present proprietor, into a *music hall*. There seems to be a growing tendency in this direction in *fin de siècle* Europe generally.

Professor H. Clay Wysham recently lectured at Berkeley (Cal.) on "Musical Echoes of Home Songs," and "illustrated the popular tunes of the nations upon seven different varieties of flutes." Shade of Cherubini!

Mrs. Josephine Chatterton, daughter of Frederic of that ilk, has established a harp school in Chicago. This is claimed as being the first institution of the kind in America.

Mr. Theodore Thomas has given it as his opinion that "New York is not the world, and only a very small part of it." This is called by a journal of the Empire City an "insulting allusion."

Mr. Arthur Taylor has been engaged by a Syndicate as the baritone for a Concert tour of some months' duration through India, and sailed for his destination on the 21st ult.

Mr. Hollman will play the *Andante* from his Six Morceaux for violoncello at all the Concerts throughout his present tour.

Modest! A gentleman advertising in America for a teaching post, describes himself as "a musician of universal gifts."

Mr. Frederick Corder has undertaken to contribute a monthly London letter to the *Boston Musical Herald*.

LEEDS MUSICAL FESTIVAL.

(From our Special Correspondent.)

As I begin this notice, the subject of which it is to treat seems far back in the past, so rapid is the movement of modern things. But one who writes for a monthly journal must needs sometimes deal with that which, in the sense and degree just pointed out, is ancient history. He has, however, a distinct advantage. Taking up his pen after his colleagues have laid theirs down, he can benefit by their united wisdom, and discourse with the authority such a privilege confers. A general consideration of the Festival which began at Leeds on the 5th ult. must largely occupy itself with two conspicuous features—namely, the comparative absence of new works from the programme, and the measures taken to arrest decadence in the chorus and bring that organisation back to its pristine state. The Leeds Committee have received much advice—some good, some bad, all well intended—and it has especially been impressed upon them that they should be chary in accepting new works, because of the heavy labour necessarily imposed upon the chorus. This particular counsel has not carried much weight with it; the best proof of its practical rejection being the fact that the Committee's arrangements for the recent Festival included four novelties, three of them Cantatas. Fate, apparently agreeing with the advice ignored, at once stepped in, and so ordered matters that two of the Cantatas were not forthcoming. Sir Arthur Sullivan could do nothing by reason of illness, while, as the managers and Mr. Frederic Cowen were unable to agree upon a point of procedure, the work made ready by that composer was withdrawn. This left the Committee with two novelties only—a short Cantata, "Arethusa," written by Mr. Alan Gray to Shelley's well-known words, and an Orchestral Symphony by Mr. Frederic Cliffe. No one denies that the production of new music by Sullivan and Cowen would greatly have augmented the interest of the occasion, but it is open to question whether the actual arrangement had not a countervailing advantage in allowing more time for the rehearsal of standard works. Be this as it may, the programme, as finally decided upon, met with unconditional acceptance, and no one was found to complain because of the missing Cantatas. I cannot, however, approve the action of the Committee in choosing a substitute for Mr. Cowen's "Water Lily." When Mr. Alderman Spark brings out a continuation of his "History of the Leeds Festivals," we shall probably know who proposed Schumann's "Pilgrimage of the Rose," and by what arguments its choice was supported. The reasons which the Committee found sufficient I cannot even conceive. Schumann's work, admirable in its fitness for performance under certain conditions, is not at all adapted for a great Festival. Originally written with a pianoforte accompaniment, it is a Cantata for the *salon*, or small choral society, and to bring to bear upon it the enormous resources at Leeds was sheer waste. As may be supposed, the simple music quickly lapsed into monotony and people were glad rather than sorry when it ended.

Fate was not called upon to intervene in the matter of the chorus, because the managers acted wisely. In this case they listened to advice, and by the adoption of a very obvious procedure got rid of a fertile source of trouble and secured a first-rate body of singers. Their action involved a reversal of past policy, which had sought to obtain a Leeds chorus instead of one drawn from the West Riding generally. But the Committee let not pride stand in the way of recognising failure. Simple indeed was the new machinery they adopted. No more for the Committee the task of selecting voices and encountering the anger of rejected candidates. They had but to wire a chosen chorus-master in Leeds, Bradford, Huddersfield, Halifax, and Dewsbury, "Select and train so many voices," and the thing was done, without fuss or heartburning, by a process as easy as the touch upon an electric button with which Von Moltke could set the German armies in motion. The result of the new system proved to be all that even hypercriticism desired. Never has a Festival had a more superb chorus. The sopranos were a wonder, and the tenors, for the first time since the Leeds meetings began, displayed the proper quality of voice.

The solo vocalists engaged were Mesdames Albani, Macintyre, Anna Williams, Hilda Wilson, and Marian McKenzie; Messrs. Lloyd, Piercy, Ben Davies, Norman Salmond, Andrew Black, and Plunket Greene. Principal first violin, Mr. Carrodus; Organist, Mr. Benton; Conductor, Sir Arthur Sullivan. So much for the *personnel*, and no comments are called for. The orchestra included forty violins, fourteen violas, and as many violoncelli and basses, with double wind—in all, 110 instruments. These, together with the chorus, made up a total strength of 450 performers. It is pleasant to add that all came up to their work on the opening day quite fresh and fit, and not, as in 1889, tired out. Sensible, though costly, new arrangements for rehearsal gave the executants a fair chance of doing themselves justice, and again was Wisdom justified of her children.

"Elijah," restored to its old place at the head of the programme, after having been omitted from one Festival and put at the fag-end of another, enjoyed a splendid triumph. The public were right glad to see their favourite Oratorio back at the post of honour. They made a run upon the tickets, soon securing all seats, and in some cases parting with them at a profit of cent. for cent. Hundreds more might have been sold. The Committee have, no doubt, learned the lesson of this eagerness, and will not again assume that the love of English amateurs for popular works has abated. A better performance has rarely, if ever, been given. The solos were in the safe hands of the principal artists named above, Mr. Norman Salmond essaying the part of *Elijah* with very promising results; but the honours of the occasion fell to the chorus, who acquitted themselves in faultless style. Here it should be remarked that Sir Arthur Sullivan rehearsed the Oratorio, holding an opinion that it is one worth taking pains with. He was right, and he had his reward in the unmingled satisfaction of an audience comprising not a few excellent judges.

The Concert on Wednesday evening, when Schumann's "Pilgrimage of the Rose" formed the bulk of the programme, was somewhat dull, for reasons already stated. Miss Macintyre, Miss McKenzie, Mr. Ben Davies, and Mr. Plunket Greene did all they could for the solos, and the chorus rose easily to the level of the work; but the music was too small for the occasion and nobody's heart seemed in it. Beethoven's Symphony in F (No. 8) diffused a different and more cheery atmosphere at the beginning of the second part. It was finely played, after having been carefully rehearsed. The choir, later on, did justice to Walmisley's elegant Madrigal, "Sweete Floweres," and the Concert ended vigorously with Berlioz's Overture "Le Carnaval Romain."

At the head of the scheme for Thursday morning stood Mozart's "Requiem," in which the solos were taken by Misses Williams and Wilson, Messrs. Lloyd and Black. The singing by these artists of the two quartets, "Recordare" and "Benedictus," was unusually good; and the accompaniments, under the watchful guidance of Sir Arthur Sullivan, well supported the efforts of the vocalists. But the solo singers at this Festival were in a secondary position, through no fault of their own. Do what they would, the talk was still of the magnificent *ensemble* of chorus and orchestra—the *ensemble* which thrilled the audience in such numbers as "Dies iræ," "Rex tremendæ," and "Confutatis maledictis." The performance of the "Requiem" made a great impression. It was one of the most successful of the week and reflected honour upon all concerned. Mr. Cliffe's new Symphony headed the second part, and was given under the composer's personal direction. By the time this notice appears in print, the Symphony will have been performed at the Crystal Palace in a revised form. It will be better, therefore, to reserve a full criticism till that rendering can be discussed; but I may say at once that both the first *Allegro* and the *Scherzo* remain untouched, while the changes made in the slow movement and *Finale* comprise only an abbreviation of the "Serenade" in the first and are modelling of the *Finale* in the second. The Symphony will bear shortening. It is a long work, for the composer has much to say—more, perhaps, than the small stock of patience possessed by a modern audience will complacently endure. While withholding detailed criticism, it is a duty at once to acknowledge the generally happy manner in which Mr. Cliffe has illustrated his programme—"Sunset," "Night," "Fairies' Revel," "Morning." These are suggestive themes as a poetic basis, and Mr. Cliffe has worked upon them in the fullest and most conscientious manner—if anything, with more elaboration than necessary to the end in view. A composer, however, must be allowed to write as he feels and perceives, and, in the present case, we undoubtedly get some fine tone-pictures showing remarkable talent and being worthy of uncommon praise. The music is by no means easy, but, under the composer's *bâton*, all went well till near the end of the last movement, when there was a moment or two of danger. That the Symphony made a distinctly favourable impression upon its first audience appeared in cordial applause and recalls of the composer. Between the Symphony and Mendelssohn's Psalm, "When Israel out of Egypt came," Mr. Lloyd sang Sullivan's "Come, Margarita, come," very charmingly. Of course, the choir had a chance in the Psalm which they were not likely to miss. Never have Mendelssohn's broad unison phrases and massive harmonies been given with grander effect. The Yorkshire singers simply revelled in music so suited to their style and taste, and with it made an impression of grandeur—I might even say sublimity—which will remain in the memory of all present.

Much of the Concert given on Thursday evening was taken up by a long selection from Wagner's "Mastersingers," including the Overture, part of the first act, and a great deal of the third act. The policy of giving operatic fragments on these occasions is open to question. One can, of course, understand the existence of a desire to hear Wagner's music, and there is no reason for denying it gratification. But this should be done, as at the Richter Concerts, by performing orchestral excerpts and arrangements sanctioned by the composer. Nothing could be less satisfactory than the "Mastersinger" scenes as given on a Concert platform without the essentials of scenery, costume, and action. It was mangled Wagner with a vengeance. Nevertheless, praise is due to the artists who took part, and to Sir Arthur Sullivan, who laboured very zealously to make the selection a success. In the second part of the same Concert Dr. Mackenzie conducted a capital performance of his "La Belle Dame sans Merci"—a work which seems to reveal new beauties at every fresh hearing. Dr. Mackenzie, whose "Story of Sayid" is not forgotten in Leeds, had a cordial reception, and was much applauded at the close of his task. After two or three vocal pieces, solo and concerted, which I need not even mention, the Concert ended with the Overture to "Oberon."

The following morning was devoted entirely to Bach's Mass in B minor, performed on this occasion as a consequence of the remarkable success made with it in 1886, and a lively public recollection of the same. Sir Arthur Sullivan, whose zeal for this fine example of the Leipzig master cannot be over-praised, presented the Mass under precisely the same conditions as before—that is to say, such conditions as the composer ordained. Again we had the old German trumpets and the oboi d'amore for which Bach wrote; but the great Sebastian never dreamed of such a performance as was again given in Leeds. The solo vocalists, Miss Williams, Miss Wilson, Mr. Piercy, and Mr. Salmond did their very best with a task made the more ungrateful by knowledge that the audience were chiefly interested in the choruses. No labour was ever entered upon and carried out with greater conscientiousness than that which the excellent singers just-named brought to their work. But the concerted numbers were "the thing," and these made even greater effect than in 1886, the reason lying in a better chorus. It was a supreme pleasure to hear Bach's difficult music rendered with absolute precision, and given with a fulness and majesty which seemed to reveal loftier heights than had before been imagined. The entire performance was a feather in the cap of the Festival, which might proudly be worn before the world.

Friday evening's Concert opened with the second and last novelty of the week—Mr. Alan Gray's setting of Shelley's "Arethusa." I must confess—though, perhaps, I should feel shame in doing so—that I had never heard of Mr. Gray till his name appeared in connection with this work. The more satisfaction was there in finding that the music of "Arethusa" is that of an accomplished musician, who has ideas and as much of the faculty of apt and forcible expression as can reasonably be looked for from

inexperience. The new Cantata is not likely to be withheld from metropolitan amateurs, and therefore I shall not prolong an already extended notice by entering into details which can better be discussed later on. Let it be stated, however, that Mr. Gray has dealt skilfully with the difficulties incidental to a narrative poem, and, generally speaking, made the most of its opportunities. With regard to the character of the music, it is only needful to say that Mr. Gray obviously admires Brahms and has adopted much of his manner. There is no objection to this so long as the imitation is not carried too far. The performance, with Mr. Andrew Black as an efficient soloist, was conducted by the composer, and passed off with marked success. Other notable features in this Concert were Schubert's "Unfinished" Symphony, a liberal selection from Sullivan's "Tempest" music, Brahms's "Song of Destiny," and Mr. E. German's Overture to "Richard III." The variety appeared to sustain the interest of the audience, who, moreover, may have found the contrast between Sullivan's elegant and fanciful music and the sombre intensity of Brahms a very striking feature. Much impression was made by the Schubert Symphony, which was finely played, nor had Mr. German reason to complain of the effective interpretation his Overture received. Altogether, this Concert was very interesting and successful.

The last morning performance had as its distinguishing feature Dvorák's "Spectre's Bride," which, it is pleasant to state, the Committee adopted although the work is a creation of the rival Festival at Birmingham. Now let Birmingham carry on the amicable relationship set up. With Miss Macintyre, Mr. Lloyd, and Mr. Andrew Black as soloists the Bohemian master's picturesque and striking work had every justice done to it, and was received with marked approval, although opinions differed as to the suitability for musical treatment of so peculiar a subject. The music, at any rate, conquered, as it needs must wherever heard. The performance was admirably conducted by Sir Joseph Barnby, whose aid in superintending a number of the choral rehearsals, at the request of Sir Arthur Sullivan during his illness, was thus publicly recognised. In the second part of the programme came a Suite de Ballet by the late Goring Thomas—three pretty and graceful movements, well worked out. Miss McKenzie sang a rather ineffective air from the "Samson et Dalila" of Saint-Saëns, and the proceedings closed with Dr. H. Parry's "De Profundis," followed by the "Hallelujah" from the "Mount of Olives." Dr. Parry's piece, conducted by himself, put the Yorkshire singers on their mettle; but they were fully equal to its requirements, and it may be that the noble music never had so entirely adequate a rendering.

The Festival closed on Saturday evening with a popular programme, made up of selections from the airs and choruses of Handel and the whole of the "Hymn of Praise." Here I might lay down my pen for any necessity there is to use it in describing how principals, chorus, and orchestra dealt with themes so familiar. The Handel selections comprised many pieces usually chosen for the second day of the Handel Festivals, and all of them rank among the old master's greatest achievements. Miss Anna Williams, Miss Wilson, Mr. Lloyd, Mr. Piercy, and Mr. Norman Salmond answered for the airs, and Madame Albani took part in the "Hymn of Praise." It may be imagined that the Festival, under these circumstances, ended triumphantly, and that the congratulations, when all was over, were hearty and prolonged. Amateurs all over the Kingdom join in felicitating the Committee, and especially Mr. Alderman Spark, the indefatigable and courteous hon. secretary, upon the splendid result of their labours.

COVENT GARDEN OPERA.

Whether Sir Augustus Harris resolved upon an autumn season because Mr. Lago had done the same, or whether example had nothing to do with the matter, are questions of no public concern. Enough that Covent Garden Theatre was opened for lyric drama on the 10th ult., when "Cavalleria Rusticana" and "Orfeo" filled the bill and attracted an audience crowded in every part. Gluck's opera had the advantage of the cast which on previous occasions gave so much satisfaction; that is to say, the parts of *Orfeo* and *Euridice* were taken by the sisters Ravogli, and that of *Love* by Mdlle. Bauermeister. Again the wonderfully finished and powerful embodiment of the Greek hero commanded admiration, and gave to Miss Giulia Ravogli the honours of the evening. Miss del Torre appeared in Mascagni's work, taking the part which, last season, the genius of Madame Calvé made so pathetic. We draw no comparisons between the two artists. Miss del Torre did fairly well, and should be praised rather than blamed for giving proof that she had sympathetically studied Madame Calvé's creation. *Turiddu* was represented by Mr. Cremonini, a young tenor with a small but effective voice, which he uses well. This gentleman's years are so few that a fuller development of his physical powers may be anticipated. In that case he will be a satisfactory artist. *Lola* was played by Miss Guercia.

"Il Trovatore," introduced on the following evening and received by a large audience, need not long detain us. This opera had not been performed for some time, and, thanks to a good performance, its melodies were heard again with unconcealed pleasure, while the "Miserere" scene made an unwonted impression. In short, the effect of the music neutralised all that is repugnant in the melo-dramatic story, as it has often done before. *Leonora* was played by a new-comer, Miss Rosita Sala, who is quite young, and, judging from her manner and bearing on the stage, has not had much experience. She cannot be said to have made a success, but her possession of a good voice and some skill in using it encourages hope that, in course of time, she will do better. Miss Tremelli was again a picturesque and forcible *Azucena;* Mr. Giannini, no stranger to the London boards, made a vigorous *Manrico*, and Mr. de Anna a good singing *Conte di Luna*, whose rendering of "Il Balen" had to be repeated. Both chorus and orchestra were efficient, as on the opening night.

From the "Trovatore" to "Lohengrin" was a long step, but the public were as ready for the one opera as the other, and Wagner's romantic masterpiece had a multitudinous hearing. The representation was not good in all respects. Madame Melba repeated her *Elsa*, with some improvements in the direction of greater dramatic effect. Nevertheless, she did not satisfy us, because we were left in some doubt whether she quite felt the character. She seemed self-conscious to a fault, and this interfered with the spontaneity of her action. Her singing, on the other hand, was excellent throughout, and commanded great applause. Miss Guercia was a conventional but not ineffective *Ortruda*, and Mr. Cremonini presented a very youthful *Lohengrin*, wanting in power, but having an interest of its own. He sang tastefully and pleasantly where special exertion had not to be made. The *Telramond* of Mr. Dufriche and the *Henry the Fowler* of Mr. Castlemary call for no remark. A serious drawback to the efficiency of the representation was due to the chorus; false intonation being sometimes of a very grave character indeed.

"Faust" was performed on the 15th ult., with Madame Melba as a familiar *Marguerite*, and with Mr. Giannini in the title-part. We need not dwell upon what was done by these artists and their associates, but the fact must be recorded that on this occasion the manager put on his stage, for the second time, the Walpurgis Night scene prepared by Gounod for the Grand Opéra in 1869. The spectacle was effective, and the music, as all know, is charming; but "Faust" is better in its old form. The ballet is an undesirable excrescence.

"Carmen" had the stage on the 22nd ult., the Spanish gipsy being represented by Miss de Lussan, whose embodiment of the part is familiar, and was again in its way successful. The honours of the evening were, however, gained by Mr. Durward Lely. This artist has greatly strengthened his *Don José*, and he acted and sang with freedom and power which repeatedly evoked loud applause. Miss Sofia Ravogli made but little effect as *Micaëla*, but the representation generally was approved by the house. We can only mention a performance of "Rigoletto" on the 24th ult., with Madame Melba as *Gilda* and Mr. Dufriche as the unhappy Jester, and of "Il Barbiere" on the 25th ult., with Miss Nevada as *Rosina* and Mr. Padilla as *Figaro*. All the performances noted above were conducted by Mr. Bevignani with his well-known care and skill.

SIGNOR LAGO'S OPERA SEASON.

The production of Tchaikowsky's opera "Eugene Onegin," on the opening night, the 17th ult., was a feature of interest. The Russian composer enjoys considerable fame in his own country, but here he is principally known by his songs and short but graceful pianoforte pieces. An analysis of the opera having already appeared in these columns, it will be only necessary to add a few words about the work and its performance. Skilful orchestration adds much to the effect of the music, especially in the best portions of the opera, such as the letter scene in the first act, the duel scene in the second, and the farewell at the close of the last act. But not only in his colouring, but also in his writing generally, the composer shows so much *savoir faire* that he manages to sustain the interest of his audience through an opera which contains some pages which are uninteresting, and some which are even commonplace. Of the concerted music, the characteristic opening duet and quartet, and the quaint chorus of reapers deserve special mention. Miss Fanny Moody (*Tatiana*) was earnest in her acting and sang artistically. Miss Lily Moody as *Olga*, Mdlle. Selma (*Larina*), and Madame Sviatlowsky (*The Nurse*) are entitled to a good word. Mr. Iver McKay, as the young poet *Lensky*, was scarcely heard to as much advantage as usual; but as he was suffering from a severe sore throat and has since been unable to appear, his efforts should hardly be criticised. Mr. Oudin, as *Onegin*, won a well-deserved success, both as actor and singer; he looked the part to perfection. Mr. Charles Manners (*Prince Gremin*) and Mr. G. Appleton (*Monsieur Triquet*) added to the success of the evening. The orchestra was under the direction of Mr. Henry J. Wood, and the playing at times was not all that could be desired.

The production of "La Favorita" on the following evening (18th ult.) served to introduce three new artists—Signorina Domenici (*Leonora*), Signor Bernardo Zerni (*Fernando*), and Signor Mario Ancona (*King*). The two first-named, though not at present artists of the first rank, were acceptable both vocally and histrionically; Signor Ancona is a baritone with an excellent voice perfectly under control, and a general distinction of style, both as singer and actor, that received prompt and hearty recognition. This gentleman is welcome. The *Baldassare* on this occasion was Signor Luigi Rossato. He sang fairly well, but evidently thought the name should have been spelt Bawl-dassare. The occupants of front seats thought that he carried his notions of realism too far. Signor Arditi kept the orchestra together with a master-hand throughout the evening.

"Lohengrin," on Saturday, the 22nd ult., was brought forward chiefly, we presume, on account of Madame Albani, whose impersonation of *Elsa* has lost nothing of its force and dramatic intensity. The *Lohengrin* was Signor Zerni, who did his best to fill a part too big for him; Signora Elandi was the *Ortrud*, and Signor Ancona again sang and acted finely as *Frederick*. Signor Arditi conducted.

On Tuesday evening, the 25th ult., two works were given differing totally in character. The first was "Der Schauspieldirektor." An occasional piece bearing that title was written by Mozart for some Court festivities at Vienna in 1786; the plot was an amusing one, describing the difficulties of a theatre manager engaging a company. After the composer's death both music and libretto were re-arranged, and in various ways. The version used at the Olympic was the one made by L. Schneider, in which Mozart himself appears on the stage. The piece, from the beginning, was merely a clever joke, and perhaps the tampering with the composer's text, though a crime, is not a very serious one. Miss Marra and Miss Elena Leila, who represented the rival *prime donne*, were good. Mr. Richard Temple was amusing as the manager, and sang his music very effectively. Mr. G. Tate was the *Wolfgang*. The second piece was Mr. Granville Bantock's "Cædmar," in one act. The libretto, by the composer, tells how a lady loves a knight, and how the latter slays her husband. The music at every step reminds one of Wagner, but it is cleverly written, and one day, when Mr. Bantock has escaped from the influence of the Bayreuth master, he will probably distinguish himself. The performance, under his direction, was rather rough. Madame Duma as the wife acted well, Mr. Isidore Marcel was the husband, and Mr. C. Harding the knight.

CRYSTAL PALACE CONCERTS.

The thirty-seventh annual series of the Crystal Palace Saturday Concerts opened on the 15th ult., with a programme excellently devised to suit all classes of amateurs. There are a few new names in the band—Mr. Fransella efficiently supplying the gap created by the lamented death of Mr. Wells, the principal flautist, and Mr. Busby, a most valuable recruit, being agreeably in evidence amongst the horns—but its composition is practically the same as in former years. The great blot on this admirable orchestra is the encouragement given by Mr. Manns to the substitution of the cornet for the valve trumpet. The latter is now rarely heard at Sydenham, and the result is a distinct deterioration in the nobility of the instrumental *ensemble*, while in solo passages the difference is naturally even more strongly marked. A slight alteration had been made in the programme as originally announced, Sir Arthur Sullivan's "In Memoriam" Overture being substituted for a work of Bach as being a more fitting expression of the national feeling on the death and burial of Lord Tennyson. The Overture, which was exceedingly well played, was followed by a performance of Beethoven's Pianoforte Concerto (No. 3) in C minor, with M. de Pachmann as soloist, this being his first appearance at the Crystal Palace since 1886. M. de Pachmann, who played from notes, rendered the opening movement in a robuster, or, perhaps we should say, a more energetic style than we have hitherto been accustomed to from him. But the impression conveyed was rather of a conscious straining after enhanced sonority than of the legitimate exercise of the player's energies. The *Cadenza* introduced at the close of the movement was that by Liszt, and was played with extraordinary fluency. But M. de Pachmann spoilt everything by what followed. The opening movement of the Concerto is in C minor. The *Largo* is in E major, and the sequence of keys apparently jarred on the nerves of the susceptible virtuoso, for he must needs preface the slow movement with a modulatory improvisation of his own, an act of inartistic impertinence for which he deserved to be hissed. What was good enough for Beethoven should be good enough for M. de Pachmann. We don't want the sweetness of violets enhanced by libations of Ess. bouquet. For the rest, M. de Pachmann played the *Largo* with an entire lack of simplicity and an extravagant use of the *tempo rubato*. The crispness and daintiness of his touch were displayed to great advantage in the concluding Rondo. But, as a whole, the performance was artificial, affected, and irreverent. Later on he played two pieces by Chopin—the Nocturne (Op. 37, No. 1) and the Rondo (Op. 16)—with all his wonted delicacy of execution and exasperating extravagance of gesture and facial expression. Mr. C. A. Lidgey, whose Ballad for Orchestra constituted the novelty of the programme, has sought his inspiration in Doré's picture "A Day Dream," in which a young monk, seated at the organ, is haunted by the vision of a beautiful girl whom he has loved and lost. He has a "motto" theme—the Gregorian penitential "Tonus Peregrinus"—a "Love" theme, and a "Monastery" theme; and with the aid of the full modern orchestra, reinforced by the harp and organ, he has elaborated a tone-picture marked by a good deal of emotional sentiment. In the long run the Monastery theme conquers, and Love retires, routed (as Love could not fail to be) by the blare of the cornets. Mr. Lidgey was cordially applauded at the close of his work. M. André Wormser's Symphonic Poem "Les Lupercales" proved to be a strange and orgiastic amalgam of archæology and vulgarity. Where it is not bizarre the work is simply banal. The composer employs three kettle-drums, bass drum, tambourine, triangle, cymbals, and gong, and the result is, in places, a mere outlandish din. We may be thankful that he did not add parts for a siren. The programme was completed by Beethoven's Eighth Symphony, delightfully played by the band, and songs from Mr. Oudin, who was especially successful in Grieg's "Ein Schwan."

The 22nd ult. was the eighty-first anniversary of Liszt's birthday, and the second part of the programme was accordingly devoted to a representative selection of his works. Of these the most important was the second of the Symphonic Poems, "Tasso: Lamento e Trionfo," of which a spirited rendering was given by the band. Excellent

performances were also given of the "Angelus," for string orchestra, and the brilliant Hungarian Rhapsody in F (No. 1). Earlier in the afternoon Herr Popper introduced his short Concerto for violoncello (No. 3, in G), a pleasing work brilliantly written for the solo instrument, and admirably interpreted by the composer. For his solos Herr Popper played three familiar pieces of his own, adding a fourth as an encore. Native music was represented by a new Concert-Overture in C minor, by Mr. Barclay Jones, a young member of the teaching staff at the Guildhall School of Music, who was born in 1869. Mr. Jones, in this work at least, is a thorough-going classicist, and his well-written and scholarly Overture bears tr aces of a faithful study of the best exemplars. His themes are not very striking, but he handles them with freedom and ingenuity, and his scoring is free from the prevalent vice of "thickness." The Overture was capitally played, under Mr. Manns, and met with a very friendly reception. The programme, which opened with Handel's genial "Semele" Overture, included an Aria from "Der Freischütz" and Liszt's "Lorelei," both sung in very pure style by Madame Clara Samuell.

THE POPULAR CONCERTS.

The thirty-fifth series of these performances opened in the usual quiet and unostentatious fashion on Monday, the 24th ult., and Mr. Arthur Chappell's faithful patrons mustered in fairly large numbers, despite the absence of Mr. Paderewski, whose co-operation would have given more than ordinary *éclat* to the commencement of the season. Under the circumstances, a programme of the ordinary type was provided, and, so far as could be judged, fully appreciated, the applause being lavish after every piece. Mr. Arbos, who was called upon to occupy the responsible position of leader, is no stranger to London, and as an extremely intelligent pupil of Mr. Joachim he was well qualified to take the first desk in a performance of Beethoven's Quartet in E flat (Op. 74), one of the master's most characteristic productions. Mr. Arbos was associated with Messrs. Ries, Straus, and Whitehouse, and a good *ensemble* was secured. The only other concerted piece in the scheme was Schumann's beautiful Pianoforte Trio in D minor (Op. 63), which was also finely interpreted. The pianist of the evening was Miss Szumowska, a pupil and compatriot of Mr. Paderewski, and already an established favourite with metropolitan amateurs. Her performance of Beethoven's Sonata in D (Op. 28), generally known as "Sonata Pastorale," was marked by extreme neatness and refinement, though there was no lack of expression. The charming young artist was thrice recalled, and eventually gave Chopin's Waltz in C sharp minor as an encore. Miss Liza Lehmann, who was warmly greeted after her prolonged absence, speedily proved that her vocal powers have undergone no deterioration. She gave an interesting serenade from Grétry's opera "L'Amant Jaloux" and Thomé's "Les Perles d'Or" in her best manner, the latter being vociferously encored.

MR. SARASATE'S CONCERT.

The crowd that besieged St. James's Hall on Saturday afternoon, the 8th ult., afforded practical testimony of the weariness of amateurs at the too lengthy musical interregnum, and perhaps at some date, not too far distant, concert-givers will awaken to the advisability of not suspending their work for so long a period. Meanwhile enthusiasts may be thankful for small mercies, for year by year autumnal activity has a tendency to set in earlier, to the relief of the dull weeks which were so long allowed to supervene after the close of the legitimate holiday season. There was nothing of an exciting nature in the pianoforte and violin performance of Mr. Sarasate and Madame Berthe Marx on the above-named date. The exquisitely polished if not very powerful rendering of Beethoven's "Kreutzer" Sonata and Schubert's Rondeau Brillant in B minor (Op. 70) by these artists has been so frequently described as to render further comment unnecessary. Mr. Sarasate's solos included Raff's brilliant "Fée d'Amour" and pieces by Wieniawski and Bazzini. It is needless to say that he was repeatedly encored, and a similar compliment was paid to Madame Marx after her refined and, perhaps, somewhat too quiet performance of Schubert's by no means brief Fantasia in C (Op. 15), sometimes known as "The Wanderer," the pianist responding with Rubinstein's Staccato Study.

MR. SLIVINSKI'S PIANOFORTE RECITAL.

If reports may be trusted, Pianoforte Recitals will be given in even increased numbers during the season now commencing, but at present only one performance of this nature has to be chronicled—namely, that given by a Polish executant who attracted some attention last season owing to his unquestionable abilities, and in some measure to his superabundant energies. The latter were happily repressed on the occasion now under notice, and if any fault could be found with Mr. Slivinski's playing, it certainly could not be said against him that he indulged in exaggerations or eccentricities of any kind. He was heard to very great advantage in three of Chopin's smaller pieces, playing the Nocturne in D flat instead of that in A flat which was set down for him. Some other pieces by Hummel, Liszt, and Schubert were also beautifully rendered, especially the last-named composer's Impromptu in C minor. In Schumann's Fantasiestücke (Op. 12) Mr. Slivinski was not quite so happy, though he deserves thanks for presenting the audience with the entire series of these piquant trifles. A set of cleverly written Variations in A minor by his compatriot, Mr. Paderewski, was included in the programme.

LYRIC THEATRE.

The production of light comic operas has formed a notable feature in the world of amusement this autumn, perhaps the most striking, regarded as a spectacle as well as a musical entertainment, being "Incognita" at the above-named theatre, on the 6th ult. This is founded on Lecocq's "Le Cœur et la Main," but inasmuch as the original contained matter objectionable to English audiences, the adaptor, Mr. F. C. Burnand, has thought it advisable to introduce fresh matter, particularly in the third act, which, indeed, is practically new. Similarly, while part of Lecocq's score has been sacrificed, original music has been added by Mr. Herbert Bunning and "Yvolde." Whether changes of this sort are artistically justifiable is a large question which we do not at present propose to discuss. Enough that in its English shape the comic opera is very bright, musically, while the mounting is perhaps more gorgeous than any similar production even in these days of sumptuous stage arrangements. A minute analysis of the music is of course not desirable, but among the best written and most attractive portions are a drinking song and a round with chorus in the first act, a duet and bolero in the second act, all by the French composer; and Mr. Bunning's contributions to the third, including a very picturesque and musicianly Prelude. The most capable performers, musically speaking, are Miss Aïda Jenoure, Mr. Wallace Brownlow, and Mr. John Child; Miss Sedohr Rhodes is certainly attractive in appearance, but, vocally, she was disappointing on the opening night.

ROYALTY THEATRE.

There is much bright and graceful music in Mr. Cotsford Dick's three-act comic opera "The Baroness," with which the Royalty Theatre re-opened on the 5th ult. The composer relies chiefly upon tunefulness, and, possibly with a view of rendering his work suitable for performance in private circles, has adopted the simplest methods of treatment wherever practicable. That he might, with success, have taken a bolder flight, had he been so disposed, is sufficiently proved by a couple of duets, a trio, a quintet, and the *Finale* to the first act, the latter displaying ingenuity as well as appreciation of musical parody. The book, also provided by Mr. Dick, is not remarkable for originality of idea, but the humour of Mr. Lionel Brough and other comedians is turned to account in the course of the confusing incidents springing from the attempt of a lover to delude a

couple of uncles respecting his *fiancée*. Miss Agnes Giglio, a young soprano who has obtained very favourable notice on the Concert platform, sings the music of the heroine with considerable taste and fluency, and further valuable vocal assistance is rendered by the Misses Jessie Moore, Olga Schuberth, Marian Asquith, and Mr. Charles Conyers.

BAUER-WALENN CONCERTS.

Miss Ethel Bauer, Mr. Harold Bauer, and Mr. Herbert Walenn, on the 22nd ult., gave the first of a series of three evening Concerts at the Hampstead Conservatoire to a large assemblage, and by enlisting the services of Miss Winifred Bauer were enabled to commence and to conclude their programme with works in which the viola had an important share. Being a pianist, Miss Ethel Bauer was absent from Beethoven's Trio in C minor (Op. 9) for strings, but took her place in Brahms's Quartet in C minor (Op. 60) for pianoforte, violin, viola, and violoncello. Both pieces were played with decision, point, and commendable regard for expression. Between came solos, instrumental and vocal, the latter being sustained by Miss Daisy Defries and Mr. Paul Mahlendorff. Chopin's Polonaise in F sharp minor, a composition quite within her means, was selected by Miss Ethel Bauer, who thoroughly deserved the compliments freely bestowed. The executive facility of Mr. Harold Bauer was evinced in Ernst's "Airs Hongroises," and Mr. Herbert Walenn manifested perfect command of his instrument, together with richness of tone, in Johnson's "Idylle" and Popper's "Papillons."

DR. PARRY'S "JUDITH" AT BRIGHTON.

Dr. Hubert Parry's Oratorio was performed at the Dome, by the Brighton Sacred Harmonic Society, on Thursday evening, the 13th ult., before a numerous audience, who, by their keen attention, testified admiring appreciation of the work. The performance was a noteworthy success, and soloists, chorus, and orchestra, with their Conductor, Mr. Robert Taylor, have reason for much congratulation. Miss Emily Davies interpreted the part of *Judith* in unexceptional style. Miss Mary Reeve proved herself a capable exponent of the part of *Meshullemeth*. Mr. Henry Beauchamp was heard to advantage as *Manasseh*, especially in the solo "God breaketh the battle," which was enthusiastically applauded. Mr. Peter Musson sang the part of the High Priest at the commencement of the Oratorio, and later on the words of the Messenger from *Holofernes;* whilst the parts of the *Children* were entrusted to Masters Percy Mock and Percy Taylor. All the choruses were well sung, the attack being admirable; indeed, as regards finish and accuracy, the performance, as a whole, was superior to any of the season. Amongst the most effective numbers were those in the third scene, when the sacrifice is about to take place; and in the last impassioned appeal to Moloch, the voices were again heard to excellent effect. The work of the orchestra, led by Mr. W. A. Baker, was throughout very creditable. The organ was in the hands of Mr. P. J. Starnes, Organist to the Society, and Mr. Robert Taylor, as usual, proved himself an excellent Conductor.

OBITUARY.

On September 29, at Sanna, Sweden, after four weeks' illness, there passed away a singularly amiable and gifted man, Mr. Julius Cyriax, for a long time Secretary of the London Branch of the Wagner Society, and an intimate friend of the Bayreuth master's family. Mr. Cyriax was only 52, and the news of his death came as a great shock to those—they were very many—who knew and loved him. Though an excellent musician, Mr. Cyriax practised the art only *en amateur*.

The death was announced on September 29, at Paris, of Hector Crémieux, author of numerous operatic libretti, notably of "Orphée aux enfers" and of "Le Petit Faust." He had also written several successful dramas. The deceased was in his sixty-fourth year.

We have to record with much regret the death on the 2nd ult., at Edgbaston, of Mr. S. V. Cornish, the Secretary of the Birmingham Festival Choral Society. Mr. Cornish had been connected with the Society for many years and was held in high estimation by its members.

Mr. E. W. Thomas, a pupil of Moira and Spagnoletti, at one time leader and chorus-master of the Liverpool Philharmonic Society, and earlier the associate of Weber, Spohr, and Mendelssohn, died on the 4th ult., at Dinas Dinlle, North Wales. At one time the deceased stood, with the late Messrs. Isaac and Toms, at the head of his profession in Liverpool, but of late years his existence had become little less than a memory. Mr. Thomas was in his seventy-ninth year, and had been ailing for a considerable time.

We have also to record the following deaths, viz.:—

On September 20, at Weimar, Louis Jungmann, one of the earliest pupils of Liszt, composer and professor of the pianoforte at the Weimar Sophien-Stift, in his sixty-first year.

On September 21, at Zehlendorf, Madame Taubert, widow of the late Berlin conductor and well-known composer, and sister of the once famous singer, Nanette Schechner, aged seventy-six.

On September 23, at Varese, Francesco Sangalli, professor of the pianoforte and composer of merit.

On the 20th ult., at Vienna, Frau Josephine Richter, mother of Dr. Hans Richter, the eminent musical conductor; in her youth a successful teacher of singing; aged seventy.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Birmingham and Midland Musical Guild opened its winter session with a Conversazione at the Grand Hotel on the 1st ult. A Concert followed, the programme being devoted to the compositions of Dr. Hubert H. Parry. The President, Mr. S. S. Stratton, in an introductory address, gave a sketch of the life and writings of the composer, and Dr. C. S. Heap (pianoforte), Messrs. T. M. and T. R. Abbott and J. Owen (strings) afterwards gave fine performances of the Trio in E minor and Quartet in A flat, Mr. T. M. Abbott also playing the Partita in D minor for violin. Madame Oscar Pollack sang, in a tasteful manner, "The Lord is long suffering," from "Judith," and two beautiful little songs, "Willow, willow!" and "The Poet's Song"; Mr. William Evans was also very successful in two of the Anacreontic Odes. Mr. Henry Taylor accompanied, and the musical arrangements were admirably carried out by Mr. Oscar Pollack. There was a large assembly of members and friends.

The Handsworth Parish Church Dedication Festival was held on the 5th ult., when Mendelssohn's "Lauda Sion" was given by an augmented choir, with orchestral accompaniment. Beethoven's Symphony in C (No. 1) was performed, this being probably the first proceeding of the kind in any church in Birmingham. The band was led by Mr. F. Ward; Mr. W. T. Jenkins, Organist of St. Michael's, Handsworth, presided at the organ; and Mr. George Halford conducted.

The Cardiff National Welsh Choir gave a Concert in the Town Hall on the 7th ult., but there was little of the national character in the programme, although the ladies wore the national costume.

Miss Marie Fromm and Mr. A. J. Priestley gave a Chamber Concert in the Masonic Hall on the 13th ult. The programme included the Sonata in E minor (Op 38), for pianoforte and violoncello, by Brahms, which was heard for the first time in Birmingham. The lady is an accomplished pianist, excelling rather in pieces requiring energy and fire than in those calling for delicate, sympathetic touch. Mr. Priestley is advancing in public estimation as a violoncellist.

The Musical Matinées of the Royal Society of Artists commenced on the 15th ult., when Mr. Oscar Pollack provided a popular programme. The vocalists were Miss F. H. Berry, Mr. S. Fenn, and Mr. Frank A. Wood. Mrs. Basnett (pianoforte) and Mrs. S. Fenn (violin) played, among other pieces, two movements from Mendelssohn's Sonata in F minor (Op. 4), which possibly had never been

given in public here before. The same afternoon Mr. Frederic Dawson gave a Pianoforte Recital at the Clef Club, and in a series of pieces ranging from Bach to Liszt displayed extraordinary powers of execution.

At the Society's Matinée, on the 22nd ult., there was a complete orchestra—the Edgbaston Philharmonic Society, conducted by Mr. S. S. Stratton—and the experiment was tried of introducing an entire Symphony in the programme. Beethoven's No. 1 was chosen, and its production was altogether successful. Other orchestral pieces were an *Entr'acte*, by J. L. Hatton ("Faust et Marguerite"), and Bishop's "Guy Mannering" Overture. The vocalists were Mr. Evans and Miss Florence Howle, whose singing was highly appreciated.

The Popular Saturday Evening Concerts in the Town Hall are now becoming an important part of our musical life. On the 8th ult. the Choral Union, conducted by Mr. T. Facer, gave a very good performance of Handel's "Messiah," with Miss Mabel Grove, Miss F. Bladon, Mr. W. Molineaux, and Mr. W. Bennett as principals, Mr. Perkins being Organist. On the 15th ult. the Choral and Orchestral Association (Conductor, Mr. Geo. Halford) presented Haydn's "Creation," Parts I. and II., in a creditable manner, with full band and chorus; and, with even better results, Mendelssohn's "Lauda Sion," the vocal principals being Madame Lizzie Mathews, Miss Nellie Pritchard, Mr. Horace Wilson, and Mr. William Bennett, the last a rising young bass singer. This Society is what remains of the Musical Association started under such brilliant auspices in 1879, and the Concert was the 192nd given since it was called into existence. There is abundant vitality left and plenty of scope for usefulness, although it now has more than one rival.

The Midland Musical Society, which occupied the Town Hall platform on the 22nd ult., can now command a chorus of close upon 400. Many members, however, are inexperienced, and the tone produced is by no means proportionate to the numbers engaged. Mr. Gaul, on this occasion, conducted a generally successful performance of his popular Cantata "The Holy City," the solos being taken by Miss Rose Long, Miss Florence Bourne, Mr. Lloyd James, and Mr. T. Horrex. There was an excellent orchestra, and Mr. Perkins presided at the organ. The attendance was such as to crowd the hall in every part. Mr. H. M. Stevenson, the founder and Conductor of the Society, is one of the most zealous amateurs in this city.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Only one Choral Concert has been given in Bristol during the month. It was the opening performance of the Bristol Musical Association, on the 1st ult. Part-songs and glees were crisply sung by the choir and thoroughly enjoyed by the audience. Songs by Madame Gomez and Mr. Montague Worlock, instrumental solos, and overtures performed by the band made up the programme.

The Recitals of sacred music in Bristol Cathedral have been resumed. The first one took place on the 20th ult., when there was a good congregation. The service paper contained the air "Jerusalem, thou that killest the Prophets," from "St. Paul," and the following selections from "Elijah": the airs, "It is enough" and "O rest in the Lord"; the recitatives, "See, now he sleepeth," "Arise, Elijah," and "O Lord, I have laboured in vain"; the beautiful trio, "Lift thine eyes"; and the choruses, "He watching over Israel" and "He that shall endure." Two excerpts were taken from Sullivan's "Golden Legend"—viz., the air "Slowly, slowly up the wall," and the exquisite unaccompanied evening hymn "O gladsome light"; Gounod's "There is a green hill" was the other vocal piece. The soloists were Miss Florence Cromey, Miss Clara Aldersley, and Mr. W. Thomas; Master Reed, a chorister of the Cathedral, assisted in the trio; and the choir consisted of over 100 members of the Orpheus Glee and Bristol Choral Societies. Principals and choir sang admirably, every piece being given with much taste and impressiveness. The congregation joined in singing several hymns. Mr. Riseley contributed an organ solo, an Andante of Spohr; and Mr. J. H. Fulford, Assistant-Organist, played Handel's "Samson" Overture as a concluding Voluntary. The Recitals will be given at intervals during the winter.

The marriage of Mr. W. Garnett and Miss Harvey, members of musical families, at the new Church of St. Mary, Leigh Woods, on the 19th ult., is worthy of note because of the new departure, musically, made at marriage ceremonies in Bristol and neighbourhood. The choristers, song-men, and organist and deputy-organist of Bristol Cathedral, and an orchestral band, conducted by Mr. Riseley, were in attendance. Prior to the arrival of the bride, the band played Handel's Largo and the Intermezzo from "Cavalleria Rusticana," and, as the bride entered the church, the bridal music from "Lohengrin." The service was that used at Westminster Abbey, ending with the Anthem "The Blessing of the Lord," in which occurs the phrase "We wish you good luck." As the bride and bridegroom left the church, Mendelssohn's "Wedding March" was played. After such an admirable example of what a musical wedding may be, it is probable that many similar ones will take place hereafter in Clifton.

We have had a week of opera performances in Bristol by the Carl Rosa Company, and, on the whole, admirable results have been obtained. The new works, so far as our city is concerned, were Bizet's trivial "Djamileh," the charming "Rustic Chivalry" of Mascagni, "Aïda" and "The Prophet," with gorgeous spectacles, and "L'Amico Fritz."

New musical societies are still on the increase in Bristol and neighbourhood. A choral association has been established at Kingswood, and a male voice glee society has been formed at Frenchay.

Visits have been paid us by Madame Nordica, Madame Patti, and Señor Sarasate. Miss Wakefield lectured on "Scotch Melodies" on the 11th ult.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

Mr. Paderewski's serious illness was a sore disappointment to his many admirers here. He should have opened our Concert season on the 10th ult., and although Messrs. Methven and Simpson, with most commendable spirit, secured the services of Mr. Slivinski as a substitute, the musical public refused to be comforted, and stayed away in large numbers from what proved a most interesting Concert. Mr. Slivinski came to us as a stranger, but the applause which greeted his rendering of Paderewski's Variations grew more enthusiastic as the evening went on, and a well-deserved ovation of approval was bestowed on his very poetical reading of Schumann's "In der Nacht" and his brilliant execution in a Tarantella by Liszt. A Rondo by Hummel—interpreted, certainly, in a modern sense—was a delightful surprise, and "Auf dem Wasser zu singen" (Schubert-Liszt) won the pianist an encore. Mr. Slivinski was not so happy in his selection from Chopin's works. The other numbers were a Fugue by Handel, Schubert's C minor Impromptu ("Himmlische Länge!") and the entire set of Schumann's Fantasiestücke.

Professor Niecks opened the first session of his Music Classes at the University, on the 20th ult. There was a good attendance of students and others. As already intimated, there are three sets of Lectures in the curriculum—on History, on Harmony, and on Form—in all, eighty Lectures.

In the St. Andrew's University centre, Mr. Franklin Peterson, University Extension Lecturer, began courses of Lectures last month on Musical History and Form, in the United College, St. Andrew's, and at Perth.

The fifth session of the Edinburgh Society of Musicians was inaugurated on the 15th ult., when the President, Mr. Walter Hately, delivered a Lecture on "Music in Old Edinburgh." Limelight views and musical illustrations added interest to an interesting subject.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Theatrical rather than musical matters have absorbed attention here during last month. Messrs. Tree, Alexander, Hare, and several other well-known actors have fulfilled

Four Christmas Carols

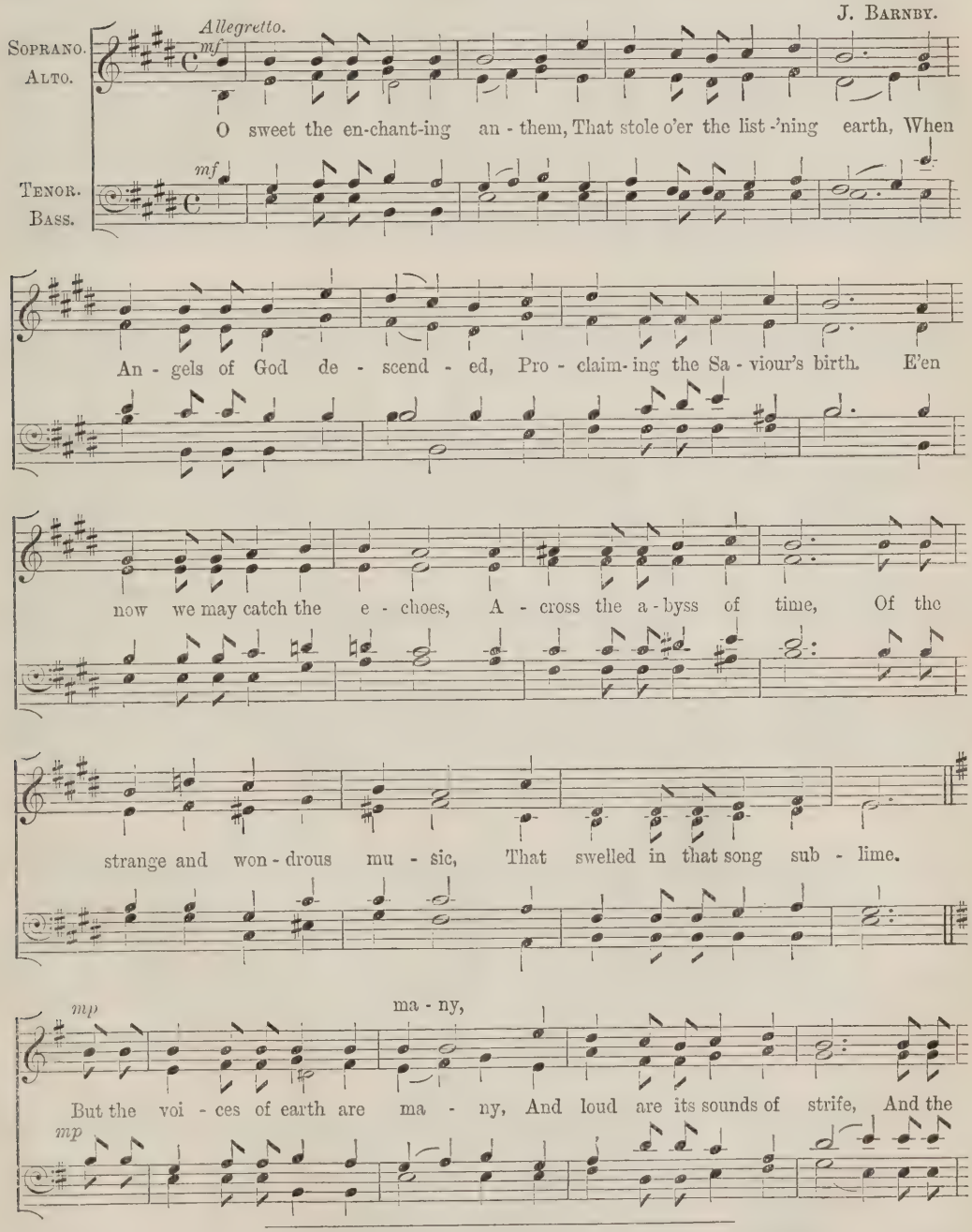
COMPOSED AND ARRANGED BY

J. BARNBY
A. C. MACKENZIE
G. C. MARTIN
J. STAINER.

London: NOVELLO EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

No. 1. The Anthem of Peace.*

J. BARNBY.


Allegretto.
Soprano.
Alto.
Tenor.
Bass.
mf
O sweet the en-chant-ing an - them, That stole o'er the list-'ning earth, When
An - gels of God de - scend - ed, Pro - claim-ing the Sa - viour's birth. E'en
now we may catch the e - choes, A - cross the a - byss of time, Of the
strange and won - drous mu - sic, That swelled in that song sub - lime.
mp
ma - ny,
But the voi - ces of earth are ma - ny, And loud are its sounds of strife, And the

* From "Twelve New Carols for Christmastide." Paper cover, price One Shilling.

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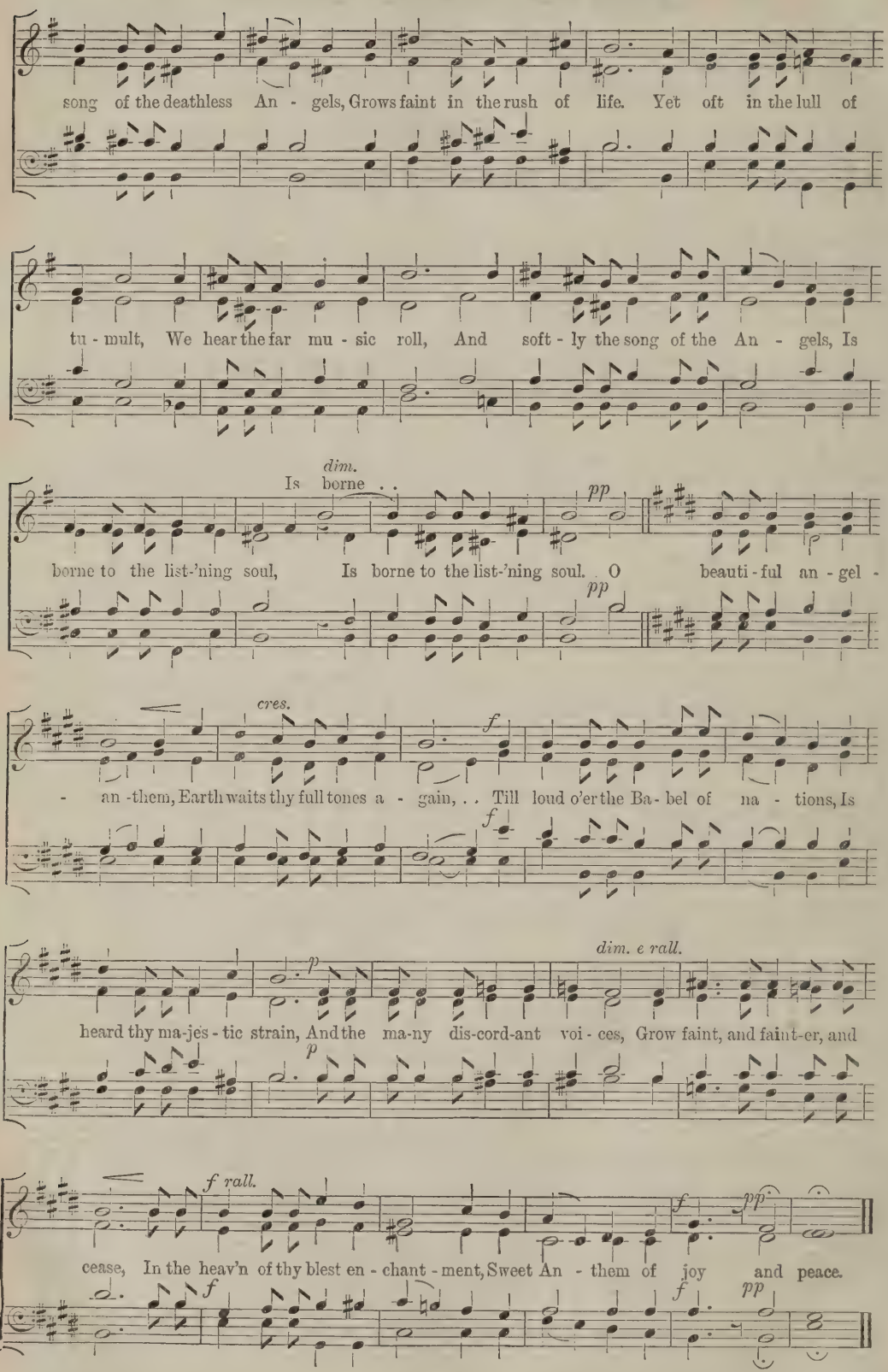
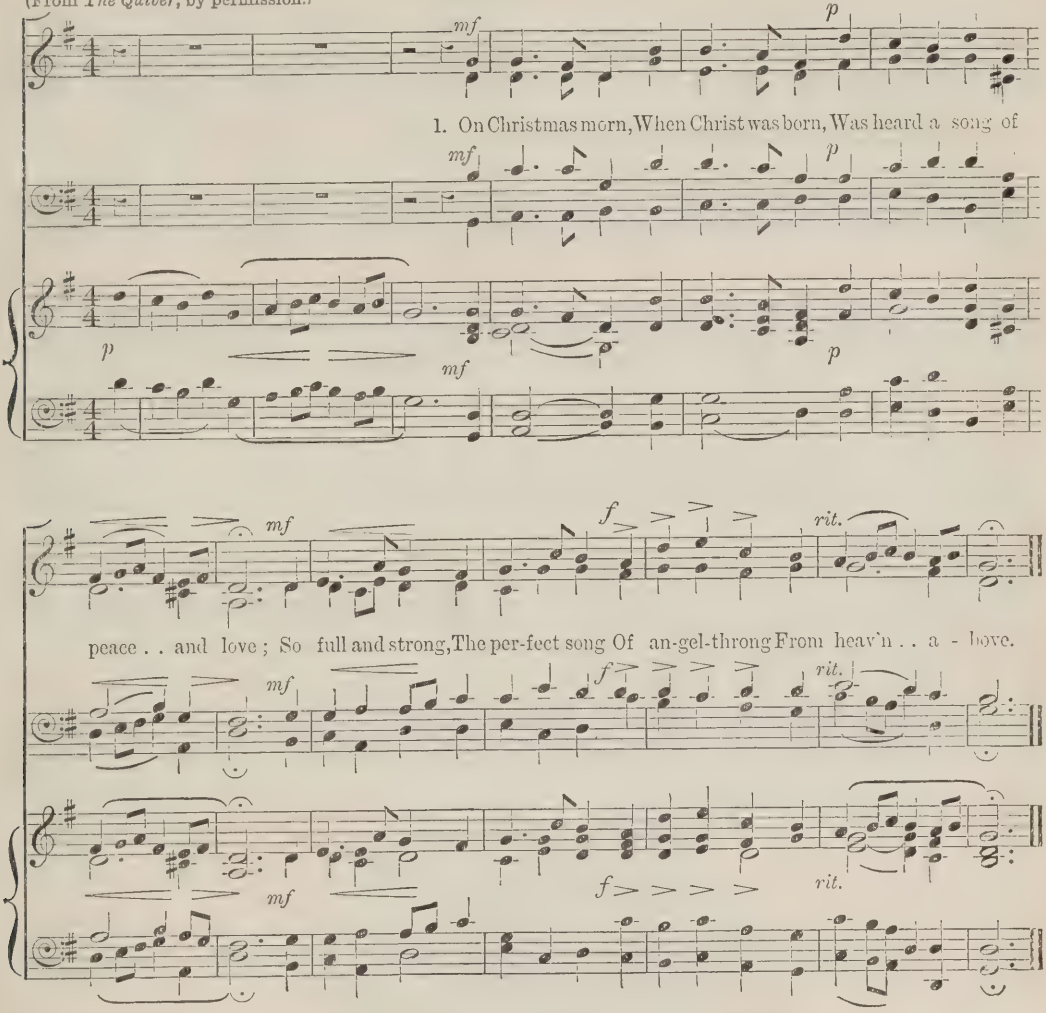

song of the deathless An - gels, Grows faint in the rush of life. Yet oft in the lull of
tu - mult, We hear the far mu - sic roll, And soft - ly the song of the An - gels, Is
dim.
Is borne . .
pp
borne to the list-'ning soul, Is borne to the list-'ning soul. O beauti - ful an - gel -
pp
cres.
f
- an -them, Earth waits thy full tones a - gain, . . Till loud o'er the Ba - bel of na - tions, Is
f
dim. e rall.
p
heard thy ma-jes - tic strain, And the ma-ny dis-cord-ant voi - ces, Grow faint, and faint-er, and
p
f rall.
f
cease, In the heav'n of thy blest en - chant - ment, Sweet An - them of joy and peace.
f
pp
f
pp

No. 2. On Christmas Morn.

Words by G. Weatherby.
(From *The Quiver*, by permission.)

A. C. Mackenzie, Mus. Doc.


mf
p
1. On Christmas morn, When Christ was born, Was heard a song of
peace . . and love; So full and strong, The per-fect song Of an-gel-throng From heav'n . . a - bove.
f
rit.

2.

That song, we know
Sung years ago,
Was sweetest carol ever heard;
And through the year
We all may hear
An echo clear
Of every word.

3.

And now to-day
It seems to say,
To each of us, "Let discord cease,
Put by your fears,
Your griefs and tears,
While in your ears
I tell of peace!"

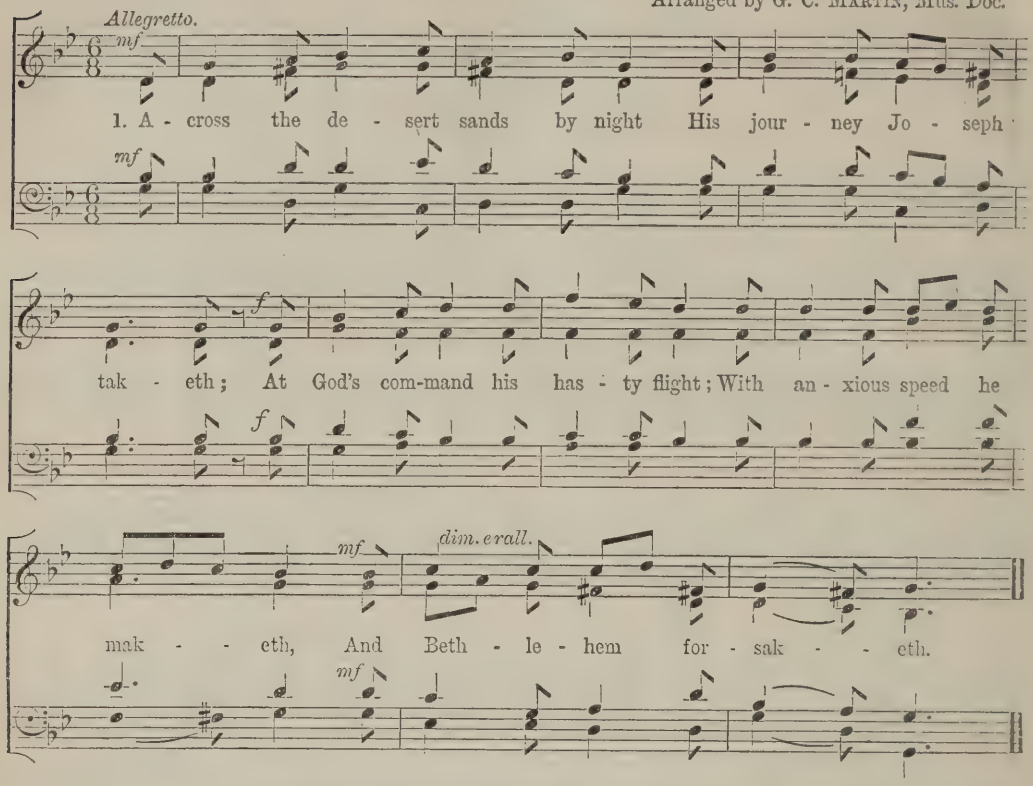
4.

And on this morn,
When Christ was born,
Let all to Him an offering make
A victory won,
A good deed done,
Some work begun,
For His dear sake.

No. 3. Across the desert sands by night.*

HOLY INNOCENTS' DAY.

Arranged by G. C. Martin, Mus. Doc.


Allegretto.
mf
1. A - cross the de - sert sands by night His jour - ney Jo - seph
mf
tak - eth; At God's com-mand his has - ty flight; With an - xious speed he
f
f
mf
dim. e rall.
mak - - eth, And Beth - le - hem for - sak - - eth.
mf

2 For Herod seeks the child to slay,
And grudgeth e'en a manger,
Thus early Christ is driven away,
A King, and yet a stranger;
A Babe, and yet in danger.

3 At Herod's court the noise is heard
Of soldiers swiftly arming:
Have heralds come to bring him word
Of night-attack alarming?
Of foes his country harming?

4 He hears that Christ the King is born;
With craven fear he quaketh:
His armament God puts to scorn,
Nor heeds the care he taketh,
Nor heeds the speed he maketh.

5 But nought can harm that holy Child,
For angels watch are keeping;
And nought can harm that mother mild,
Who sadly goes and weeping,
And folds her infant sleeping.

6 He slays the babes of Bethlehem,
Her children, Rachel weepeth;
But God great honour gives to them—
Their souls He safely keepeth,
Who slumbereth not nor sleepeth.

Rev. Bernard Reynolds.

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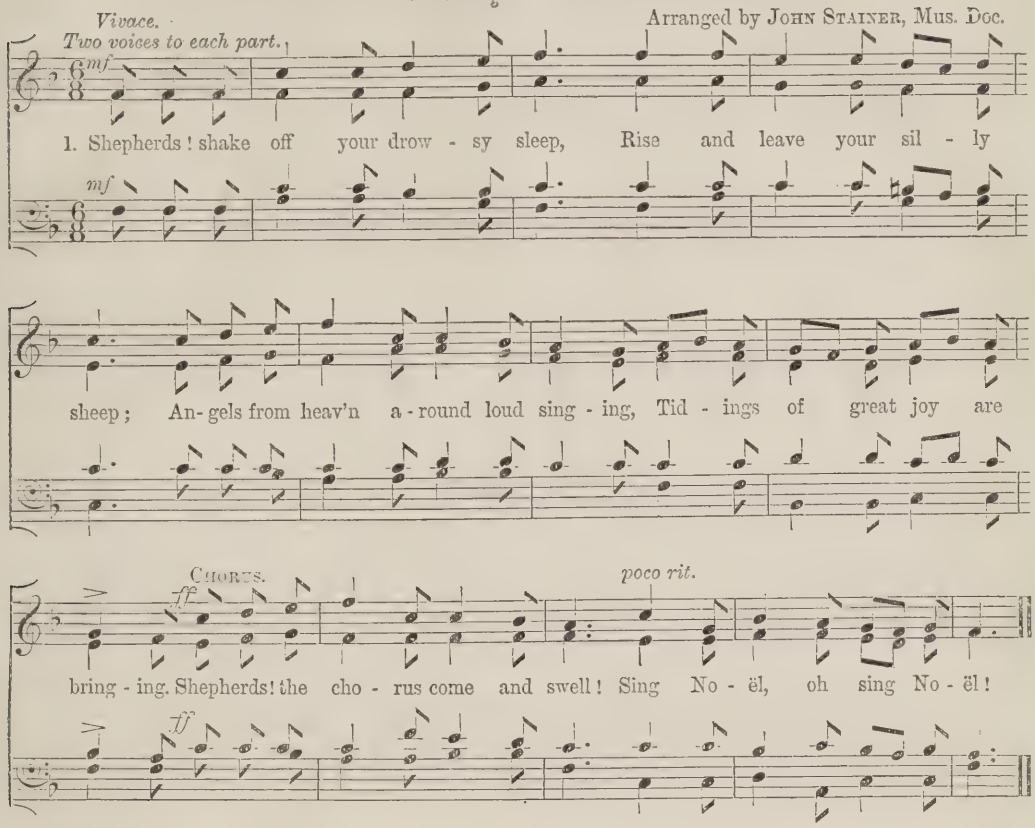
* From 'Eight Christmas-tide Carols" (Old Breton Melodies), harmonized by George C. Martin. Price Sixpence.

No. 4. Shepherds! shake off your drowsy sleep.*

BESANÇON CAROL.

Arranged by JOHN STAINER, Mus. Doc.


Vivace.
Two voices to each part.
mf
1. Shepherds! shake off your drow - sy sleep, Rise and leave your sil - ly
sheep; An-gels from heav'n a-round loud sing - ing, Tid - ings of great joy are
CHORUS.
ff
poco rit.
bring - ing. Shepherds! the cho - rus come and swell! Sing No - ël, oh sing No - ël!

2 Hark! even now the bells ring round,
Listen to their merry sound;
Hark! how the birds new songs are making,
As if winter's chains were breaking.
Chorus. Shepherds! the chorus come and swell!
Sing Noël, oh sing Noël!

3 See how the flowers all burst anew,
Thinking snow is summer dew;
See how the stars afresh are glowing,
All their brightest beams bestowing.
Chorus. Shepherds! the chorus come and swell!
Sing Noël, oh sing Noël!

4 Cometh at length the age of peace,
Strife and sorrow now shall cease;
Prophets foretold the wondrous story
Of this Heaven-born Prince of Glory.
Chorus. Shepherds! the chorus come and swell!
Sing Noël, oh sing Noël!

5 Shepherds! then up and quick away,
Seek the Babe ere break of day;
He is the hope of every nation,
All in Him shall find salvation.
Chorus. Shepherds! the chorus come and swell!
Sing Noël! oh sing Noël!

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* From "Twelve Old Carols" (English and Foreign), adapted and arranged by Sir John Stainer. Price, in paper cover, One Shilling; words only, One Penny.

READY ON DECEMBER 15.

A

SPECIAL NUMBER

OF THE

MUSICAL TIMES

DEVOTED TO

BEETHOVEN

HIS LIFE AND WORKS

EDITED BY

JOSEPH BENNETT

WILL BE ISSUED ON

THURSDAY, DECEMBER 15.

THE NUMBER WILL CONTAIN NUMEROUS ILLUSTRATIONS, FAC-SIMILES OF MANUSCRIPTS, AND LETTERS OF GREAT INTEREST, HITHERTO UNPUBLISHED.

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engagements at the Theatre Royal and the Royalty, and as "Hamlet" was in the *répertoire* of the Haymarket manager considerable interest centred in the music, specially written for the play by Mr. George Henschel. An augmented band, under the skilful direction of Mr. E. T. de Banzie, had charge of this, and testimony frank and full to the expressive and altogether appropriate character of the music was promptly accorded.

On the evening of the 4th ult. Mr. Paderewski's regrettable illness necessitated, of course, a change in the arrangements for the great Polish artist's Concert, announced for the 11th ult. An admirable substitute was fortunately at the call of Messrs. Muir Wood and Co., and if Mr. Slivinski did not crowd St. Andrew's Hall—that could hardly have been expected under the circumstances—he soon won recognition as a pianist of high attainments. He will be welcomed back to Glasgow.

The Glasgow Quartet opened its season on the 18th ult. with a rather inviting programme, which included Beethoven's Rasoumoffsky's Quartet in C (Op. 59, No. 3).

The guarantee fund in connection with the nineteenth series of the Glasgow Choral Union Concerts now amounts to £5,100, a sum far in excess of any previous record. This may be claimed as a harbinger of excellent omen, and yet another indication of the interest shown in the Jubilee celebration of our premier musical organisation. A publication, by the way, will soon be issued dealing with its formation, its early struggles for existence, and its subsequent history down to the present time. The opening Concert for the season ("Elijah") takes place on the 6th prox., and three nights later St. Andrew's Hall will, it is expected, present a gathering after a somewhat unique fashion—the much talked of fancy dress ball in aid of the Benevolent Fund of the Glasgow Society of Musicians. If all stories be true the terpsichorean art will be dwarfed by historical tableaux, illustrating episodes in the lives of the foremost composers. A song album will shortly pass through the press as a souvenir of the occasion, and amongst the contributions there will be found several specimens from the pens of well known local musicians. The sister art has also been requisitioned and with success, thanks to the helping hand of a few sympathetic knights of the brush.

The Park Parish Church Choir has placed Mr. Lee Williams's Cantata "Gethsemane" in rehearsal, and on the 16th ult. it gave, under Dr. Hulton Middleton's direction, Professor Bridge's setting of "Crossing the Bar" with fine effect. The simple, unpretentious music was selected as the Anthem at evening service, and was listened to with rapt attention. The Bridgeton Choral Society has taken up Smieton's "King Arthur," and will repeat, during the season, Cowen's "Rose Maiden." The Crosshill Musical Association will soon give another performance of the last-named composer's "St. John's Eve," a work which has also secured the favour of the Bridge of Allan Choral Society. Gounod's "Gallia" will be repeated by the Kyrle Choir, and at the Athenæum the Ladies' Choir has been provided with Cowen's "The Fairies' Spring." The Operatic Class at the Athenæum promises to be a success, and no doubt a good account of Ignaz Brüll's "The Golden Cross" will have to be recorded at the proper time. The Vale of Leven Choral Society has accepted Gadsby's "The Lord of the Isles," and the Gourock Choral Union will give a performance of Gaul's "Holy City" before long.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The Sisters Ravogli were the vocalists engaged for the opening Concert of the Liverpool Philharmonic Society on the 11th ult., but a fine performance of Dvorák's Fourth Symphony in G lent distinction and special dignity to the evening's work. The other orchestral pieces were also good, and consisted of Saint-Saëns's Symphonic Poem "Le Rouet d'Omphale," Weber's "Euryanthe," Schumann's "Genoveva," Auber's "Sirene," and Sullivan's "In Memoriam" Overtures, the latter being suggested by the recent death of Tennyson. The chorus were reduced to the level of accompanying "Casta Diva," from Bellini's "Norma," and the "Habanera" from Bizet's "Carmen." For the second Concert, on the 25th ult., Miss Wietrowetz was announced to play Brahms's Violin Concerto in D, Mr. Edward Lloyd being the vocalist. Two movements from Reinecke's Suite "From the cradle to the grave," and the Overtures "Ali Baba" (Cherubini), "Rienzi" (Wagner), and "Otello" (Rossini) were included in the scheme.

An important gathering of professional people took place on the 8th ult., when a Conference was held of the members of the North-Western section of the newly incorporated Society of Musicians. In addition to the latter there was a large concourse of amateurs and those interested in the cause of education at the morning and evening meetings, the whole being held at the Adelphi Hotel, under the general direction of Dr. W. H. Hunt. In the morning Mr. E. Chadfield, of Derby, took the chair, and an admirable paper on bogus examinations, and the like, was read by Mr. A. T. Akeroyd, of Bradford. A Concert of Ancient Music followed, in the afternoon the usual business of the annual meeting was held, and in the evening a performance of the works of members of the Society took place.

During the day occasion was taken to hold the first regular statutory meeting of the Incorporated Society of Musicians. It was announced that Mr. W. H. Cummings would preside, but indisposition prevented this, and Mr. J. Dawber, of Wigan, took the chair. This arrangement was necessary according to the articles of association, but the only business done was to fix the first annual meeting, the date of which is to be January 8, 1893, during the London conference, Dr. A. C. Mackenzie being appointed chairman.

The difficulties of the amateur musical society, alluded to a month ago, have been happily surmounted by the appointment of Mr. F. H. Crossley, of Warrington, to the conductorship. The rehearsals are once more in full swing, the work first taken in hand being Mendelssohn's "Hymn of Praise." The once flourishing societies at the neighbouring towns of Widnes, Frodsham, and Garston seem to be again making no sign this season, more's the pity.

Concerts on the star system have been given during the past month and others are in the air, and notably a series of four under the direction of Messrs. Harrison, of Birmingham, at the Philharmonic Hall. There has been opera of various shades of lightness at the theatres, and one or two Recitals by local people. Among the latter order of things, naturally those by Mr. W. T. Best on the famous organ of St. George's Hall as usual claim first attention. They form an uninterrupted chain of all that is worthy in music, and prove a strong factor for good amidst a great deal that is locally degenerate in the present day. One performance of the past month, however, claims special attention—namely, a Song Recital by Miss Frederika Taylor and Mr. Carl Courvoisier, the novelty and excellence of which alike entitled it to notice.

The first Concert of the Sunday Society was announced for the 30th ult., with an orchestra of nearly fifty performers, and a programme which, if not ultra-classical, was thoroughly worthy. In a somewhat similar direction songs and so forth are being made to do duty at a large number of what are termed "pleasant Sunday afternoons" in various places of worship. If choral societies could only be attached to such establishments it would be a move in the right direction.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Some years ago public attention was called to the necessity for taking some steps to bring the culture of music into line with the increasing taste for art and the continually augmenting facilities for higher education generally. Unfortunately, just at that time most influential appeals were being made to aid in the establishment of a new Metropolitan Institution, and it was thought well to avoid all appearance of antagonism or interference, and to pause awhile before attempting any large provincial scheme. But it was felt that, at a fitting time, a comprehensive plan

would effectually stir up the enthusiasm of our music lovers if it provided for the absolutely independent development of our resources and had perfect freedom of action. During the intervening years immense progress has here been made in almost all other departments of learning. The rapid expansion of the Owens College under its genial head, Dr. A. W. Ward; the success of the Victoria University in meeting and guiding the temperament and aspirations of three busy sections of this side of England; the network of most efficient Board Schools of all grades which now covers this city and suburbs; the establishment by the Corporation of technical schools of all kinds, and the taking over by the Municipality of the schools of drawing and painting, have rendered the long neglect of music a striking anomaly, and have excited a general desire to complete the circle of our higher curriculum, and to close up the breach which has, to the present time, existed by the withholding of due recognition of the claims of that art which, more than any other, ministers to the enlivening of life and to the elevation of its enjoyments. Whether an entirely new institution should be founded, either municipal or self-supporting, or a new department of practical music should be added to the faculty of musical construction now firmly established in the Owens College, was a question carefully considered; and at last a plan has been propounded securing unity of purpose and economy of labour and cost by the drawing together of the Corporation, the College authorities, and those who are anxious to provide for the sustenance and advance of Art among us. In the early summer, Sir Charles Hallé was invited to sketch the outline of a programme which was submitted to and adopted by an influential town meeting held lately, under the presidency of the Mayor. At that meeting, the more than willingness of the College Council and Senate frankly and earnestly to co-operate was declared; and the speeches of the Mayor and others pointed to the probability of the warm sympathy of the Council of the city being given to the project. The equipment fund of £1,500 has been almost wholly secured, and an annual subscription of £1,000 per annum for five years has been promised spontaneously, and without any canvass of the district or general solicitation. How great is the interest felt in a movement designed to perpetuate the musical proclivities which have—from the earliest times of which record remains—distinguished the people of the North of England, is shown by the adherence of upwards of thirty of the Mayors of Lancashire and the nearer Yorkshire towns. It is not intended to admit to the new College of Music any but serious students showing previous good training, and desiring to pursue a path leading to highest excellence in their selected branch of the art. No fear need, therefore, be entertained by the vast body of teachers in the district of a diminution of their work. On the contrary, the stimulus supplied by bringing among us a means of carrying on the cultivation of the art to a loftier point, and in a more complete manner than has heretofore been possible, must increase the number of earnest students; and the entrance examinations of the College will soon prove an encouragement to good, and a deterrent of bad, teachers among those who either prepare—or neglect to prepare—their pupils for further progress.

It is understood that the musical undergraduates of the Owens College have proved very successful at the University examinations crowning the first year of the three years' course marked out for them, the papers being specially trying in history, as well as thoroughly testing the student's knowledge of advanced harmony. Dr. J. Frederick Bridge was associated with Dr. Hiles as external examiners. The opening of the new session has brought a considerably increased number of candidates for the degrees, now open to women as well as to men.

During the last few weeks we have enjoyed a few opportunities of listening to renowned singers and players, and specially must be mentioned the visit of Madame Melba, with her beautiful voice and highly-trained vocalisation; of Mr. Slivinski, so marvellously clear in execution; and of Señor Albeniz, with his no less refined and delicate mastery of the pianoforte keyboard.

But our season, with its full wealth of orchestral enjoyment, really commences, as usual, on the last Thursday in October, for which Concert Sir Charles Hallé arranged an attractive programme, including Bizet's "Petite Suite" (Op. 22) as the novelty, with Lady Hallé as the soloist, and Miss Edith Palliser as the vocalist.

Early in October the Carl Rosa Company concluded a campaign here which must have largely benefited the exchequer. Unfortunately, the English version of Verdi's "Otello" was not ready till the last evening, when it was enthusiastically applauded by a crowded audience. But the great attractions have been Mascagni's "Cavalleria Rusticana" and "L'Amico Fritz"—the second work, however, scarcely sustaining the interest created by the former, and giving the idea of the spinning out of its subject-matter to the fullest possible extent. Miss Ella Russell has proved herself a most valuable acquisition, and the recruits, generally, have been acceptable; especially enjoyable being the clear enunciation and singing of Mr. Rhys Thomas and the violin playing of Mdlle. Joran. The return of Mr. Barton McGuckin relieved the *corps* from a special difficulty.

A largely attended and interesting Conversazione introduced once more the claims, social and artistic, of the Gentlemen's Concerts; and over the coming winter a varied series of Orchestral and Chamber Concerts and of Pianoforte Recitals will be spread.

The Vocal Society of Dr. Henry Watson showed, on the evening of the 19th ult., undiminished smoothness of blended tone and the old carefulness as to light and shade. The programme included "The Ancient Mariner," Dr. Garrett's "Just Judge of Heaven," and Dr. Bridge's setting of Tennyson's "Crossing the Bar," in which the composer has, with admirable judgment, so clothed the words as to leave their simple and exquisite beauty undimmed.

MUSIC IN NORWICH.

(From our own Correspondent.)

With the advent of October music in our old City began to show signs of renewed life; most of the societies devoted to its culture have commenced their weekly practices—notably, the Philharmonic and the Gate House. The Festival chorus are also busy preparing for the last of their series of interim Concerts, which will take place this month, "Acis and Galatea" occupying their attention.

Music was the principal attraction at a Soirée given by the Mayor (G. M. Chamberlin, Esq.) on the 3rd ult., in honour of the visit of the Incorporated Law Society. Miss M. Girtin Barnard was the solo vocalist, the Gate House Choir sang several part-songs, while classical instrumental compositions were rendered by Mr. Kingston Rudd and Mr. J. W. Meers (pianoforte), Mr. W. E. Tuddenham (violin), Mr. E. Burton (violoncello), and Dr. Bunnett (organ).

On the 12th ult. the large Agricultural Hall was used for the first time as a Concert-room, upon the occasion of Madame Adelina Patti's premier appearance in Norwich. Madame Patti had a most gratifying reception, each piece being vociferously applauded and re-demanded. The other members of the Concert-party were Mdlle. Douilly, Madame Alice Gomez, Mr. Charles Chilley, and Signor Novara; with Miss Angela Vanbrugh (solo violin) and Miss Fanny Davies (solo pianoforte). Mr. Sieveking ably fulfilled the duties of accompanist. With such heavy fees as Madame Patti is known to exact, profit was not to be hoped for by the *entrepreneurs*, Messrs. Howlett and Son, but we believe the balance sheet will not be found to show any loss.

The seventh annual Concert, organised by Mr. Hodgson A. Craig for the benefit of the Railway Guards' Universal Friendly Society, was given in St. Andrew's Hall on the 19th ult. Much interest is always evinced in this adjunct to a very valuable institution, and the engagements on this occasion brought together a very large audience. The vocalists were Madame Fanny Moody and her husband, Mr. Charles Manners; Miss Kate Cove, Miss Edith Hands, and Mr. J. Gawthrop. Madame Moody's extraordinary voice and charming manner were much appreciated, while the quiet artistic style imparted to her songs by Miss Kate Cove was warmly applauded. Mr. Bernhard Carrodus was solo violinist, with Mr. Kingston Rudd at the pianoforte and Dr. Bunnett at the organ.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

On the 1st ult. the Nottingham Nonconformist Choir Union celebrated the conclusion of its first year of organisation by a Concert in the Mechanics' Institution. About 200 members of the Union formed the chorus, and rendered a good programme of sacred and secular music very creditably. This Union should do much to elevate Nonconformist worship music while they can successfully sing such things as Stainer's "O clap your hands," Benedict's "The Lord be a lamp," and Beethoven's "Hallelujah." The principals were Miss Honeybone, Madame Fannie Lymn, Mrs. Bramley, and Mr. Sudworth, to whom praise is due for their solos and quartets. Miss Honeybone's singing of Handel's "Let the bright seraphim" (trumpet obbligato, Mr. Scattergood) was enthusiastically applauded. Mr. W. Wright presided at the organ, giving as a solo Handel's Tenth Concerto (Guilmant's arrangement). Mr. G. Middleton accompanied the songs on the pianoforte and joined Mr. Wright in Guilmant's charming "Pastorale" for organ and pianoforte.

The opening of the new organ at Southwell Cathedral, on the 13th ult., was an interesting event. The new instrument has four manuals and pedal, and contains fifty-four sounding stops, besides a goodly provision of couplers, combination pistons, and pedals. The work reflects great credit on the builders, Messrs Bishop and Son, and an examination of the mechanism, from the elaborate blowing apparatus worked by a Tangye gas engine, stationed some 150 yards from the Cathedral in an outbuilding, to the organ itself on the screen, revealed great constructive skill on their part. The music was under the direction of Mr. R. W. Liddle, the Cathedral Organist, and was sung by a fine choir composed of the Cathedral singers, assisted by a contingent of ladies and gentlemen from the local Choral Society. At Matins the service was Stainer in E flat; the Anthem, Purcell's "O give thanks." At Evensong Gadsby in F and Smart's Anthem "Sing to the Lord" were given. Mr. Liddle gave Recitals after each service, the principal pieces being Sonata (No. 2), Mendelssohn; Toccata and Fugue in D minor, J. S. Bach; Concerto (No. 2), Handel; and Fantasia in E, Silas. Mr. Liddle's fine playing and the impressive rendering of the services were most acceptable to the large congregations which assembled from all parts of the diocese.

The Nottingham musical season promises to be a brilliant one, judging from the array of talent advertised by the various societies and others, and may be said to have commenced with a miscellaneous Concert by the Nordica party on the 22nd ult. The programme was unusually good for a miscellaneous Concert, and included songs and quartets by the Meister Glee Singers, who are now established favourites here.

MUSIC IN SHEFFIELD.

(From our own Correspondent.)

The forthcoming season promises to demonstrate in a marked degree the improvement which has of late years taken place in the musical education of this district. To this end the multiplication of choral and instrumental societies, encouraging the study and appreciation of the best standard and contemporary compositions, is a valuable factor. The committees of several of these organisations still seem disinclined to tackle new works, but present indications lead to the hope that before long they will discover that a successful Festival novelty, well performed, is a wise investment.

With laudable enterprise the managers of the Sheffield Musical Union (Mr. Henry Coward, Conductor) have adopted a bold policy, and have announced Dr. Parry's "Judith" for the 10th inst. The composer will conduct the performance, which is already an assured financial success. The same Society announces "The Messiah" (December 24), and, for the April Concert next year, Hiller's "Song of Victory" and Schubert's "Song of Miriam." Dr. Parry's "De Profundis" and Berlioz's "Faust" are also included in the future scheme of this admirable Association.

The Amateur Musical Society (Mr. Schollhammer, Conductor) is rehearsing Bach's "Passion" (St. Matthew) for performance in December. Music lovers look to this Society to introduce a new work at its spring Concerts, and this will probably be done.

The Choral Union (Mr. Suckley, Conductor) announces a Concert performance of Balfe's "Satanella" on the 17th inst., and "The Messiah" and a repetition of Bottesini's "Garden of Olivet" later in the season.

Mr. H. Coward's "Story of Bethany," which has reached its eighth local performance, is to be done by the Attercliffe Choral Society (Mr. W. W. Chisholm).

The Heeley Harmonic Society (Mr. W. Chapman) is preparing Haydn's "Creation," and the Ranmoor Choral Society (Mr. J. C. V. Stacey) Barnett's "Ancient Mariner."

The Amateur Instrumental Society (Mr. H. Coward) announces for its first Concert (December 14) Mr. E. Prout's new Orchestral Suite, Beethoven's C minor Symphony, and other works. At the two succeeding Concerts novelties will be produced.

Among other interesting fixtures of the season are Mr. E. P. Reynolds's excellent Chamber Concerts, at which Madame Pachmann and Mr. David Popper will play; Dr. Bridge's Lecture on "John Jenkins," Mr. H. Coward's Lecture "Humour in Music," Sir Charles Hallé and orchestra, and numerous Ballad Concerts.

On the 7th ult. a most enjoyable Lecture was delivered by Dr. Creser, Organist of the Chapel Royal, St. James's, the subject being "Art Songs." The Lecturer paid a high tribute to the talent of Sterndale Bennett (a native of Sheffield), and dealt with the distinctive characteristics of English, Scotch, Irish, and Norse ballads. Mrs. Creser sang very artistically illustrations by Schubert, Brahms, Bennett, Barnby, and other composers.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The echoes of our great Triennial Festival have barely died away, yet active preparations are being made in all directions for the ordinary season's work. Far from being exhausted by the brilliant efforts of the early part of the month, the choristers of Huddersfield, Dewsbury, Halifax, and Bradford, together with their conductors and secretaries, have returned to their respective centres with seemingly renewed energy; and the various prospectuses to hand bid fair to rival those of last season in the matter of enterprise and variety.

The Leeds Philharmonic Society has arranged a "Sullivan" programme for its opening Concert—a pretty sure attraction—including "The Golden Legend," the Festival Te Deum, and the "In Memoriam" Overture; "The Messiah" next, as usual; then a third Concert, for which Dr. Parry's "Ode for St. Cecilia's Day" and Mendelssohn's "Walpurgis Night" are promised. The Subscription Concerts will be four in number, two Orchestral (Hallé) and two Chamber. No absolute novelties are as yet announced, but the programmes are strong and attractive.

The Carl Rosa Opera Company will give a short season at the Grand Theatre, with the inevitable "Cavalleria Rusticana" and several revivals.

The Symphony Society promises two Concerts, encouraged by the success of last season. Mozart's E flat Symphony, Bach's Suite in D, and Svendsen's volcanic "Fest-Polonaise" are amongst the good things in the prospectus.

Mr. Edgar Haddock will give his Musical Evenings in the Town Hall, instead of in the smaller Concert-room in the Albert Hall, a circumstance to be regretted on acoustical grounds, the Victoria Hall being much too large for the proper performance of chamber music. Amongst the artists announced are Madame Albani, Messrs. Edward Lloyd and Charles Santley, and Her Imperial Highness Princess Eugenie di Cristiforo Palæologæ-Nicephoræ-Comnenæ.

Variety is again a leading feature in the plan for the Huddersfield Subscription Concerts, which will be twelve in number, and will include an evening devoted to chamber music for wind instruments (Mr. Clinton's Wind Quintet

Party) and two visits of Sir Charles Hallé and his orchestral The Huddersfield Choral Society announces three Concerts: Mendelssohn's "St. Paul," Handel's "Joshua," and "The Messiah."

The Halifax Choral Society's programmes include Mendelssohn's 114th Psalm, Dr. Stanford's "Revenge," "The Messiah," and "The Golden Legend."

The Dewsbury Choral Society will open the season with Mendelssohn's "Hymn of Praise," Dr. C. H. Lloyd's "Song of Balder," Sullivan's "Tempest" Music, and Mr. Edward German's spirited Overture to "Richard the Third." Sir Joseph Barnby's Psalm "The Lord is King" (conducted by the composer), Mendelssohn's 114th Psalm, and the same composer's "Hear my Prayer" are in the scheme for the third Concert.

The Ilkley Vocal Society promises performances of MacCunn's "Lay of the Last Minstrel," Schumann's "New Year's Song," and Mendelssohn's Psalm "Not unto us."

Chamber Concerts are announced in many quarters—a healthy sign. The works of the great classical masters are mostly drawn upon for the programmes.

Harvest Thanksgiving Services were held on the 2nd ult. at the Willoughby Road Wesleyan School Chapel, Hornsey. The special music comprised the Anthems "O give thanks" (Elvey), "Earth below is teeming" (Caldicott), "Blessed be the Name" (Gadsby), and "Fear not, O Land" (Berridge); also the Quartets "Fear thou not, be not dismayed," and "O be joyful" (Haydn), all of which were well sung. On the following evening a Concert was given consisting of Garrett's Harvest Cantata and miscellaneous selections. The soloists in the Cantata were Madame Barter, Miss Gray, Mrs. Cross, Messrs. H. Crook and G. Jarrett. In the second part solos, &c., were sung by Mesdames Barter, Bradford, Cross, and Phillips, and Mr. R. Wolfenden; also Anthems by the choir, and the chorus "The heavens are telling," the *Trio* of which was taken by Mrs. Agnew, Mr. S. Scutt, and Mr. G. Andrews. Both soloists and choir were well up to their work, and gave much satisfaction to the audience by their efforts. Mrs. Jarrett and Mr. R. Wolfenden accompanied on the pianoforte and American organ respectively, and Mr. J. R. Kilner, the Organist and Choirmaster, conducted, as usual. The proceeds of the Services have been devoted to the building fund of the new church now in course of erection.

An interesting ceremony took place on the 24th ult. at the Guildhall School of Music, when a presentation was made, by a number of his pupils, to Mr. Wallace Wells, one of the vocal professors of the School. Sir Joseph Barnby, the Principal, was in the chair, and after the address making the presentation had been read by one of the pupils (Mr. J. A. Bauer), the chairman expressed in felicitous terms the pleasure he felt in presiding over the meeting, and his cordial sympathy with the object thereof. He had personally known and esteemed Mr. Wells for a number of years, and it was peculiarly gratifying to him to find this esteem was so universally shared by the pupils of an Institution at which he (Mr. Wells) had now been for a period of six years so able and painstaking a professor. Mr. Wells briefly responded, thanking the pupils present for their valuable gift (a handsome silver epergne), and after a short speech by Mr. Smith, the Secretary of the Institution, a vote of thanks was passed to the Chairman, and the proceedings terminated.

At the Royal Academy of Music the Competition for the Sainton-Dolby Scholarship took place on September 27. The Examiners were Messrs. W. H. Cummings, Fred. Walker, W. Nicholl, F. King, and Ettore Fiori (chairman). There were four candidates, and the Scholarship was awarded to Winifred Peake. The Competition for the Lady Jenkinson's Thalberg Scholarship took place on September 28. The Examiners were Messrs. F. Corder, H. R. Eyers, S. Macpherson, T. A. Matthay, and F. Westlake (chairman). There were five candidates, and the Scholarship was awarded to Percy Harmon. The final Competition for the Erard Centenary Scholarship took place on the 25th ult. The examiners were Messrs. George Henschel, Franklin Taylor, and Dr. A. C. Mackenzie (in the chair). There were twenty-two candidates, and the Scholarship was awarded to Evelyn M. Bigg. The examiners commended William Willis, Charlotte A. W. Müller, and Clara E. M. Hutchinson.

Miss Christina Brumleu, a young violinist, must be credited with discretion in the selection of pieces for solo display at her Concert at Steinway Hall on the 25th ult. Neatness and ease, rather than breadth or strength, are the chief characteristics of her execution, so that she did well to avoid compositions inevitably recalling the *virtuosi* of the period. In Saint-Saëns's "Introduction et Rondo Capriccioso," the *Adagio* from Max Bruch's First Concerto, and two of Franz Ries's *morceaux*, "Romanze" and "Perpetuum Mobile," she evinced considerable taste, and was obliged to give an encore piece after the first-named. Miss Brumleu was assisted by Mr. A. J. Walenn (viola), Mr. Herbert Walenn (violoncello), Mr. Alfred C. Butterworth (pianoforte), Mr. Percy Palmer, Madame Osborne Williams, and three members of the Ladies' Vocal Quartet. Mr. Fountain Meen was the accompanist.

Mr. Frederick Hopkins gave a Flute Recital on the 13th ult. at the Public Hall, New Cross, before a numerous and appreciative audience. The flute, once so popular an instrument with amateurs in this country, has fallen into much unmerited neglect as a solo instrument of late years. All the more welcome and appreciated, then, was the skill displayed by the Concert-giver on this occasion, his full and mellow tone and perfect mastery of all technical difficulties being exhibited to the best advantage in pieces by Doppler, Kummer, Andersen, and others; and, in conjunction with Mr. Walter Taylor and Mr. Spencer Dickinson, in a Duo Concertante by Archer and a Sonata by Kuhlau, for pianoforte and flute respectively. Miss Annie Swinfen and Mr. Ormond Yearsly contributed vocal numbers. Mr. Spencer Dickinson was a very efficient accompanist.

The first of a series of three Chamber Concerts was given at the North-East London Institute and School of Music on Saturday evening, the 22nd ult. The hall was filled with an appreciative audience, and the programme was well chosen and not too long. The excellent quartet party consisted of Messrs R. Ortmans, Mistowski, Batty, and Van der Straeten. Mr. Algernon Ashton was the pianist. The second Concert will be under the direction of Mr. Ebenezer Prout, and the third under that of Mr. Emil Kreuz. Any attempt to introduce high-class music in the suburbs deserves warm support; musical culture is always extending, and the number of Institutions for the performance of classical music must naturally increase in proportion.

At the Harvest Thanksgiving Festival celebrated at St. Michael's, Star Street, Paddington, on the 12th ult., Mendelssohn's "Lauda Sion" was sung by the choir, who worthily maintained their well-deserved reputation. The solos were shared by Masters Barrett and Grugeon, Messrs. Smith, Ellyatt, Pollard, McBeath, Russell, and Kebble. The Festival was continued on Sunday, the 16th ult., and the music sung included Smart's Te Deum and Communion Service in F, Calkin's Magnificat and Nunc dimittis in B flat, and Spohr's Cantata "God, Thou art great." The Services were under the direction of Mr. Edmund Rogers, Organist and Choirmaster of the Church.

Harvest Festivals were held at St. Paul's, Marylebone, on the 6th ult., and at St. George's, Brentford, on the 13th ult. On both occasions the Service was sung by the united choirs of the churches named, and the choir of St. Jude's, Chelsea, also assisted. The Canticles were sung to Arnold in A, and the Anthem selected was "Sing praises to God" (Wareing). Mr. Thomas Curry (Choirmaster of the three Churches) conducted, and Mr. W. Ashton Alder (Organist of St. Paul's) and Mr. Percy H. Mull (Organist of St. George's) officiated at the organ respectively. At St. George's, Sydenham's stirring Processional "King Edward" was sung at the conclusion of the Service.

The Harvest Festival Services were held at St. Mark's, Notting Hill, on Wednesday, the 12th ult., and the following Sunday. On each evening the Canticles were sung to the setting of Gadsby in C. Mendelssohn's "Hymn of Praise" was performed by the choir. The solos were rendered by Masters Millett and Perry and Mr. T. W. Jemmett (members of the choir), with Mr. Hamilton

Robinson, of St. Stephen's, Gloucester Road, at the organ. Mr. Warren Tear, Organist and Choirmaster of St. Mark's, conducted. Owing to the unfortunate illness of Mr. Jemmett, the tenor solos on the Sunday evening were sung by Mr. Albon Nash.

The Harvest Festival at St. Agnes', Kennington Park, was held on the 23rd ult. The Communion Service used in the morning was Hummel in B flat. At the evening service the Canticles were sung to a setting of Mr. W. W. Hedgcock, the Organist and Choirmaster. The Anthem was Sullivan's "Sing, O heavens," and the service was brought to a close by Spohr's Cantata "God, Thou art great." The solos in the Cantata and also at the morning service were taken by Mrs. Henry Tate and Messrs. Toms, J. Wint, and Bayley. The chorus parts were excellently sung by the choir of St. Agnes'.

Harvest Festival Services were held at St. Mary's, Battersea, on the 8th and 9th ult. Anthems: "O praise God" (Trimnell), "Stand up and bless the Lord" (Goss), and "Gloria" from Mozart's Twelfth Mass; Te Deum, Smart in F; Evening Service, Maunder in C. The choir sang admirably. On the 16th ult. an Organ Recital by Mr. H. Leslie Smith was well attended and much appreciated. The programme included works by Hesse, Salomé, Batiste, Chopin, and Stainer. Solos were sung by Mr. A. Vernon Smith and Master Fred. Janes.

Mr. W. M. Wait's Sacred Cantata "The Good Samaritan" was effectively rendered at the Church of St. Andrew, Fulham, on the 5th ult., by the choir of the church, the ladies' choir, and other friends. There was a large congregation, who joined in the several beautiful hymns interspersed throughout the work. The offertory was in aid of the organ improvement fund. The same composer's "St. Andrew" will be given at the Dedication Festival on St. Andrew's Day.

At the Choral Festival held at St. Mary's Church, Stoke Newington, on the 12th ult., Mr. John E. West's charming Cantata "Seed-time and Harvest" was performed by the choir of the Church, under the conductorship of Mr. James Matthews, the Choirmaster. The solos were taken by Master Rutt and Messrs. Fred. Gordon and George Conning. Dr. H. T. Pringuer accompanied in masterly style, and a crowded congregation listened to a very effective rendering of Mr. West's work.

The present season of the Highbury Philharmonic Society opened on the 17th ult. with a Conversazione and Ball at the Highbury Athenæum. A selection of music was rendered by Miss Maggie Jones, Miss Lizzie Jones, Miss Grace Wood, Mr. Arthur Strugnell, Mr. Alexander Tucker, and several pupils of the Highbury New Park School of Music. Recitations were also contributed by Mr. Charles Fry, his humorous rendering of the Charity Dinner especially creating much amusement.

The inaugural address of the session was delivered at Trinity College, London, on the 4th ult., by Professor E. H. Turpin, Warden of the College, the subject being "Talent and Temperament: their power and influence in Music." The winners of scholarships and exhibitions were officially received by the Warden, and various prizes were distributed to successful students, headed by Miss Marian Reynolds, the Tallis Gold Medalist.

At St. Stephen's, South Kensington, Harvest Festival, on the 20th and 23rd ult., Weber's Harvest Cantata and Gadsby's Magnificat and Nunc dimittis in C were sung with orchestra. A Postlude in D (*Tempo di Minuetto*) for orchestra and organ, by Hamilton Robinson, was played afterwards. Mr. Warren Tear presided at the organ, the Conductor being Mr. Hamilton Robinson, Organist and Choirmaster of St. Stephen's.

The chief musical interest in the Harvest Festival Services at Holy Trinity Church, Barnes, centred in the performance of Hugh Blair's Cantata "Harvest-tide," on the 19th ult. The work was carefully rendered before an attentive and interested congregation, and created a most favourable impression. On the previous Sunday afternoon Dr. Garrett's Harvest Cantata attracted an overflowing congregation.

Barnby's "Rebekah" was sung at Holy Trinity, Upper Tooting, on Sunday afternoon, the 9th ult., with orchestral accompaniment and with the assistance of the choir of St. Paul's, Clapham. Messrs Bryant, Musgrove Tufnail, and Master Barnes sustained the solo portions, Mr. Hamilton Robinson presiding at the organ. The Cantata was conducted by Mr. Alfred Physick.

The Harvest Festival at Christ Church, Woburn Square, took place on the 20th ult., when an Oratorio composed by the Organist and Choirmaster, Mr. Frank T. Lowden, was performed. Dr. Bridge's Canticles were sung, as was also the Hallelujah Chorus. The choir was augmented, and conducted by Mr. W. A. B. Russell. The solos were taken by Messrs. J. Reynolds, W. Sowell, and Sidney Galey.

The first Liszt Scholar, Miss Grace Mary Henshaw, after having completed a course of three years' study at the Royal Academy of Music and two and a half years at Berlin, under Professor Klindworth, has just returned to London, where she will doubtless soon be accorded an opportunity of being heard in public.

The organ at St. Peter's Church, Vere Street, was re-opened on Sunday, the 16th ult., at the Harvest Festival Services. The instrument has been enlarged and thoroughly repaired by Messrs. W. Hill and Son.

Miss Kate Chaplin, who has hitherto studied in London with Mr. Pollitzer, has gone to Brussels to continue her studies with M. Ysaÿe.

REVIEWS.

Music in its relation to the Intellect and the Emotions. By Professor Sir John Stainer. [Novello, Ewer and Co.]

The substance of this essay was delivered as a professorial lecture on June 8 last. By its publication in this form the Oxford Professor has conferred a benefit upon music and musicians which we trust the latter will not be slow to appreciate. In a *brochure* of sixty pages or so Sir John has dealt with most of the vital truths of musical æsthetics, and this, too, in a fashion possible only to a master of the subjects treated—one for whom their difficulties have long ago ceased to exist. To be at once profound and simple is not given to every one, but it is impossible to rise from a perusal of these interesting pages without feeling that the gift has been vouchsafed in ample measure to their author. We want more works of this kind; for in spite of the great improvement in mental training shown of late in every section of the community, looseness and inaccuracy of thought are still conspicuous in the written and spoken utterances of those who concern themselves with the higher mysteries of musical art; and though no doubt it is easy to account for and even to excuse this, the fact is none the less deplorable or impedimental to the progress and spread of healthy taste. With regard, moreover, to the main question raised by Sir John, musicians are far too prone to "take sides." Instead of seeing that all good music depends for its production and its appreciation at once on the sensuous, the intellectual, and the emotional faculties, they divide themselves into parties—shall we say "cliques"?—each of which, asserting the art's appeal to one or other of these faculties, ignores the claims of the other two, and sometimes even goes so far as to dispute them. This timely little essay should do much to reconcile opposing hosts and prevent further waste of energies that should be devoted to more useful ends. If it were possible to find a musical critic of whom it might be said that he had yet anything to learn, we should unhesitatingly recommend a perusal of Sir John's remarks as likely to be genuinely helpful; as it is, we dare no more than express our hope that his views on criticism, its scope and limits, will be approved by the potent, grave, and reverend signiors who sit in judgment, and make or mar.

Original Compositions for the Organ. Nos. 159-164. [Novello, Ewer and Co.]

At the first blush the direction *Tempo di Minuetto* might seem out of keeping with organ music, but it must be remembered that the "king of instruments" is used for secular as well as religious purposes; and, furthermore,

there is nothing in Mr. W. A. C. Cruickshank's piece in G, which forms the first of the above series, to render it unsuitable as a service voluntary. On the contrary, it is a stately and dignified composition in the form of a symphonic minuet, and only suggestive of the old-world dance in its courtly grace. The next four numbers are from the pen of Mr. Otto Dienel, who has previously contributed, with much acceptance, to this series of pieces. No. 160, Adagio in A, is written throughout for the soft stops, but is very expressive, not to say passionate, in character, the principal phrase reminding the listener of Wagner's "Tristan und Isolde," though it is, of course, none the worse on that account. No. 161, Scherzando in A minor, is a light and playful movement remarkable for tunefulness and certain to win favour in recital programmes. It needs a crisp touch, but the pedal part is very easy. The next number is another Adagio in D, differing from the previous slow movement in being genial and flowing in character, with lively semiquaver passages, chiefly for the right hand. We now approach work of a more serious character, No. 163 being a Concert Fugue in E minor, with an introduction of a chromatic though majestic character. The fugue subject, however, is bold and diatonic, and is worked out with considerable freedom and variety of resource, the conclusion in the tonic major being bright and modern in phraseology. The last of the present instalment of compositions consists of two Preludes by Mr. Percy W. Pilcher. These are placid and melodious movements, both in 3-4 measure, the first having some lively triplet figures by way of variety, while the second has an alternative section of a somewhat agitated character in a minor key. They are both suitable as opening or middle voluntaries.

History of the first Cardiff Festival, 1892. By. W. H. Sonley Johnstone. Revised by W. A. Morgan (Honorary Secretary). [Cardiff: Daniel Owen and Co., Limited.]

The title of this little volume sufficiently indicates the nature of its contents. Their value will of course become greater as the years roll on, and when the Cardiff Festival has grown, as no doubt it will grow, into a musical event of national importance. Mr. Johnstone may be congratulated on the brightness imparted to his pages by a certain vigour of style and the admission of plenty of matter testifying to the combative instincts of our Welsh friends—no wonder the Romans had trouble with them! Portraits of Sir Arthur Sullivan, Sir Joseph Barnby, Dr. A. C. Mackenzie, Dr. Joseph Parry, and Mr. W. A. Morgan, and *fac-similes* of letters, &c., from the four first-named adorn the volume. Mr. Johnstone handles certain members of the London press rather cavalierly in one or two instances, neither The Musical Times nor—if we may so venture to distinguish our much venerated contemporary—the non-musical Times being allowed to escape. Representatives of the London press will take more care at the next Cardiff Festival, no doubt; meanwhile, they can scarcely be expected to feel very penitent for sins which have procured them the novel and deliciously refreshing sensation of a "wigging" (in print, too!) from South Wales. Such experiences are precious.

While the Shepherds were abiding. Christmas Anthem. By Sydney T. Spalding. [Novello, Ewer and Co.]

The most noteworthy feature in this Anthem is its extreme unconventionality. The composer would seem to have purposely avoided, as far as possible, what may be termed the ordinary phraseology of English service music, and he has for the most part succeeded. There is a touch of Oriental character in the opening passages for organ and voices separately and together, after which, in the treble solo, "Fear not, for behold," the accompaniment is rather orchestral in feeling. This last remark also applies to the treatment of the organ in the principal movement, an extended chorus, "Glory to God in the highest." It must not be inferred that the music is difficult either for the voices or organ; on the contrary, the part-writing is extremely simple, and the harmonies are, for the most part, diatonic. The whole shows that the composer has dared to think for himself, and his style, if not original in the fullest sense of the term, is at any rate uncommon.

Popular Christmas Carols. Arranged for Two-part Singing, by W. G. McNaught. [Novello, Ewer and Co.]

That full four-part harmony is best when it can be obtained will be generally admitted, but it is not always obtainable; carols, moreover, depend rather upon melody than harmony for their interest, and in recognition of this fact thanks are due to Mr. McNaught for the present compilation. The carols are twelve in number, and include such old favourites as "Good King Wenceslas," "God rest you merry, gentlemen," "The first Nowell," and others. A simple *ad lib.* accompaniment is provided, and two editions are before us, one with the music and words and the other in the Tonic Sol-fa notation. The freshness, tunefulness, and *naïveté* of these old carols fit them specially for use in schools.

FOREIGN NOTES.

The stipend annually granted by the Mendelssohn Fund in Berlin to young musical artists, has been awarded this year to Frl. Helene Jordan, a former pupil at the Berlin Hochschule, for pianoforte playing. There has been no award this year for composition.

Bizet's early opera, "Djamileh," was brought out, for the first time in Germany, on the 1st ult., at the Berlin Royal Opera, and was received with high favour by a numerous audience, who listened to the graceful and characteristic music by the composer of "Carmen" with all the more pleasure since the performance had been preceded by a one-act opera, entitled "Wem die Krone," the music by Alexander Ritter, which found little favour with either the public or the critical voices in the press. "Djamileh" is now in process of being mounted at several of the leading lyrical stages of Germany.

On the 4th ult. a Concert Hall was opened in Berlin called Bechstein Hall, at 42, Lingstrasse. The inauguration of this hall was celebrated by three days' musical performances, the first being a Pianoforte Recital by Herr von Bülow. On the second day Dr. Johannes Brahms gave a Chamber Music Concert, assisted by Herr Joachim and his quartet. The programme consisted exclusively of works by Brahms. The third day was given by Anton Rubinstein, and this time the programme consisted exclusively of works by Rubinstein. The hall has 520 fauteuils and is intended to be devoted chiefly to Chamber Music and Recitals.

The Berlin Philharmonic Society resumed its annual Concerts on the 17th ult., the occasion being rendered special by the fact of Dr. Hans Richter being the Conductor, for the first time at this or any other Concert institution of the German capital. The programme included Wagner's "Siegfried Idyll," Berlioz's Overture "Benvenuto Cellini," and Beethoven's Symphony in A. The vast audience gave the eminent Viennese Conductor a most enthusiastic welcome.

The Leipzig Royal Conservatorium, which occupies a foremost place amongst similar institutions in Germany, is preparing to celebrate, on April 2 next, the fiftieth anniversary of its foundation.

Herr Edmund Kretschmer's grand opera "Die Folkunger," first brought out in 1874, is being mounted just now at the theatres of Brünn and of Barmen, the work having already been produced on no less than sixty-eight of the operatic stages of the Fatherland. It seems strange that, with the growing reputation for Herr Kretschmer's work, "Die Folkunger" should not have been taken in hand, as yet, by any impresario outside the composer's native country.

Mozart's youthful operatic productions, "Bastien und Bastienne" and "La finta Giardiniera," which were revived not long since at the Vienna Hof-Theater, were also performed, with much success, last month at the Bremen Stadt-Theater, under the able direction of Capellmeister Ruthard.

Ignaz Brüll's new opera "Gringoire" met with a fairly good reception on its first performance at the Vienna Hof-Theater. The new work is also being mounted at Cassel, Darmstadt, Hanover, and Wiesbaden.

Frau Amalie Joachim will, during the present season, repeat the highly interesting series of four Concerts, given by her last year in various parts of Germany, illustrative of the historical development of the German *Lied*.

Frau Therese Vogl, the well-known interpretress of Wagnerian heroines, took leave of the Munich public on the 9th ult., in the character of *Isolde*, in Wagner's "Tristan und Isolde." The gifted lady had been an active member of the Munich Hof-Theater for a period of twenty-six years.

Offenbach's operetta "La Jolie Parfumeuse" was successfully revived last month at the Berlin Friedrich-Wilhelmstadt Theater, under the title of "Schön Röschen," and with a somewhat modernised libretto. Several others of the "lyrical frivolities" of the Second Empire composer are being re-mounted at the theatre referred to.

The Municipal Theatre of Bremen celebrated the centenary of its foundation on the 16th ult., with a special performance of "Lohengrin," preceded, on the eve of the centenary, by a revival of Dittersdorf's evergreen last-century operetta "Doctor und Apotheker."

Madame Etelka Gerster commenced a series of performances at the Kroll'sche Theater of Berlin last month in the titular part of Donizetti's opera "Linda di Chamounix," and as *Rosina* in "Il Barbiere," in both of which parts she met with a highly favourable reception.

At the Berlin Royal Opera Herr Felix Weingartner's new operatic work "Genesius" was announced to be performed for the first time on the 1st inst. The next novelty here is to be the opera "Pagliacci," by the young Maëstro Leoncavallo, who will probably conduct his work in person. Berlioz's "Les Troyens" will be brought out for the first time at the Berlin Opera later in the season, and a complete cycle of Meyerbeer's operas is likewise in contemplation.

Berlioz's "Les Troyens," hitherto produced in Germany only at Carlsruhe, under the zealous direction of Felix Mottl, is in rehearsal at the Munich Hof-Theater, with the new German version of the libretto by Emma Klingenfeld, the able translator of Ibsen's dramas. Capellmeister Levi will conduct the *première* of the colossal work.

A permanent operatic establishment has just been inaugurated, for the first time, at Heidelberg, with Nicolai's "The Merry Wives of Windsor." The well-known Bach-Verein, at the Academical town in question, will give the usual series of six Concerts during the present season, under the direction of Dr. Wolfrum, amongst the works to be produced being Liszt's "Graner Fest-Messe" and Beethoven's Ninth Symphony.

Herr C. L. Werner, the well-known German organ virtuoso, a pupil of M. Alexandre Guilmant, of Paris, has been appointed Organist at the Stadt-Kirche of Baden-Baden.

The third edition of Herr August Reissmann's able biography of Mendelssohn has just been published by Messrs. List and Francke, of Leipzig. Amongst the interesting additions to the present edition may be mentioned a careful analysis of the earliest unpublished compositions of the prematurely developed master.

The projected performance, at the Paris Grand Opéra, of Wagner's "Die Meistersinger" is said to have been abandoned for the present, and the same master's "Die Walküre" is to be mounted in its stead.

The new German Opera recently inaugurated at the Berlin Belle-Alliance Theatre has already collapsed, owing to the totally inadequate management.

Dr. Muck, the newly-appointed Capellmeister at the Berlin Royal Opera, commenced his functions last month with an excellent performance of Wagner's "Tristan und Isolde."

The successful opera "The Witch," by the Danish composer, M. Enna, has been accepted for performance at the Berlin Opera, as well as at the Dresden Hof-Theater.

The Berlin Royal Opera recorded, on the 16th ult., the three hundredth performance of "Lohengrin"; the Bayreuth master's now so universally popular work having been first performed there, with but very qualified success, on January 23, 1859.

The one hundredth anniversary has just been celebrated of the first performance, at Prague, of Mozart's "Zauberflöte," by a festival performance of the immortal work at the German Theatre in that capital.

At the Bohemian Theatre of Prague, Tschaikowski's opera "Pique-Dame" met with a most enthusiastic reception, resulting in an altogether inordinate number of recalls of the composer, who was present on the occasion.

A new opera, entitled "Vardhamana," by Herr Oelsner, has been accepted for performance at the Court Theatres of Darmstadt and of Cassel.

The Weimar Hof-Theater, which still occupies a prominent position amongst German theatres on account of its splendid traditional association with the artistic activity of both Goethe and Schiller, celebrated the century of its foundation last month. The proceedings included a series of *tableaux vivants*, illustrative of the history of the little Saxon capital, for which music had been specially written by Capellmeisters Lassen and Richard Strauss. There was also a performance, on the 10th ult., of Gluck's "Alceste," which had been newly mounted for the occasion.

At a Concert given on the 10th ult. at Dresden, under the direction of Herr Clemens Braun, the programme consisted entirely of compositions by our countryman, Mr. J. Moir Clark, including a Pianoforte Quintet, a Polonaise for violin and pianoforte, and a number of songs, which met with much appreciation on the part of a select audience. Miss Dora Bright, who was the pianist, was also accorded a most flattering reception. The *Dresd'ner Journal* speaks in terms of the highest eulogium of Mr. Clark's merits as a composer and of the general excellence of the performance.

On the 9th ult. fifty years had elapsed since Anton Rubinstein made his *début* as a pianist at one of the Concerts of the Leipzig Gewandhaus.

The fiftieth anniversary of the first performance, at Moscow, of Glinka's "The Life for the Czar" has just been celebrated in that town by a gala performance of the popular Russian opera.

The statue erected to Méhul, the composer of "Joseph" and of the "Chant du Départ," in his native town of Givet, was unveiled, amidst appropriate ceremonies, on the 2nd ult. M. Ambroise Thomas, the veteran director of the Paris Conservatoire, M. Massenet, and M. Victorin Joncières were amongst the speakers who rendered homage to the genius of their distinguished countryman on the occasion.

M. Camille Saint-Saëns has just completed a new opera, entitled "Proserpina," which will probably be first produced by M. Carvalho, of the Paris Opéra Comique.

"Christoforo Colombo," by the Baron Alberto Franchetti, was brought out at Genoa on the 6th ult., and achieved a very great success, under the direction of Signor Mancinelli. The work is spoken of as one of considerable merit, more especially as regards its numerous choruses and its orchestration; most important items, indeed, considering the subject of the opera.

"Mala Vita," the new opera by the Maëstro Giovano, which met with a highly favourable reception at its first performance, on September 27, by the Sonzogno Company at the Vienna Exhibition Theatre, has been accepted for performance at several German lyrical establishments.

M. van Dyck, the excellent Viennese tenor, has written a drama entitled "Matteo Falcone," founded upon Prosper Merrimée's novel of the same title, which is about to be produced at the Vienna Volks-Theater.

Edward Grieg has accepted an invitation to conduct a series of four Concerts of his own compositions at the Chicago Exhibition.

M. Alfred Bruneau, the composer of "Le Rêve," has succeeded the late M. Victor Wilder as musical critic of the Paris *Gil Blas*.

The annual series of Concerts, conducted by M. Colonne at the Paris Châtelet, recommenced on the 16th ult., with an excellent performance of Berlioz's "La Damnation de Faust."

At the Cirque d'Eté M. Lamoureux resumed his Orchestral Concerts on the 23rd ult., with the first performance there of Brahms's Second Symphony in D major; the programme also included Beethoven's Pianoforte Concerto in G, with Mdlle. Clotilde Kleeberg as the pianist.

Wagner's "Tristan und Isolde," with the late M. Wilder's version of the book, is in course of preparation at the Brussels Théâtre de la Monnaie, with Mdlle. Chrétien and M. Muratet, both very capable artists, in the titular parts. This will be the first performance in the French language of Wagner's great love-tragedy.

A new opera, entitled "Karel van Gelderland," the music by M. Peter Benoit, was produced for the first time on September 29 at the Flemish Theatre, Antwerp, and was

enthusiastically received. On the same occasion a bust of the distinguished Flemish composer was unveiled in the *foyer* of the theatre in question.

A Concert-Overture, entitled "Boris Godunoff," by the veteran Russian composer, Jury d'Arnold, was recently performed at Moscow, under the composer's direction, and received with marked enthusiasm. M. d'Arnold is in his eighty-third year.

The Belgian composer, M. Matthieu, has completed a new opera, entitled "L'Enfance de Roland," the libretto founded upon one of Uhland's ballads, which has been accepted for performance at the Brussels Théâtre de la Monnaie.

Wagner's "Die Meistersinger," produced some time since with conspicuous success at the La Scala of Milan, is just now in course of being mounted, in the Italian language, at Turin.

Signor Roberto Stagno, the well-known Italian tenor, pupil of Professor Lamperti, of Dresden, has invented a new inhalation apparatus for strengthening the voice, which has been pronounced the most efficient and ingenious of its kind by high medical authorities in Italy. The apparatus is also to be submitted shortly to the medical faculty of the University of Vienna.

Two new comic operas are in course of being mounted at the Pezzona Theatre of Milan—viz., "Don Abbondio," by Signor Prampolini, and "Chiarina," by the Maëstro Luigi Dall' Argine. At the Bellini Theatre, Naples, a new opera, "Almanzor," by the Maëstro Mario Vitali, is likewise in course of preparation.

Signor Mascagni, in a recent conversation with Dr. Hanslick, informed the eminent Viennese critic that he is just now actively engaged upon the score of an opera, "William Ratcliff," the book of which is not merely an adaptation, but simply an Italian version of Heinrich Heine's drama of that name, with the only alteration that the four tableaux of which the latter consists have been converted, for lyrical purposes, into so many acts.

It is definitely announced in the *Gazetta Musicale di Milano* that Verdi's lyrical comedy in three acts, "Falstaff," the libretto by Signor Arrigo Boïto, will be brought out at the Theatre della Scala during the coming carnival season.

A committee has been formed at Bergamo, under the presidency of the Count Suardi Gianforte, a member of the Italian Parliament, for the purpose of erecting a monument in that town to Donizetti, to be unveiled on the occasion of the birth-centenary of the composer of "Lucia di Lammermoor" and "La Favorita." Gaetano Donizetti was born at Bergamo on November 29, 1797.

A new operetta, entitled "Cappador," the music by the Maëstro Gaetano Scognamiglio, was brought out last month at the Politeama Theatre of Naples, under the composer's direction, and was accorded a highly favourable reception.

Mr. Cowen's opera "Signa," originally intended for Mr. D'Oyly Carte's English Opera House, is to be brought out in January next, with an Italian version of the book, at the Carlo Felice Theatre of Genoa.

The operatic season of the Royal Opera of Madrid commenced on the 12th ult., with gala performances in connection with the Columbus festivities. Among the works to be first performed here during the season are Wagner's "Die Meistersinger," Signor Leoncavallo's "Pagliacci," and two operas by Spanish composers—viz., "Garin," by Señor Thomas Breton, and "I Pirenei," by Señor Felipe Pedrell.

The Brazilian composer, Senhor Carlos Gomes, who has been appointed the official representative of the Brazilian Government at the Chicago Exhibition, intends, at the same time, to bring out two operatic works from his pen at the Exhibition Theatre—viz., "Condor," already performed at the La Scala of Milan, and "Colombo," a new work, written for the occasion.

It is intended to give a series of operatic performances during the coming winter, in various European capitals, by the Czech Company, who recently performed with so much success at the Vienna Exhibition. The contemplated tour is to commence in the French capital.

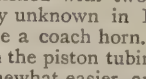
A new opera by M. Tschaikowski, entitled "Yolande," is in progress of being mounted at the Royal Opera of St. Petersburg.

CORRESPONDENCE.

THE "BACH TRUMPETS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Now that the Leeds Festival has once more brought Bach's Mass in B minor to a hearing, may I be allowed to protest against the trumpets employed in that performance being described as "reproductions of the old German model"?—for this mistaken idea threatens to gain general currency. The evidence of existing instruments of the last century, of writers like Prætorius and Altenburg, and of the structure of Bach's parts, which are limited to the notes represented more or less perfectly by the natural harmonics, shows that trumpets were used of a length to give the harmonics of the key indicated in the score—that is, trumpets standing in D were written for and intended to be used in the Mass. These trumpets possessed no mechanical means for rapidly altering the length of the tube, except in the case of the slide trumpets (*trombe da tirarsi*) occasionally used by Bach, though not in the Mass; and as transposition was not resorted to, the performers were required to reach the eighteenth or even the twentieth harmonic. The present so-called "Bach trumpets" are made, with certain alterations, after the model employed by Herr Kosleck at the performance of the Mass in the Albert Hall in 1885. They stand not in D, but in A, so that, the pitch being a fifth higher, the player must transpose the part a fifth down; as this does not permit of the continued employment of the natural harmonics, they are furnished with two pistons of the usual type, a device utterly unknown in Bach's day, and they are made straight like a coach horn. The abolition of all bends except those in the piston tubing makes the emission of the high notes somewhat easier, and is not inconvenient with a tube under five feet in length, but would be most awkward if applied to the trumpet in D, half as long again. There is no evidence that Bach's musicians used straight trumpets between seven and eight feet long. On the modern "Bach trumpet" the performer is not required to ascend above the twelfth harmonic in order to reach the highest note written in the Mass:—



and it may surprise some purists to learn that its employment is in every way analogous to the substitution of the cornet for the more noble instrument. For it only differs from a cornet in A in its shape and in the replacement of the conical by a cylindrical bore. Its tone in the upper register is equal to that of the old trumpet, while the highest notes are far easier of attack and less fatiguing; but the lower register is hardly better than that of the cornet, whose faults it shares with respect to the use of the valves, and is not to be compared with that of the D trumpet.

In what then do these instruments resemble the "old German model"? Neither in shape, length, mechanism, nor in the demands made on the performer's skill. The similarity in bore is common to all trumpets, for it admits of no variation except in calibre and in the shape of the bell—points in which the English-made instruments differ from the one used by Herr Kosleck. With these differences the last shred of resemblance to the old instruments he is supposed to have reproduced is gone.

In protesting against an inaccuracy so general that even an authority like Mr. Hipkins, in the Appendix to Grove's Dictionary of Music, speaks of Mr. Morrow being able to reach the twentieth proper tone on the "Bach trumpet," when he means a note equivalent in pitch to the twentieth proper tone of the trumpet in D, I do not wish to undervalue its utility. At the present day no man, unless he were to devote himself exclusively to *clarino* playing, could play Bach's parts on the proper instrument, as it is only very few artists, like Mr. Morrow and Herr Kosleck, can do so. The fatigue is immense, and there are good grounds for believing that in Bach's time, when every little Capelle had a large staff of trumpeters, these high parts were played by at least two men taking alternate sections,

whereas the modern player has to do it all by himself. The more honour to him!

But the point is not entirely academical. In the late performance, "for the first time all three trumpet parts were played on instruments made after the old German model" (*The Times*, 8th ult.). The attempt to carefully reproduce Bach's intentions has led to an artistic error. When three trumpet parts were written by Bach or Handel (as in the Dettingen Te Deum), the two first were *clarino* parts—that is, they were high, florid, and often moved together in two-part harmony. The third trumpet played *principale;* its part lay in the middle and lower registers, was less florid, and played with a bolder tone.

For the *principale* the new trumpet is nothing but a bad substitute, with an inferior tone in the lower notes, inability to give the natural harmonics, and its freedom limited by the constant use of the valves. The most conservative and representative arrangement of Bach's parts that can now be adopted is to employ the "Bach trumpet" for the first and second *clarino* parts, and for the third part or *principale* to have recourse to the slide trumpet, which can well perform it, is far better in the lower register, and is the legitimate and lineal descendant of the trumpets of the "old German model."—I am, Sir, yours faithfully,

W. F. H. Blandford.

October 8, 1892.

THE MUSIC OF WATER.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In reply to "F. C.'s" letter, I may say in the words of Shakespeare, "Too much of water hast thou, poor Ophelia," or rather "poor 'F. C.,'" and therefore I refrain from loading thee with any new aqueous information. "F. C." has evidently had more water than is good for him.

He declares that there are numerous propositions in the article which do not claim his assent. I daresay there are; yet I, for my part, do not imagine that his assent is of very much importance, considering the gross mistakes which he himself makes in the few lines which have been placed at his disposal. In his very next sentence he tries to make out that *sticks and stones are one of the four elements of nature!* I have always understood that Earth, Air, Fire, and Water constituted the quartet. "F. C.," however, believes that the proper four are Fire, Water, Sticks, and Stones.

So much for his assertions. Next for his arguments. I stated in my article that "the gurgling of a brook is the most musically satisfying sound in nature, because it embodies the trill." "F. C.'s" argument is pithy but not profound. He says simply, "*It isn't and it doesn't.*" To such logic as this I may reply, "It is and it does."

A little lower down he falls foul not only of me, but of Professor Tyndall, whose words concerning De la Rive's experiment I quoted in my article. Professor Tyndall's careful words about the experiment are, according to "F. C.," "pure nonsense"; all my article is likewise pure nonsense; in fact, the only person who knows anything about the subject is "F. C." himself, whose views on the matter have hitherto not been vouchsafed to an expectant world.

To this anonymous antagonist, who loads both Professor Tyndall and myself with his abuse, I have neither the patience nor the inclination to reply. I am not accustomed to argue as he argues—"it isn't and it doesn't"—without giving reasons in support of my assertions; nor am I wont to abuse an antagonist because his opinions differ from mine. If he seeks for complete and careful evidence for every fact he is ignorant of, I may recommend him to turn to my "History of Music," where he will find full and ample information, not only about the Greek games, but also about De la Rive's experiment, about the Brazilian instruments, the water-clocks, the hydraulic organ, &c. When he has made himself fully acquainted with the whole literature of the subject, I expect him readily to confess that he is astounded at *his own* statements—not at mine.—I remain, Sir, yours, &c.,

J. F. Rowbotham,
Author of "The Music of Water."

[*Several communications are held over owing to want of space in the present issue.*]

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Beckenham.—Mr. Edward Coombs, the Organist and Musical Director of Beckenham Independent Church, was presented, on the occasion of his recent marriage, with a handsome marble chiming clock by the Choir of the Church, and a massive walnut overmantel and Oriental vases by the Minister and Officers, as a mark of esteem and appreciation.

Brighton.—Mr. Frederick Corder gave a capital Lecture on "Pianoforte Technique" at the School of Music, on the 11th ult., to a large audience. He dealt with the development of the pianoforte from the harpsichord down to the present perfect instruments, and went minutely into the mechanism of the hand, showed how to develop its powers, and insisted on the necessity of intelligence other than *musical* in the would-be pianoforte player. In illustration of various styles of pianoforte playing several pieces were performed by Miss West, Miss Balean, Miss Moate, and the Lecturer himself.——On Saturday, the 22nd ult., a very interesting Lecture on the history of "English Music" was given by Mr. Henry Davey, a well-known local Professor and author of a recently published "History of Music" and other works. Commencing with the twelfth century, the Lecturer traced the development of the art, in all its principal branches, down to the present day. The illustrations were rendered by students of the School of Music, under the direction of Mr. Robert Taylor, and consisted of examples of the various periods alluded to by the Lecturer:—Six-part song, "Sumer is icumen in," John of Fornsete (1226); "The King's Hunting Jigg," John Bull; old ballad, "The Three Ravens"; Toccata (pianoforte), and song, "Nymphs and Shepherds," Purcell; songs, "Where the bee sucks," Arne, and "Lo, here the gentle lark," Bishop; Barcarolle from Fourth Concerto, Sterndale Bennett; song, "Guinevere," and trio "Three little maids" (*Mikado*), Sullivan. The Lecturer was introduced by Dr. A. King, one of the directors of the School.

Bury St. Edmunds.—The Harvest Festival Services held in St. Mary's Church on the 2nd ult. were of a particularly bright and hearty nature. In the evening the large and beautiful church was crowded by an enormous congregation. Shinn's Evening Service in F was used, the Anthem being "Great is the Lord," by Adlam, for solo treble and chorus. After the sermon, "O lovely peace" (*Judas*) and "Achieved is the glorious work" (*Creation*) were finely sung by the choir, numbering about sixty-five voices. Mr. T. B. Richardson ably presided at the fine organ by Walker and Sons.

Derby.—On September 29 Mr. J. Harold Henry, a talented young violinist who is rapidly making a name for himself, gave a Violin Recital in the Temperance Hall, Derby, in which town he has established himself after a course of study at the Royal Academy and under Herr Hans Sitt at Leipzig. In conjunction with an excellent orchestra Mr. Henry played Concertos by Godard and De Beriot and a number of smaller pieces. Throughout the young violinist displayed qualities of the highest order; his execution is brilliant and dashing in *bravura* passages, while his *cantabile* is delightfully tender. The orchestra played several selections, Mr. Sydney Sadler played two movements of Sterndale Bennett's F minor Concerto, and Miss Marie Hooton (contralto) sang a number of songs very artistically.

Farnham.—The first of the second series of Popular Concerts, given in the Corn Exchange on the 19th ult., attracted a large audience. The vocalists were Miss Aubrey and Messrs. Lambert and Winslade. Miss Edith Woods was the pianist and Mr. John Hullah Brown the violinist. The Farnham Excelsior Band also played several selections, under the leadership of Miss Hayell.

Lee.—The Harvest Festival Services at St. Mildred's Church were brought to a close on Wednesday, the 19th ult., by a very fine performance of Haydn's *Creation*, with full orchestra and a choir of 115 voices. The usual harvest hymns, in which the congregation were invited to join, had been arranged for the orchestra by Mr. F. L. Kett, the Choirmaster, whose beautiful tune to "Holy is the seed-time" was sung, and who conducted with his well-known ability. The solos in the Oratorio were efficiently rendered by Mrs. Dilley and Messrs. Walker, Robinson, and Dilley. Mr. Terry was leader of the band and Mr. S. Mayor presided at the organ. There was a very large congregation. The offertory was in aid of the Choir Fund.

Llandudno.—On the 19th ult., at Holy Trinity Church, the second Festival of the Arllechwedd Deanery Church Choral Union was held, combined with the Harvest Festival. The choirs of Conway, Llanfairfechan, and Penmaenmawr, in all about 100 voices, joined in the afternoon and evening services. The organ was supported by a brass quartet—

Messrs. Grey (cornet), Marshall and Sterz (horns), and Hughes (trombone). The Anthem was "Fear not, O Land" (Goss). Dykes's Te Deum in F was sung at the close of Evensong. Organist, Mr. J. E. Adkins (Preston Parish Church); Conductor, Mr. R. H. Whall, Organist of the Church and director of the Festival.

MAIDSTONE.—A selection of sacred music was given on the 9th ult., at St. Faith's Church, after the evening service, to an overflowing congregation, the choir being augmented for the occasion to sixty voices. The duet "The Lord is a Man of war" (*Israel in Egypt*) was given with remarkable precision. The solos were sung by Miss Kate Trendall, and Messrs. Saunders, Syckelmore, and Crow. Miss Trendall was heard to great advantage in Mendelssohn's "Hear my Prayer," Mr. Saunders sang "If with all your hearts," and Mr. Syckelmore "It is enough," with great taste. Mr. F. W. Dutnall presided at the organ with his usual ability.

SOUTHPORT.—On Wednesday, the 12th ult., a capital Concert was given at Howick House, the residence of Mrs. Williamson, for the benefit of the Children's Sanatorium, the result being that £21 was handed over to that establishment. A brilliant audience assembled in the Hall, which is almost baronial in architecture and appearance. The artists comprised Mrs. Herbert Gregg, Miss Gordon Nun, Dr. Graham, and Mr. S. Blumberg, all of whom won well merited applause.

TEWKESBURY.—The annual Dedication Festival was held at Tewkesbury Abbey on September 28, when the combined choirs of Gloucester Cathedral and Tewkesbury Abbey gave Stainer in A (Evening) and Wesley's "Wilderness." The solo parts of the Anthem were taken by Master Brandon, and Messrs. Cook, Greenwood, and Thomas, of Gloucester. As various gifts had been presented to the Abbey in memory of friends of the donors, Sir H. Oakeley's Anthem "Comes at times a stillness as of even" was sung before the sermon, which was preached by the Lord Bishop of the Diocese. Mr. S. Bath, Organist of the Abbey, presided at the organ, and gave a Recital in the evening.

WHALEY BRIDGE.—On Sunday, the 16th ult., the choir of Holy Trinity Church gave, before a large and attentive congregation, the Sacred Cantata *Jesus of Nazareth*. The principal soloists were Miss M. H. Bennett, Miss S. Boothby, Miss M. Hallam, Miss Clara Hallam, Miss Patti Hallam, Mr. William Southern, Mr. W. Turner, and Mr. H. Bennett. The choir were well up to their work, and under their able Conductor, the Rev. J. B. Gawn, everything went smoothly. Miss Eva Gawn, the Organist, skilfully discharged the duties of accompanist.

ORGAN APPOINTMENTS.—Mr. George Dodds, jun., Organist and Choirmaster to St. Andrew's Church, Corbridge-on-Tyne.—Mr. W. Granger, Organist and Choirmaster to the Parish Church, Omagh, Ireland, and Conductor of the Omagh Choral Society.—Mr. Edmund Harrison Saulez, Organist and Musicmaster to the Clergy Orphan School, Canterbury.—Miss McKnight, Organist and Music Teacher to King William's College, Castletown, Isle of Man.

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137. A lady fair (Villanelle). Three-part .. .. Niedermeyer
138. Stay, prithee, stay. Three-part .. .. Bishop
139. O! skylark for thy wing. Three-part .. .. Mendelssohn
140. Light as fairy foot can fall. Three-part .. .. .. Weber
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142. Haste thee, boatman. Two-part .. .. .. F. Kücken
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1892.

A MUSICAL GRADUATES SOCIETY.

A SCOTCH divine once said that if anybody would start a society for the prevention of starting any more societies, he would join that society. It is evident that some of our leading musical graduates do not hold the cleric's opinion in this matter. Reference was made last month to a proposed "Union of Musical Graduates," and there is every reason to suppose that such a union will become *un fait accompli*. It may, therefore, interest those "without the pale," and, perhaps, "the elect," to know something of a similar society which was formed more than a hundred years ago, and which, possibly by degrees, graduated out of existence.

In the MS. department of the British Museum there is a book in the bold handwriting of Dr. Callcott, which contains an "Account of the graduates meeting, a society of musical professors established in London, November 24, 1790, at Dr. Arnold's, No. 480, opposite Craven Street, Strand." The initiation of the society was due to Dr. Dupuis, who "suggested the idea that the musical graduates were sufficiently numerous to constitute a select party, and which might be held alternately at the house of each member at equal distances of time throughout the year." At that time there were only ten musical graduates resident in or near London. Amongst them were Drs. Arnold, Burney, Dupuis, Cooke, and Parsons (master of the King's band), and J. W. Callcott, who was then a Mus. Bac. There were no "sweet girl graduates" in those days. The earlier meetings were held at irregular intervals, the fifth being "at Dr. Parsons', Shepherd's Bush, June 22 [1791], when Dr. Cooke attended for the first time, and the society was complete."

"A new and illustrious member was then added to the list by the University of Oxford, who conferred the Degree of Dr. in music upon the celebrated Haydn, and it was with much concern to Mr. Callcott, who held the sixth meeting at Kensington Gravel Pitts, on the third of August . . . that Dr. Haydn's summer engagements prevented his attendance. At the eighth meeting, however, given by Dr. Dupuis, at Grosvenor Gate, October 26, the presence of the new member was highly gratifying to all." Soon afterwards the number of members was increased to fourteen, when "a circumstance being mentioned that some improper persons designed to take their degrees for the purpose of intruding themselves into the society, it was resolved that no new members should be added to the list; and the difficulty of getting full attendance in the winter months occasioned the resolution that no meetings should be held between January and June, and that the months of October, November, and December should be distinguished by the graduates in rotation every fortnight."

An interesting item of information soon follows: "Dr. Haydn, previous to his leaving England, gave the graduates his dinner on the 20th of June [1792], at Parsloe's, in St. James's Street, to which, at his particular request, Mr. Salomon was admitted, partly as the intimate friend of Dr. Haydn, partly as an interpreter, Dr. Haydn having not made sufficient progress in the English tongue." Parsloe's was a well-known coffee house on the west side of St. James's Street.

Like in many other fraternities, all the brethren did not dwell together in unity. We learn that "the name of Mr. H. ceased to appear in the list from a cause not unworthy of remark. In a letter of excuse to one of the members, he declined the pleasure of attending the graduates, since he was never accustomed to dine at his own table without the company of his wife and daughter. If this reason had originated in the purity of his wishes to preserve decency and restrain the effects of excess, it might have been respected and admissible; but since he often signed himself in a joke, what he felt himself to be in right earnest, 'Jerry Sneak,' that ridicule was justly incurred which never fails to accompany singularity in which virtue and principle claim no share." Mr. H.'s withdrawal was followed by that of Mr. B., who had proposed "that no person should be elected to any musical place in the cathedrals of this kingdom without a previous testimony of their abilities from the society of musical graduates." The suggestion that the society should become an examining body was considered "not only ridiculous, but impossible to put in execution." It seems that the society suffered no loss when Messrs. H. and B. withdrew, "for although the noise of the former was qualified by the silence of the latter, yet the superior wit and talents of others were reduced to the degrading level of bearing an equal share in the nonsense of the moment."

Although "several important discussions of harmonical questions, with occasional anecdotes of former musicians, rendered the graduates' meetings highly instructive and important," yet "friendship and conviviality were openly stated as the ultimate end of the society, to know each other, and to show the world that the heads of our profession preserve unanimity in the midst of conflicting interests." We learn that sometimes at the meetings, through causes which we refrain from mentioning, "all improvement of the mind (an object of some consequence to the junior members) was stigmatised with the title of parish business; but it must be also allowed in justice that whenever matters of real and momentous consequence occurred the attention of all was easily obtained."

Strange to say, there is no mention of any music having been performed at any of the meetings, but particulars of the *menu* and toasts are supplied. "The original plan of conducting the dinner was to have only two plain dishes, with soup or fish *ad libitum;* and the toasts were generally given thus: 'The King and Constitution'; 'The Queen and Royal Family'; 'Viva la Musica'; 'The Two Universities'; 'Our Absent Brethren'; with such occasional sentiments as the circumstances of the times might excite."

That the Society was not all conviviality—or, may we say? *Mus-bac*chanalian—is shown by the fact that proposals were made to engrave and publish a drawing of Purcell, in the possession of Dr. Burney, "in honour of our countryman," and to assist in the erection of a statue to Dr. Arne; both these suggestions, however, failed to be carried out.

That *bête-noire* of all societies, cliquism, ultimately manifested itself in this. It was thought that "some person" would claim to be a member whose "admission might destroy the harmony which at present prevails," and therefore it was proposed "that all future elections should take place by ballot," and also that a minute book should be provided.

Callcott seems to have had some doubts as to the *raison d'être* of the society. He concludes his short "account" thus: "How far the exclusion of useful and improving investigations will make the continuance of friendly and convivial parties permanently agreeable, is hereafter an object of consideration for those who are sensible of the shortness of life, and who are willing to show posterity their time has not

been idly and perhaps unprofitably spent." It is to be hoped that the new Union will have as frank and genial a chronicler as J. W. Callcott; such similar information will be far more valuable to the musical historian of 1992 than the most carefully kept minute book.

FROM MY STUDY.

MISS MAUDE ROWDEN has been good enough to send me, from Winwick Vicarage, Oundle, a copy of the words and music of a Christmas Carol. She says thereupon:—

As far as I know, neither the words nor the tune are in print. I have never seen them in any collection of carols, nor heard of them anywhere out of this neighbourhood. The carol is known in the village as the "Hark," and has been always sung at Christmas ever since my father has been vicar—twenty-eight years. The only copy I have ever seen of the tune was in an old manuscript book belonging to a former parish clerk of this village. It was written in a very confused manner, and was hard to make out. I enclose a copy of the treble of it: it was evidently intended to be written in four parts, but was mixed up in such a way that we were unable to make them out. It is written in what is supposed to be 4-4 time; but no attention has been paid to the relative value of notes in dividing it into bars, as you will see. I add the version now sung, which differs very much from the old one, and is much prettier. I have no idea who the composer was, nor who was the author of the words, which are beautiful and quaint. I also add a copy of the words.

The words of the carol are these:—

"HARK."—A CHRISTMAS HYMN.

Hark! hark! what news the Angels bring,
Glad tidings of a new-born King.
Who is the Saviour of mankind,
In Whom we may salvation find.

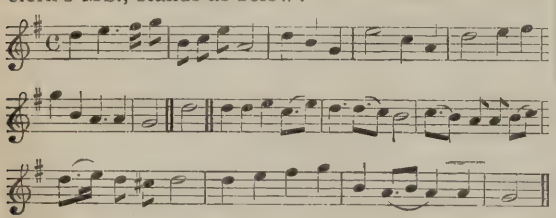
This is the day, the blessèd morn,
The Saviour of mankind was born.
Born of a Maid, a Virgin pure,
Born without sin, from guilt secure.

If Angels sing at Christ His birth,
Sure we have greater cause for mirth.
For why? It was that for our sake,
Christ did our human nature take.

Sweet Christ, Thou didst Thyself debase,
Thus to descend to human race;
And leave Thy Father's throne above—
Lord, what could move Thee to this love.

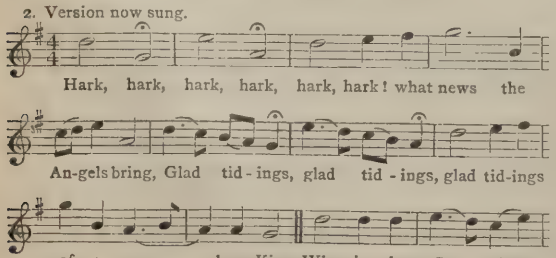
May we contemplate and admire,
And join with the celestial choir.
Extend your voice above the sky,
All glory be to God on high.

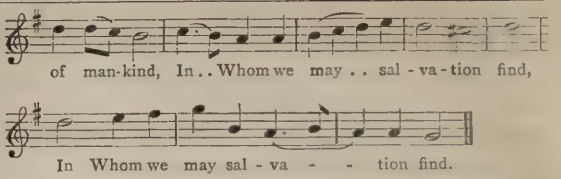
The old version of the tune, copied from the parish clerk's MS., stands as below:—



And here is the modern version now used—

2. Version now sung.


Hark, hark, hark, hark, hark, hark! what news the
An-gels bring, Glad tid-ings, glad tid-ings, glad tid-ings
of a new- - born King. Who is the Sa-viour



Both words and music are new to me, but it is possible that some of my readers know the carol in its present or another form, and as used elsewhere than at Winwick. In that case I shall be glad to receive particulars. The parish clerk's copy is a real curiosity of notation, and a characteristic survival of a period to which the choir of the church near Washington Irving's Bracebridge Hall belonged: "The vocal parts, generally lagging a little behind the instrumental, and some loitering fiddler now and then making up for lost time by travelling over a passage with prodigious celerity, and clearing more bars than the keenest fox-hunter, to be in at the death."

The Lord Mayor's Show on the 9th ult. had the effect of sending me to the records of City pageants for the purpose of ascertaining what part music played in them. There are many references to the art and its professors in Mr. F. W. Fairholt's "History of Lord Mayor's Pageants."*

A fact very clearly perceived in the old pamphlets reprinted in this volume is the importance of the City Waits, who took part in every ceremonial as a kind of civic band. Frequent reference is made to them in the literature of the sixteenth and seventeenth centuries. Penkethman—*vide* his comedy, "Love without interest," 1699—speaks of the Waits as "my lord mayor's musick," and describes them as "gentlemen fiddlers," available for the entertainment of guests at the houses of citizens. The dedication of Thomas Morley's "First Booke of Consort Lessons" (1595) to Sir Stephen Some, then Lord Mayor, contains a very interesting passage relating to these City musicians:—

"The auncient custome of this most honourable and renowned citie," writes Morley, "hath beene euer to retaine and maintaine excellent and expert musitians, to adorne your honour's favours, feasts, and solemne meetings; to those your lordships Wayts, after the commending these my labours to your honourable patronage, I recommend the same to your servants carefull and skilfull handling, that the wants of exquisite harmony apparent, being left unsupplyed for brevitie of proportions, may be excused by their melodious additions, purposing hereafter to give them more testimonie of my love towards them."

It appears from this extract that the Waits, in Morley's opinion, at any rate, were performers of some skill; but be this as it may, they were a regular feature in civic displays. As to the composition of their band, it would appear from Morley's "Lessons" that they performed upon the "treble lute, the pandora, the citterne, the base-violl, the flute, and the treble-violl." There may, of course, have been more instruments than these, and some better adapted for effect in the open air.

The Companies, as well as the Corporation, had minstrels for ceremonial occasions, and in the books of the Grocers' Company is preserved a curious entry of expenditure upon music when the members rode to Blackheath in solemn procession to welcome the Queen of Henry IV. on her entrance into London. The Company's band in this State show consisted of

* Lord Mayor's Pageants, being Collections towards a History of these annual Celebrations, with Specimens of the descriptive Pamphlets published by the City poets. By Frederic W. Fairholt, Esquire, London. Printed for the Percy Society. 1843.

"a Panel mynstrale and ses V compaynons," who were paid for their services the sum of £3; their uniform (hoods and fessures) cost 10s. 2d.; their dinner and wine, 2s. On the morrow, when the Queen passed through the City to Westminster, the minstrels received 13s. 4d., and 13d. was spent in Cheapside for wine wherewith to refresh them. They appear to have been in the charge of the Beadle, who was mounted, and had 12d. allowed him for horse hire.

Similar entries are frequently met with in the records of the Grocers' Company. In Hall's "Union of the two noble and illustrate Famelies of Lancaster and Yorke" (1548) we read that there was much music in the water procession of the Lord Mayor on the occasion of Anne Boleyn's progress through London to Westminster. The Common Council desired the various guilds to prepare barges properly adorned, "every barge to have mynstrelsie." The Lord Mayor's barge "was garnished with many goodly baners and streamers and richly couered. In which barge were shalmes, shagbushes, and diuers other instrumentes, which continually made goodly armonie." There was also a choir on this occasion. A pinnace contained a device representing "a mount, and on the same stode a white Fawcon crouned, upon a rote of golde enuironed with white roses and red, which was the Quenes devise: about whiche mount satte virgyns singyng and plaiyng swetely." After this manner went the Lord Mayor and his train down to Greenwich to meet the Queen, "and there cast anker makyng great melody." From an entry in the books of the Ironmongers' Company it appears that the business now carried on by Mr. Stedman is of ancient origin. The occasion was the Lord Mayor's Show of 1566, when the Ironmongers exhibited a pageant, in connection with which six boys, supplied by J. Tailor from Westminster, sang and made speeches. In the water procession the Ironmongers had a barge duly appointed with music as well as fireworks and gunpowder: "The music for the barge consisted of two trumpets, one drum and sixteen bases, half of which were double, and one solitary flute. The musicians were habited in sarsnet cassocks, with scarves and *night*-caps of Bruges satin drawn out with white and red. The Queen's sergeant-trumpeter demanded no less than £18 for 24 trumpeters." It appears that he did not get it.

William Smith, citizen and haberdasher of London in the spacious days of good Queen Bess, left behind him "A breffe Description of the Royall Citie of London, capital Citie of this Realme of England" (1575), which contains a full description of the ceremonies and procession then usual on Lord Mayor's Day. I notice here simply the musical features. In the procession were, in the order of mention, but, of course, with intervals, "two drommes and a flute," "a sett of hautboits playing," "sixteen trompeters, eight and eight in a company," "twelve trompeters more," "the dromme and flute of the citie," and "the waytes of the citie, in blewe gownes, red sleeves and cappes, everyone havinge his silver coller about his neck." In Shirley's "Contention for Honour and Riches" (1633), one *Clod*, a countryman, ridicules the annual show, saying, *inter alia*: "I have heard songs, too, or something like 'em; but the porters have had the burden, who were kept sober at the city charge two days before, to keep time and tune with their feet, for, brag what you will of your charge, all your pomp lies upon their back." There is an obvious pun here; the reference being to the fact that the various devices used in the Show were carried on the backs of men. Music for the "vulgar" was not lacking in these solemnities. Stationed near Bow Church, during the Show of 1661, was a troop of "drolling Americanes" playing "on the tongs and other antique instruments" (ancestors of the "bones," apparently). This form of entertainment existed as late as 1719, when the Ironmongers' Company "paid John Healey, for playing on the tongs on Lord Mayor's Day, 10s."

The constitution of the kitchen furniture orchestra may be gathered from an entry in the books of the Grocers, who (1673) exhibited a droll of Moors working in a garden of spices attended by musicians: "three pipers, which, together with the tongs, key, frying-pan, grid-iron, and salt-box, make (says a contemporary chronicle) very melodious musick, which the worse it is performed the better is accepted." In the expenses of the Show of 1685 are the following items: "King's trumpets, £25; King's drums, £8; City Waits, £2; Drums, £2; and Music, £6 5s."

Thomas Dekker, who, as City Poet, devised many of the pageants and afterwards published an account of them in what are now exceedingly rare pamphlets, throws a good deal of light upon these curious ceremonies, and there is a very detailed account of the Show of 1660 in John Tatham's "Royal Oake, with other various and delightful Scenes presented on the Water and the Land, celebrated in honour of the deservedly honoured Sir Richard Brown, Bart., Lord Mayor of the City of London." The Merchant Taylors' procession in that year included:

"The sergeant-trumpeter, with a skye-coloured scarf about his shoulders, and eight other of his majestie's trumpeters, together with his majestie's kettle-drums."

"His majestie's drum-major, with a like coloured scarf about his waiste, with his majestie's other drums."

"Twenty other trumpeters devised and disposed of into eight pageants."

"Seven other drums (whereof John Bibby, Drum-Major to the City is chief) habited either in buft coats or buff coloured doublets, and blue scarfs about their waistes."

Songs in parts were a feature of the pageant "London's Resurrection," devised and written by Thomas Jordan in 1671. The description of the procession includes mention of drums and fifes in several detachments. The songs were sung in Guildhall during the dinner, which then took place in the day, during an "interval for refreshments"; the procession again starting at its close. At this feast his lordship, "attended by the waits of the City, is accommodated with variety of excellent musick, both loud and soft, vocal and instrumental, amongst which this ensuing song, in parts, receives the regard of his attention." The song referred to is for three voices, with chorus. The first voice begins:

Come, let us concord
In a verse to my lord,
Whose tables do shine
With viands and wine;
Whose welcome and wishes
Are free as his dishes:
Good claret will warm ye,
Here's nothing can harm ye,
Canary doth make but a few sick:
My lady invites ye,
To all that delights ye,
Whose spirit and words
Agree with my lord's;
Then taste the bounty
Of every county;
Here is no misprision,
All points of division
Are banished but what's in the music.

Here the chorus strikes in:

Let joy and health,
With peace and wealth,
Support his power who is
The prop of London's fair Metropolis.

The second and third voices have solos in the same exalted and heroic vein.

After this ditty "a cheerful and temperate cup of wine goes about"; in the meantime the consort of musick play two or three "sutes of airs" and a "piece of drollery" follows, to be sung in parts. At its conclusion, the second course of the dinner is served, and they "sound a lesson on the ho-boys, cornets, and sackbuts" preparatory to another "droll" in three parts. So on to the end of the feast.

Jordan provided another entertainment in 1678, entitled "The Triumphs of London." In the procession this year were thirty-six trumpets, fourteen drums, and several sets of drums and fifes. On the return of the pageant to Guildhall, "his lordship and the guests being all seated, the city-musick, after a little consideration and consultation one with another, conclude to habit themselves for the performance of a song of three parts, in *stilo recitativo*, or a musical interlude presented by three persons: *Crab*, a west countryman; *Swab*, a seaman; and *Self*, a citizen." The piece is a long one, and a part of it goes to show that the complainings so rife now were not unknown then. Says *Self*, the citizen:

Though the Change be full,
Yet the City's dull,
And droops for want of trading;
It is to little purpose now,
Our weighty bills of lading.
Shopkeepers know not what to do.

Crab, the rustic, takes up the same parable:

The country mon doth plow and sow,
Harrow, weed, and reap and mow,
But yet is like to starve on't.

Yet there is extravagance in the land:

Swab. Though the citizens
With tongues and pens
Are new distresses faining,
Crab. They do veast their chopps
With zhugard zopps,
They have but little gaining.
Swab. They keep both town and country house.
Crab. They veed on capon, pig and goose.
Swab. In sack and claret they carouse,
And spread their plumes in training:
Crab. And yet, as if not worth a lowse,
They'r every hour complaining.

In the *Gentleman's Magazine* for October, 1833, are some notices of Lord Mayor's Day copied from a diary (1550—1563) in the Cottonian collection. The writer thus describes the Show:—

First went two tall men bearing two great standards of the Merchant Taylors' arms; then came a drum and a flute playing, and another with a great (fife?), all in blue silk; then two wild men of the wood, all in green, with great beards, great clubs, and burning squibs, and two targets on their backs; then came sixteen trumpeters, blowing, and then seventy men in gowns, caps, and hose and blue silk sleeves, every man having a target and a javelin; then came a devil; next the bachelors (old men) all in a livery and scarlet hoods, and then the pageant of St. John the Baptist, gorgeously arrayed, with goodly speeches; then all the King's trumpeters, blowing, each having scarlet caps; then the waits of the city, playing, with caps and goodly banners, &c., &c.

After dinner, the procession reformed and went to St. Paul's, and—

with all the trumpets and waits, passed round about the quire and the body of the church, blowing, and so home to the lord mayor's house.

To these particulars of the part played by music in the greatest civic ceremony of the land may fitly be added others which show how the art was regarded in the household of a great nobleman. For these I turn to the "Regulations and Establishment of the Household of Henry Algernon Percy, the fifth Earl of Northumberland, at his Castles of Wrexill and Lekinfield in Yorkshire. Begun anno domini MDXII. London. Printed MDCCLXX." This curious and most valuable book contains a list of the Earl's servants, among whom, as relating to music, are fourteen gentlemen and children of the chapel—namely, eight gentlemen: two basses, two tenors, and four countertenors; a yeoman, or groom of the vestry, and five children: two trebles and three "means." In addition, the Earl kept three minstrels who played respectively upon a tabret, a lute, and a rebec. The performer upon the tabret received £4 yearly; the wages of his two companions being £1 13s. 4d., with, of course, lodging and maintenance in each case. The gentlemen of the chapel were paid variously, there being two at ten marks, three at £4, two at five marks, one at forty shillings, and one at twenty. This shows the number of gentlemen to have been nine and not eight, as elsewhere set down. The boys received twenty-five shillings annually. The chapel musicians breakfasted in three messes, two for the gentlemen and one for the children, each mess being supplied with three loaves of bread, a gallon of beer, and three pieces of salt fish or four white herrings. On flesh days, there were three pieces of boiled beef instead of the fish. On Mondays and Thursdays (Scamlynge Days) in Lent, the breakfast consisted of, to each mess, a loaf of bread, a pottle of beer, four white herrings, and a dish of stockfish. Similarly detailed regulations are made for other meals, and for the issue of lights, wood, and coals throughout the year. From that part of the book which lays down the duties of each member of the household it appears that the chapel singers had no other function. Thus I read concerning them: "The Gentlemen and Children of my Lord's Chappell which be not appointid to attend at no tyme but oonely in exercising of Godde's Service in the Chappell daily at Mattins, Lady-Mass, High-Masse, Even-Song and Complynge." Then follows a list: "A Bass; a seconde Bass; the thirde Bass; a Maister of the Childer, a Countertenor; a seconde Countertenor; a thirde Countertenor; a fourth Countertenor; a standing Tenour; a second standing Tenour; a thirde standing Tenour; a fourth standing Tenour." This list again raises the number of gentlemen, who are now eleven. The list of children mentions: "The fyrst Childe a Tribble; the second Child a Tribble; the third Child a Tribble; the fourth Child a second Tribble; the fifth Child a second Tribble; the sixth Child a second Tribble."

In the chapter regulating the Earl's yearly gifts the following appears:

Item. My Lorde useth and accustomyth to gyfe yerly to every Erlis Mynstrellis when they custome to come to hym yerely 3s. 4d.: And if they come to my Lord seldome, once in 2 or 3 yeres, then 6s. 8d.

When the visiting minstrels were attached to the household of a friend or kinsman they received each 6s. 8d. even if the call was an annual one. If a duke's or earl's trumpeters visited Lord Northumberland yearly they received 6s. 8d.; and 10s. were paid to "three of the King's Shames (shawms)." Another item should be given as it stands:

Item. My Lord usith and accustomyth to gyf yerely, when his Lordschipp is at home, to his Mynstraills that be daly in his Household, as his tabrat, lute and rebek, upon New Yeres Day in the mornynge, when they doo play at my Lorde's Chambre doure, for his Lordschipe and my Lady 20s. Viz. 8s. 4d. for my Lord, 6s. 8d. for my Lady, if she be at my lord's fynding and not at her own. And, for playing at my Lorde's son and heir Chaumbre doure, the Lord Percy, 2s. And for playing at the Chaumbre doures of my Lord's yonger Sonnes, my yonge Maisters, after, 8d. the peece for every of them—23s. 4d.

The regulations for the ordering of the Earl's chapel are, like all the others, most minute. At

matins and evensong there were, on the Dean's side, the Dean, sub-Dean, a bass, a tenor, and three counter-tenors, having opposite to them the Lady Mass Priest, the Gospeller, three counter-tenors, two tenors, and a bass. A smaller number of singers appeared at other services, but on Fridays, and when the Earl attended Mass, the full choir had to be present. There was no regular organist, the duty of that official being taken by four members of the choir, each taking the instrument for a week as his turn came round. The task of "settynge of the Queare," whatever that may mean, was discharged by the five basses in turn. His lordship being accustomed to move from one residence to another at stated periods, arrangements had to be made for the transport of his large household. Those affecting the clergy and choir are thus described:—

Yt is ordynyd at every removall that the Dean, Sub-dean, Prestes, Gentillmen and Childer of my Lordes Chappell, with the Yeoman and Grome of the Vestry, shall have aponted theime 2 Carriadges at every Removall, viz. One for their Beddes, viz. for 6 Prests 3 beddes, after 2 to a Bedde; for 10 Gentillmen of the Chapell 5 beddes, after 2 to a bedde, and for 6 Children 2 beddes, after 3 to a bedde, and a Bedde for the Yoman and Grome of the Vestry—in all 11 Beddes for the first Cariage. And the second Cariage for their Aparells and all other Stuff, and to have no mo Cariage allowed them, but only the said 2 Cariages allowed theime.

Here I bring these extracts from the Household Book to an end. They give a vivid idea of the position accorded to music in the establishment of a great nobleman when the eighth Harry was king.

X.

BEETHOVEN'S SKETCH BOOKS.

By J. S. Shedlock, B.A.

(*Continued from p. 652.*)

THE BIRTH OF A SYMPHONY.

The origin of some of the greatest musical works is unknown; one may indeed say: "Happy the work which has no history." Of such are the forty-eight Preludes and Fugues of Bach, and many compositions of Haydn and Mozart. Of Beethoven's nine Symphonies it is impossible to name a birthday—to say that on such and such a day the foundation stone of any one of them was laid. Sometimes, as in the case of the theme of the second movement of the Seventh Symphony, or of the *Scherzo* of the Choral Symphony, we know that the composer was making use of ideas which he had jotted down years before he commenced seriously to work at either of these Symphonies; but, on the other hand, we seem to trace the birth and immediate development of the theme of the first movement of the Eighth Symphony. Now a certain mystery hangs around that popular work—the "Pastoral" Symphony. It seems pretty certain that, according to his wont, Beethoven commenced working at it when the Fifth was aleady far advanced. As a rule, Beethoven was on with a new work before he was off with the old one; Schindler tells us that the Fourth, Fifth, and Sixth Symphonies were written in the years 1806, 1807, and 1808 repectively. The "Pastoral" was produced on December 22, 1808. Now at the end of the month of July, 1807, Beethoven went to Heiligenstadt, that retired spot on the heights, far away from the noise and worry of the city life in Vienna; and there devoted himself to the C minor Symphony and the Mass in C. At that time Beethoven heard some itinerant musicians, among them, according to Czerny, a violoncellist, who gave a somewhat distorted arpeggio version of the chord of C major, which the composer introduced into his Mass; surely it was somewhere about the same time that he came across the rhythmically-unsteady bassoon player of the "Pastoral," for in a sketch book there are sketches of the "passus" and "resurrexit" of the Mass in C, followed immediately by a "Sinfonia pastorella" sketch, the beginning, in fact, of the opening theme of the first movement; and the sketches of both works afterwards appear mixed up together.

The Mass in C was completed in 1807, as it was produced on the 13th of September of that year. Nottebohm supposes that the sketches of the Symphony were made about the middle of 1808. There are, in fact, sketches on loose sheets at the Berlin Library, and sketches, in a book devoted entirely to the Pastoral Symphony, at the British Museum. Concerning the former a few remarks will now be made. The Museum book, however, is of quite exceptional interest, for not only does it show the composer's mode of working, or rather thought-writing, but it contains some remarkable hints as to the connection of the various movements. But though as a study of Beethoven's method these sketches are of greater importance than those at Berlin, the latter have a peculiar fascination of their own. Hopeless, indeed, does it seem to attempt to describe them—a few bars of a theme, scratchings out, theme re-written, memoranda, red-pencil marks, all this is apt to convey the idea that Beethoven's works show patient labour rather than sudden inspiration. A glance, however, at these sketches at once removes any such notion. The excited character of the writing, the, at times, almost illegible words written wildly amidst the music, the divine disorder which reigns throughout—everything shows that Beethoven had before him at the time a sound-picture of which he rapidly sketched the outlines. Compare any of Beethoven's sketches with the printed version, and it will be seen that the latter is the outcome of the former. He did not change and change until the best, as if by chance, presented itself; but restored a faded picture. Such vivid sketches as those of the "Pastoral" Symphony are the best answer that can be given to any who feel inclined to consider Beethoven's mode of working detrimental to his music; though for the most part incomprehensible, they bear the stamp of genius. There are sketches of all the movements, those of the opening *Allegro* being least in number. Particularly interesting are the various "storm" indications—the rumbling of the bassi, the tremoli, the vivid descending passage of the violins, &c.

On one page stands written:—

"Jede Mahlerei, nachdem sie in der Instrumentalmusik zu weit getrieben, verkehrt."

Which is, being freely interpreted—

"It is a mistake to carry painting in instrumental music too far.

The history of programme music since Beethoven's day shows how sound a principle is therein enunciated. And it is particularly interesting to note the exact page on which Beethoven has written this. In various places there are superscriptions, but this sentence occurs after a few bars of the slow, and also of the following movement—those portions of the Symphony next to the "storm," in which he sought to give more definite expression to his thoughts. Beethoven apparently felt that he was travelling along a dangerous road, and wrote down those words as a warning to himself. May they also serve as such to others!

(*To be continued.*)

MR. SANTLEY'S REMINISCENCES.*

Mr. Santley had already many claims on the gratitude of the musical public of both hemispheres before he embarked on the difficult task of writing his reminiscences. We say difficult advisedly, for, in the first place, the writing of reminiscences is girt about with many perils. It is not easy to hit the mean between decorous dulness and malicious piquancy, especially when one is concerned with the susceptible tribe of musicians. And, furthermore, Mr. Santley tells us in his preface that he had preserved hardly any notes, programmes, or data to aid him in the task, and was therefore obliged to write it almost entirely from memory. Having regard, then, to the thorny nature of the undertaking, and the conditions under which he addressed himself to it, we have no hesitation in declaring that the musical world is more Mr. Santley's debtor than ever. He has given us a book which is at once entertaining and instructive. He writes frankly and freely, yet his book is void of offence. He has, in fine, acquitted himself of a difficult task with conspicuous ability and tact. From the interesting sketch of his early days in Liverpool we gather that Mr. Santley's musical talent was inherited from both parents. His father he describes as "a very persevering" man (a quality eminently observable in the son), who, by dint of much self-denial, saved enough money to pay for lessons from Michael Maybrick, sen., and ultimately acted as organist at the Baptist Chapel in Myrtle Street. He was his son's first instructor, but the boy's nervousness rendered him an inapt pupil. He loved music, but had a horror of singing or playing before any one, and suffered terribly from fright when called upon to recite at school. His first solo was sung on Christmas Day, 1848, in the Unitarian Chapel, Toxteth Park, soon after which his alto voice broke, and from lack of proper guidance he soon began to sing tenor. Meantime he had taken up the violin, joined an amateur orchestral society, and on his fifteenth birthday was elected a performing member of the Philharmonic Society, taking part in the chorus at the inaugural performances held in the new hall in 1849, at which the singing of Viardot Garcia and Lablache and the music of the "Elijah" left an indelible impression upon him. Mr. Santley was now engaged as a book-keeper in a firm of leather and hide factors, but he devoted all his spare time to music. He was a member of the Philharmonic Society, where he sang in the chorus, belonged to Herr Lidel's Glee Union, and played the violin in the Festival Choral Society and the Societa Armonica. He was engaged as bass soloist at St. Anne's Catholic Church, Edgehill, before he was out of his teens, and made his *début* at a Concert of the Glee Union, in which he tells us he sang "The Gipsy's Warning," from Benedict's opera, which he had shortly before heard Staudigl sing. It seems that both Lidel and Costa noticed the resemblance between his voice and that of the great German singer, with whom Mr. Santley owns to having felt a strange affinity. As he puts it,

> No singer has ever had such a peculiar effect on me, apart from his singing. Each time he stepped on to the platform I felt a thrill run through my whole body, as though he possessed some magnetic influence over me.

In a later chapter Mr. Santley gives a list of the artists whom he looks upon as overtopping all others. They are the following: Viardot Garcia, Jenny Lind, Miolan-Carvalho, Alboni, Mario, Ronconi, Lablache, Sims Reeves, and Staudigl. He sang with all of these, either on the stage or Concert platform, except Lablache and Staudigl, and places Ronconi or Viardot in the forefront of all, both vocally and histrionically. Neither possessed charm of voice or personal appearance, but both had "the charm of genius, which overtops all." To resume the thread of the narrative, Mr. Santley, when about twenty, definitely began to sing bass, and gives a humorous account of the result of his hero-worship of Carl Formes. He let his hair grow and tried to sing "Qui Sdegno" to Latin words in church one evening, low E and all. Unluckily the organ was somewhat below the usual pitch, and when the critical moment came he failed to produce any sound. This episode prompts him to offer some judicious and instructive remarks on registers and the mistakes of singing-masters, especially in this country. It is amusing to learn that his "good-natured friends" were anxious to persuade him that he was a doomed man before he set out for Italy in 1855! Mr. Santley remarks:

> It is curious that, possessed of a strong constitution, and having done more, and more varied work than any singer (except Sims Reeves) before the public, I should always have been singled out as a subject for a premature end.

By the time Mr. Santley had reached his majority he had come to care far less for ledgers than for ledger lines. He was weary of the routine of office work and longed to go and study singing in Italy. There were difficulties in the way, however. The Puritanical objections of his family had to be overcome by the aid of Herr Lidel, and then there remained the serious question of ways and means. His principal offered to double his salary as book-keeper if he would stay, but when Mr. Santley declined, encouraged him in his resolve—

> "I see," he said, "you have really made up your mind, and, although I very much regret losing you, I think you are acting wisely; here there is nothing for you to look forward to, whilst in the musical profession you have the world before you."

Mr. Santley had saved about £30 out of his year's salary and cleared about £18 more by a Farewell Concert, and, after making a few necessary purchases, started for Milan in October, 1855, with about £40 as his entire capital. He felt the wrench of leaving home, but had no regrets in quitting Liverpool, where his talents had hitherto met with but scanty acknowledgment. The period of his two years' sojourn in Italy is described in what are, in some ways, the most interesting chapters of the book. No one who meditates embracing the career of a singer should fail to peruse them attentively. They are, as well, full of interest to the general reader from the lively picture which they give of artistic life in Milan under the Austrian domination. Mr. Santley met with a cold reception from Lamperti, but in Gaetano Nava he found not only a teacher, but a true friend. Of Nava's scrupulous conscientiousness some notion may be gathered from the following passage:—

> At the Conservatoire, where, during the time I was his pupil, he was master of the girls' singing class, he was obliged to teach all those who were accepted as pupils by the directors. Privately, he would not accept as a pupil, on any terms, a youth of either sex with whose musical disposition he was not thoroughly satisfied. Often he dismissed girls, with advice to turn their attention to knitting stockings or other domestic work, and so become useful members of society, instead of wasting their time in the study of an art for which they had neither taste nor aptitude.

Nava, we also learn, was a great stickler for articulation and expressive enunciation, and laid great stress on gradual progress. "There must be time,"

* "Student and Singer." The Reminiscences of Charles Santley. Edward Arnold.)

he used to say, "to receive instruction, and time to digest the instruction received." Altogether, in spite of the hard work and the privations he went through, Mr. Santley looks back on his two years of student life in Italy as in many ways the happiest period of his life. The society was interesting and congenial, and the life suited him. But meantime supplies were running short, his father was growing impatient at the postponement of his son's *début*, and matters had reached a critical stage when Mr. H. F. Chorley arrived on the scene. Mr. Santley had fulfilled an engagement at Pavia with a fair measure of success, but nothing had come of it, and he was in low water and low spirits when Chorley urged him to return to England, where he promised to lend him all the assistance in his power. The able but angular critic of the *Athenæum* was as good as his word, and proved one of Mr. Santley's best friends. On his return he introduced his *protégé* to Hullah and Costa, and engagements soon began to come in. It is pleasant to learn that the leaders of the profession—Grisi, Mario, and Clara Novello—greeted him cordially from the outset. In 1859 he married Miss Gertrude Kemble, whom he had met at Chorley's house, and in the same year obtained his first operatic engagement, making his *début* as *Hoel* in the English version of "Dinorah," his selection to impersonate the part having been specially approved of by Meyerbeer himself. The amount of work he did in these four seasons of English opera was tremendous. The seasons lasted on an average about five months, and the average number of times he sang in each was 110! His *début* in Italian opera was under the management of the late Mr. Gye, but, as he had no regular contract, he transferred his services almost immediately to Mr. Mapleson, for whom he sang for nine seasons. It is worthy of note that when "Faust" was produced in English, early in 1864, Mr. Santley, who had created the part of *Valentine* in the Italian production the year previously, suggested that Gounod should write a song for him, taking the melody in the Prelude to the first Act as a theme. After some demur Gounod consented, and this was the origin of "Dio possente." It was when Mr. Santley was playing this part on tour in Dublin, with Tietjens, Trebelli, and Sims Reeves, that he had his first experience of the Dublin "gods." In the death-scene, as he was being held up by *Martha*, a voice in the gallery cried out "Unbutton his weskit!" It was a trying moment, but Mr. Santley succeeded in dispelling the atmosphere of levity created by the untimely jest, and achieved a great success. During these years his colleagues, in addition to the artists already named, were Giuglini, Alboni—whose singing he describes as "gorgeous"—Mongini—of whose skill with the broadsword Mr. Santley retains unpleasant memories—Mario, Ilma di Marska, Christine Nilsson, and Patti—truly a goodly galaxy of talent. At the end of the season of 1864 he accepted an engagement at Barcelona, where he was very successful in the title *rôle* of "Rigoletto," and as the elder *Germont* in the "Traviata," and in the following year he appeared at La Scala. The concluding chapters of the volume are devoted to an account of Mr. Santley's brief return to English Opera at the Gaiety, in the hope of establishing a permanent lyric stage in England, and his visit to America, 1871. The last few pages make it agreeably manifest that Mr. Santley regards the present volume only in the light of an instalment, and the excellence of the entertainment which he has now set before us awakens agreeable anticipation of a supplementary volume on his experiences on the concert platform. As they stand, however, these Reminiscences form a valuable contribution to musical literature, in virtue not merely of the wealth of characteristic and genial anecdote in which they abound, but also from the excellent lesson which they convey to all aspirants to distinction in the career of a public singer. Perseverance and earnestness have been the watchwords of Mr. Santley's life. He has owed much to his natural resources, but even more to an indomitable faculty for taking pains. This book only furnishes additional proof of the fact that the true artist is he who holds that his musical education is never at an end—he, in fact, whose ideal is identical with that of the Greek sage, "to grow old learning something fresh every day."

The very cordial and appreciative reception given to the Mozart Supplement issued a year ago has induced the proprietors of The Musical Times to make arrangements for the issue, on the 15th inst., of a Supplement devoted to Beethoven. Generally speaking, this extra number of our journal is being prepared on the lines of the "Mozart." That is to say, it will be copiously illustrated with portraits of the master and views of places made famous by association with his career. In the selection of these great care has been taken, and their execution will be in the best style of modern art. The number will contain also fac-similes of the composer's writing, both in letters and in music scores. One of these, besides having the special interest of a novelty because never before published, is supremely characteristic of the forcible manner in which he could deal with communications (and communicators) which gave him cause of offence. The literary matter will be edited by Mr. Joseph Bennett, who will contribute an essay on the man and his genius. Sir George Grove also contributes an important article. Among other contents will be a series of "word pictures" describing the master's personal appearance; a series of conversations in which he took part, and a series of impressions which his manner and surroundings made upon individuals who came into contact with him. From this it will be gathered that the Supplement is designed to have a strong personal interest.

Messrs. Noel, Conway and Co., of Birmingham, have sent us a copy of a most interesting and admirably printed catalogue of autographs entrusted to them for sale. The most striking feature of the catalogue is a detailed list of original autograph letters and manuscript music scores (many unpublished) in Mendelssohn's own handwriting, the collection being "the careful life-work of an ardent admirer of Mendelssohn." There is, for instance, the autograph score of a Sinfonia in E minor, dated December 24, 1821. This is one of the twelve unpublished Symphonies mentioned by Sir George Grove (see Crystal Palace programme book, February 3, 1877), of which all the autographs are in the Imperial Library at Berlin. Sir George states that the Symphony in E minor bears *no* date. It is possible that this "Birmingham" score with date is a duplicate copy, or—as the composer was in the habit of dating his compositions—still more likely, the original score. Again, there is the Overture to "Midsummer Night's Dream" as a pianoforte duet; also a manuscript full score of "St. Paul," with autograph additions, remarks, &c., in the hand of the master himself; an unpublished full score of Handel's "Acis and Galatea," with additional accompaniments by Mendelssohn; an arrangement in full score of Beethoven's "Marcia Funèbre" and "Andante con Variazioni," from the Pianoforte Sonata in A flat (Op. 26), &c.;

and many pamphlets, books, articles, &c., relating to the composer. The collector guarantees the authenticity of every piece in the collection, and it is stated that there is "probably no better living authority on Mendelssohn's autographs." The price asked for the complete collection is £1,200. The British Museum or one of our national musical libraries would be the fitting resting-place for these treasures. Other autographs of note are offered for sale, among which a score entirely in the handwriting of J. S. Bach—viz., a complete movement for the organ, entitled "Capriccio sopra il lontananza." A work bearing the title "Capriccio sopra la lontananza del suo fratello dilettissimo," in several movements, is, of course, well known. Is this "Birmingham" score one of those movements, or something quite different? Spitta, in mentioning the above-named Capriccio, remarks: "No autograph of this is known; hence it must remain uncertain whether the Italian title was given by Bach himself." There are also for sale some ink and pencil Beethoven sketches. It would take more space than is at our command only to notice the principal contents of this remarkable catalogue, which, by the way, are not restricted to the autographs of eminent musicians.

We make bold to say that the following musical notice, taken from the *North London Guardian* of the 18th ult., is absolutely unique in its character as a mass of misstatements and blunders: "The people of Highbury had an exceptionally good opportunity of hearing Mr. Parry's new Cantata 'Job' (1) on Tuesday (2) last. The Highbury Philharmonic Society obtained the first rights of perforing (*sic*) the great Leicester (3) success in London. After a short first part the tuneful composition was given by Miss Farry (*sic*) Moody whose voice never fails to gain applause in North London circles. Mr. Newbury proved quite equal to an adequate reading of the tenor music, and Mr. Manning (4) acquitted himself admirably in the bass solos. The well known chorus of the Society gave good expression to the concerted music and an efficient orchestra under the conductorship of Mr. Betjamann (*sic*) delightfully accompanied the vocalist. In spite of many interruptions from the zealous attendants the performance was one well worthy of the good name of the Society and the important occasion of the first production in London and (*sic*) so excellent a piece of work." We have numbered the mistakes for convenience. With regard to (1), the astonishing circumstance is that Haydn's "Creation" was performed and not Dr. Parry's "Job," which the Highbury Philharmonic will not produce till January 16 next. (2) The performance actually took place on a Monday. (3) Dr. Parry's "Job" has nothing to do with Leicester. It was produced at Gloucester. (4) Mr. Manners, not Mr. Manning, sang the bass solos. But for one remark of the *Guardian's* luckless scribe we should imagine that, not present at the Concert, he wrote from the prospectus and his own fancy, after confusing himself with dates. The remark in question is that there were interruptions from the zealous stewards. He appears, therefore, to have attended, and to have heard the "Creation" under an impression that he was listening to "Job." Yet that is surely impossible! We give it up.

With reference to the letter and remarks in our last issue on the use of trumpets with pistons, it is interesting to read the opinion of Berlioz—undoubtedly the highest authority on such matters. He says of these instruments: "They have lost nothing of the quality of the ordinary trumpet by the super-addition of these facilities, and their correctness of intonation is satisfactory." And it should be remembered that Mendelssohn, finding himself quite unable to distinguish between the tone of the piston and slide trumpets, decided in favour of the former on account of its convenience. In spite of this, trumpet parts are constantly played on cornets, a habit which is "most tolerable and not to be endured" by ears of refinement or discrimination. "The *cornet à pistons*," says Berlioz, "is very much the fashion in France at present, particularly in a certain musical world where elevation and purity of style are not considered essential qualities; and it has thus become the indispensable solo instrument for quadrilles, galops, airs with variations, and other second-rate compositions. . . . its quality of tone has neither the nobleness of the horn nor the loftiness of the trumpet." Again: "Jocund melodies will always have to fear from this instrument a loss of a portion of their nobleness, if they have any, or, if they have none, an additional triviality." Latter-day composers and conductors do not seem to know their Berlioz over-well! If Mr. Morrow's recently expressed views should cause the use of the cornet to become a custom more honoured in the breach than the observance he will have earned the gratitude of all musicians who know a hawk from a hand-saw.—*Ainsi soit il.*

In Mr. Santley's interesting volume of Reminiscences, of which a notice will be found in another column, there is an interesting passage on locomotion as an incentive to study. He tells us how often it has occurred that a difficulty which has troubled him indoors has come right after a smart walk across Hampstead Heath. Mr. Santley is not the first musician who has found in movement and exercise an intellectual stimulant. The picture of Beethoven on his country walks, humming, singing, and even shouting to himself, is familiar to all of us. Berlioz, again, expressly tells us in his Memoirs that the greater part of his "Damnation de Faust" was written in railway carriages, steamboats, and diligences, and that he found rapid movement eminently helpful to creation. The measured motion of railway travelling, with its rhythmic whirr, probably formed with him a good background against which the fantastic outcome of his brain took musical shape. Had he lived a generation later he would have enjoyed nothing better than comparing sensations on the great express routes, scudding down Shap Fell, tearing round those thrilling curves in the Peak on the Midland, or, perhaps, most exciting of all, rushing right in to within a mile or two of King's Cross at seventy miles an hour in that wonderful final spurt with which the Great Northern expresses wind up their splendid run in from Grantham. And yet there are people who say there is no romance in railway travelling! Think what a splendid programme for a symphonic poem a journey in the "Flying Scotchman" would furnish to an imaginative composer of the Berlioz type! The idea is our own, but we gladly make it a gift to the first comer.

It is, perhaps, not altogether a matter for surprise that the English should appear to be an unmusical race to the average Teuton who reads his native musical journals, and these only; for the doings of English men and women in the world of music are rarely chronicled in the German papers, and when

mention is made of them at all it is in such a perfunctory manner as to be only too well calculated to create an erroneous impression. For instance, the Leipzig *Signale*—a musical journal of considerable repute and standing—found no more to say of the first Cardiff Festival than "zur Aufführung gelangte Mendelssohn's 'Elias'" (Mendelssohn's "Elijah" was performed). Space is valuable, no doubt, especially in a journal of so small a size as the *Signale;* but the enumeration of at least the principal works given on an occasion of historical interest would surely not have taken much room.

We have received another letter from our pertinacious correspondent in the North whose mind is so much disturbed by the musical degrees granted by St. Andrew's University. As, however, we are assured, on the highest authority, that the University has acted within its legal rights, and that, moreover, these rights cannot be taken away, nor lapse by desuetude, we do not propose to further discuss the subject.

FACTS, RUMOURS, AND REMARKS.

With reference to our word of regret that Mr. Algernon Ashton prefers setting music to German rather than English lyrics, that gentleman sends us two observations. In the first place he says: "I have hitherto found, terrible to relate, an almost insurmountable difficulty in getting anything of mine published in England, and I am therefore, of course, obliged to fall back upon publishers abroad—a circumstance which I, after all, hardly regret. So, when I publish songs in Germany, they are naturally set to German words." We quite see the force of this remark, and did not know that Mr. Ashton's songs were primarily intended for the German market. Our correspondent goes on to deny that German lyrical poetry is at all inferior to English. That is in part a question of taste, concerning which there is, proverbially, no disputing. Mr. Ashton adds that "the five most illustrious song-writers of all time—Schubert, Mendelssohn, Schumann, Franz, and Brahms—were content to set their glorious strains to German words, and if German poets had power enough to inspire the muse of such men, surely German poetry is good enough for me." This passage rather gives its writer away. The composers named were Germans who set music to the lyrics of their native land. Mr. Ashton should copy their example, but whether he do so or not, he has our best wishes for success in his profession.

Clearly the inhabitants of Surinam are a grateful people. The eminent pianist, Mr. Willem Coenen—who before he came to England in 1862 had lived in Surinam for eight years, and become well known there as a teacher and performer—has just returned from a vacation visit to the scene of his early triumphs. Thirty years is a long time, but the faithful Surinamites had not forgotten their former favourite. Of course he was asked to give a Concert, and at its close he and his family were escorted by a torchlight procession, with military band, to the "Club," where a ball was given in their honour. Mr. Coenen was thanked by the President in the name of the company, and replied; after which the festivities were kept up, report sayeth not till what hour. This, however, was not all. His departure, on October 4, was the occasion of something very like a public demonstration. The Governor and a great crowd of friends accompanied *la famille* Coenen to the waterside; a small steamer, specially placed at their disposal by the Governor, conveyed them to their vessel, and the Artillery band played till they were no longer within sight or hearing. After thirty years! Yea! the inhabitants of Surinam are a grateful people.

Mdlle. de Nolhac gave a Concert in the Town Hall, Bedford, on the 11th ult., and the critic of the *Bedfordshire Times* tells us all about it. The lady's memory failed her in one piece, but it is satisfactory to learn that "the modulation she made in order to cover her mistake was in itself proof of her excellent musical education and ability." Pianists perpend, and when you slip cover the error with a modulation. We further learn that the solo violinist received enthusiastic applause for "a novel example on a 'feathering' figure," whatever that may mean. The critic keeps his best thing for the end, where, though loth to find fault, he strongly recommends "the exclusion from any provincial programme of the classically beautiful but exceedingly monotonous Rondo in B minor by Schubert. This interminable piece coming at the close of the Concert somewhat marred the brilliant effect of the preceding numbers." Poor Schubert! Poor critic!!

The *North Middlesex Chronicle* has a musical critic who must be "distinctly precious" not only to the readers of that estimable journal, but to the proprietors thereof. Noticing a recent Festival Service in Hornsey Parish Church, he observed: "As a whole, the combined choirs may be said to have rendered the anthem in a manner which showed that their voices were in unison with the theme." Also, that certain passages "rang through the church with all the strength that the full compass of voice permitted." On another occasion, referring to Mendelssohn's Overture "Ruy Blas," the critic said that "the striking chords for the wind and string instruments were heard to much advantage." The same paper has also mentioned the singing of "a humorous song by Mendelssohn, entitled 'I'm a Romancer,'" but this may have been the attempt of a waggish compositor at self-description.

A correspondent writes: "I would like to call attention to a passage in 'Pepys' Diary,' which I cannot remember to have seen commented upon, in connection with the supposedly modern device of the concealed orchestra. Under date of May 8, 1663, the genial gossip, who, be it remembered, was a practical musician, comments unfavourably on the plan of placing the orchestra beneath the stage, adopted in the new theatre in Drury Lane, opened during 1663, by which, he says, 'the basses could not be heard at all, and the trebles very faintly.' It may be added to this illustration of 'there is nothing new under the sun,' that the bad effect indicated by Pepys is just as apparent in modern theatres where the arrangement is adopted. As for the hidden orchestra at the Bayreuth house, that is another matter altogether, forming, as it does, an integral portion of the music-drama scheme at that place."

The musical critic of the Aberdeen *Daily Free Press* is somewhat out of the world. Noticing a recent Patti Concert, this hyperborean chronicler spoke of Miss Fanny Davies as though she were a novice to be patronised good-naturedly instead of a famous artist. He said: "Miss Fanny Davies is a young pianist of much promise. She contributed to the programme Chopin's 'Scherzo' in B flat minor—a trying task which she accomplished very creditably,

as also 'Staccato Etude' (Rubinstein), a sort of movement perpetual, for which she was warmly encored, and responded with another piece of a similarly light and pleasing character."

NOVELISTS will heed no warnings as to the care with which they should venture into the regions of music, which is, for them, full of snares and pitfalls. Here we have Mr. Frank Barrett (*vide* his "Prodigal's Progress") coming to the most distressing grief. According to the *Daily Chronicle*, he makes his hero, who flourished in the last decade of the eighteenth century, take tickets for a performance of "Elijah" and presents to us an old parson who, in 1798, offers to sing a part in the "Creation," which was not produced till the following year. There is room for a book of reference to be called "The Novelist's Musical Guide."

THE guarantors of the Cardiff Festival have been called upon to pay one quarter of the sum for which they undertook to be responsible. It was officially stated that the original deficit was "about £700," reduced to £500 by donations. On the other hand, it is said that the Festival, regarded as simply a commercial enterprise, fell short by about £1,000 of making two ends meet. The balance-sheet, it would seem, benefited by private generosity, such as that of Lord Bute, who, we learn, paid the entire sum for which he was a guarantor. A committee has been appointed to make arrangements for the Festival of 1895.

THE *Devon Evening Express* is one of the journals to be congratulated upon the special features of their musical criticism. Here is an extract from its notice of a recent Concert: "Mr. Easton's rendering of two violin solos left nothing to be desired, especially when, holding the bow between his knees, he held the violin in his hands, and in this manner beautifully gave 'Home, sweet Home.'" There was a gentleman in the London music halls some time ago who played the fiddle while turning summersaults. He should go down West if in need of a sympathetic chronicler.

WE take the following from a contemporary: "Madame Wagner has, it seems, been unsuccessful in her efforts to induce the Austrian Government to alter their copyright laws, and accordingly after next year 'Parsifal,' and all the Meister's other operas, will become non-copyright throughout the Austrian Empire. 'Parsifal,' which has hitherto been a monopoly of Bayreuth, will therefore be available in Vienna; and in view of this fact the authorities of the Munich Opera House have applied for permission to represent the work in Bavaria after the Bayreuth performances projected for next autumn are over."

AN American writer observes: "It is a curious fact that no great music has ever been written among a people living under a republican form of government." Accepting this as true, a question arises whether the connection between republicanism and musical sterility is any more real than that between Tenterden Steeple and the Goodwin Sands. But is the statement true? Hardly, in the sight of those who recall the musicians of the first French republic, Cherubini among them, and know what is being now done under the third.

THE Incorporated Society of Musicians will hold its eighth Annual Conference in London during the week commencing January 2, 1893. The chairmen will be Sir John Stainer, Dr. A. C. Mackenzie, and Mr. J. L. Roeckel. This is the first Conference held since the incorporation of the Society, and promises to be of great interest. Many valuable papers are to be read, and amongst other enjoyable features of the Conference will be a Recital by Mr. A. J. Hipkins upon the clavichord and other ancestors of the pianoforte.

"CERTAINLY we are a captious, critical community," says a New York contemporary. "Antonin Dvorák comes to us as a great world-recognised composer; immediately we fall to criticising his conducting. If he had visited America in the capacity of a conductor we would of course have cavilled at his not being a great composer. It would be quite amusing to hear what the Bohemian music-maker has to say of his New York critics."

THE bear differs from many bipeds in not loving the cornet. Mr. H. J. Roff, of Calhoun, Ga., having considerately betaken himself to the woods for private practice upon that instrument was pursued by Bruin and forced to climb a tree. Bruin climbed also, till Mr. Roff, unable to go higher, resorted to a still more natural expedient and blew several blasts upon the cornet. The bear "climbed down" and vacated those parts.

REFERRING to Antonin Dvorák's "Triple Overture," a morning contemporary speaks of it as "new," and as having been written shortly before the composer left Prague for New York. As a matter of fact, Dvorák, when in Birmingham last year, described the work as completed, and a synopsis of its "programme" appeared a week or two later in the *Daily Telegraph*.

THE story of Josef Hofmann as a stowaway from Cardiff to Bombay was so manifestly the work of a too lively imagination that we marvel at its reproduction in papers the space of which is presumably valuable. The credulousness which once filled the Haymarket Theatre with people who had paid money to see a full-grown man creep into a quart bottle has not abated apparently.

COLONEL MAPLESON used jokingly to say that the male members of his chorus returned to Sicily at the close of each season and set up as bandits till again wanted. His daughter-in-law, Madame Schirmer-Mapleson, being on an excursion to Mount Olympus, fell into the hands of brigands, at the head of whom she recognised the *chef de claque* of the Pera Opera-house!

ALL who are interested in the progress of our art will hear with pleasure that Professor Niecks' lectures and classes at the Edinburgh University are attended by no less than fifty-six students. Professor Niecks says that the work done has "all the appearance of being fruitful work." Of course such things develop—next year probably the number of students will be doubled. Nothing succeeds like success.

DR. MACKENZIE'S "Dream of Jubal" was to be performed by the Plymouth Vocal Association on the 30th ult. (too late for notice in this issue), and will be given at Brighton this month and Edinburgh in January. At the first-named place H.R.H. the Duke of Edinburgh led the orchestra. Mr. Charles Fry was the reciter on this occasion, and he will also take part in the other performances.

Dvorák's Mass in D, the instrumental portion of which was written originally for organ and double bass, but which the composer has recently scored for full orchestra, will be performed for the first time in this country at a Crystal Palace Concert during Lent.

The Gloucester Festival came within £102 of paying its way, and the stewards are called upon for only 15s. each. There is now ground for hope that the era of assessments upon the guarantors has come to an end. Dr. Hubert Parry will be asked to compose a new task for the Festival of 1895.

"In literature," writes Mr. C. F. Glaseknapp, "Wagner knew everything worth knowing." This comes a good way short of omniscience, but the fanatical worshippers of the "Meister" are getting on with the task of evolving a new Deity.

An American paper, not without fame for the strength of its language, observes: "To call a man ignorant, arrogant, bigoted, and conceited is in bad taste, but to hint at other things is serious and will not be tolerated." We are glad to hear it.

The husband of a *prima donna* in America having actively resented a criticism of his wife's performance, it was pointed out that he must be very thin-skinned, because the critic only said that the lady could neither sing nor act.

At the annual meeting of the Gloucester Choral Society, recently held, Mr. Joseph Bennett was elected President for the third year in succession. The Society gives its first Concert on the 16th inst., when Mr. Cowen's "Rose Maiden" will be performed.

The Ode for choir and orchestra, "Come, Sacred Learning," written by Dr. Henry Hiles for the installation of the Chancellor of the Victoria University, will be performed at the Gentlemen's Concert, Manchester, on the 12th inst.

The author of the article on "Tennyson in Song" in our last number desires us to draw attention to the following Erratum, p. 656, col. 1, line 31, *for* "forty-four," *read* "about thirty-six."

Professionals and amateurs who knew the mother of Miss Clara Louise Kellogg during her residence in this country will be concerned to hear that she died in New York on the 1st ult.

Jeweller: "What do you want with so many paste diamonds? Surely you wouldn't wear them!" *Prima donna:* "I want to have them stolen."

Sir John Stainer has been elected an Honorary Fellow of Magdalen College, Oxford

PIETRO MASCAGNI'S "I RANTZAU."

(From our Special Correspondent.)

La Pergola Theatre, Florence, was crowded on Thursday evening, the 10th ult. The young Italian composer is not without honour in his own country, and his third operatic venture, of which the very date of production had been actually announced ten months previously, has caused a great and legitimate excitement. The wonderful and rapid success of the "Cavalleria Rusticana" suddenly turned the eyes of the world upon Mascagni, and now he must feel that he has not only to maintain, but to increase, his reputation. It must be acknowledged that the road to operatic fame is beset with dangers and difficulties, but, with genius as a companion, many have travelled safely along it. Mascagni has genius, and may overcome the difficulties; he has only to beware of the dangers which beset youth, and, above all, that of flattery.

The subject of the libretto of "I Rantzau" is drawn from one of Erckmann-Chatrian's novels, entitled "Les deux frères." The two brothers, *Gianni* and *Giacomo Rantzau*, living in a small village of the Vosges, are enemies. Their houses face each other, and, at the opening of the story, an adjoining lawn is about to be sold by auction, and of this lawn each greatly desires to become the possessor. *Gianni* outbids his brother (the auction does not take place, but the result is made known by the crowd which assembles in the village square), and of course the hatred between the two is thereby intensified. But early in the first act a love-secret is disclosed. *Luisa*, daughter of *Gianni*, loves *Giorgio*, son of *Giacomo*, and the latter reciprocates her affection. *Amor vincit omnia*, and it is not difficult to foresee that this love between the children will prove stronger than the hatred between their parents. The second act opens in the house of *Gianni:* guests are expected. *Luisa* is alone, and sings of a king who loved himself more than his daughter. She died to appease the oracle, and he won victory but lost love. Here the two conflicting passions of the play are emphasised. *Gianni* arrives and bids her prepare to welcome the visitors. *Lebel*, inspector of forests, is mentioned, and it soon transpires that he is the man to whom *Gianni* intends to give his daughter. We also learn that the kind-hearted, honest *Fiorenzo*, schoolmaster, and at the same time organist of the village church, is to communicate to the young maiden her father's wishes. But before this takes place there is music-making both inside and outside the house. *Gianni* requests *Fiorenzo* to play something on the organ. The latter hesitates at first, but finally sits down and plays a Kyrie which he himself has composed. The vocal part is sung by those assembled. The Kyrie is interrupted by *Giacomo's* men outside, who begin some rustic ditty; the Kyrie is given in louder and still louder strains, but the opposition continues. Soon afterwards the company breaks up, and *Fiorenzo* gives his message to *Luisa*. She will not listen to it, and the father entering soon afterwards finds *Fiorenzo* actually siding with the girl against him. The kindly schoolmaster is soon sent about his business, and *Gianni* now attempts to persuade his daughter to comply with his desires; but when she utters a resolute "No" loses control over himself, throws her down, and it is only with difficulty that he refrains from striking her. In the third act, after a female chorus, *Fiorenzo* is surrounded by the ladies of the village, curious to gather news respecting *Luisa*, who, since the interview with her father, has fallen dangerously ill. Then in a conversation between *Fiorenzo* and *Giacomo*, we learn that *Giorgio*, son of the latter, who adores *Luisa*, is in despair; he afterwards tells of his love to *Fiorenzo*, who indeed seems to have his hands pretty full of other people's business; such, however, is often the case with persons of a kindly nature. At the close *Gianni*, who really loves his daughter, is in despair at her state, and the cause of it is also well known to him. He conquers his feelings and his pride, goes to his brother's door, knocks, and seeks to gain entrance and speak about *Luisa* —— and *Giorgio*. The brother is at first unwilling, but at length says "Entra!" The winding up of the story in the fourth act is not very exciting; in the end everything comes right: the lovers are united and the brothers reconciled.

The book has its good and its bad points. Hatred and love are set, the one against the other; the former decreases and the latter increases. So far all is well, but the love story is commenced and carried on in such a piecemeal sort of way that one cannot feel any strong interest in, or sympathy for the lovers. In fact, until the libretto is read it is difficult to follow the thread of the tale. Then, too, *Lebel* is little more than a lay figure. The schoolmaster is well drawn, and so, also, are the brothers; but the "music" episode in the second act is an

unnecessary digression, and, from a musical point of view, by no means one of the strong features of the piece. There are two moments in the opera in which the audience is held spellbound. The one is the scene between the father and daughter in the second act, and the other, the meeting of the two brothers at the close of the following act. In the latter it is the scene itself which takes hold of the audience—the composer almost eliminates himself; but in the former he bursts out in full strength. The striking way in which he here wields the orchestra makes us think that with a really fine libretto Mascagni will accomplish something that will add materially to his reputation. "I Rantzau" is to our thinking the strongest of his three operas, but the music is unequal, and indeed seems to rise and fall in interest according to the story. The concluding act, for instance, is weak on the stage and the music is not striking. There are one or two numbers in the opera which deserve special mention. One is the clever *Finale* of the first act; there is much life in it and no little dramatic power; it only needs a more practised hand in the art of counterpoint. A short but charming and delicate chorus for female voices at the commencement of the third act, and the chorus of the village gossips with its clever orchestral accompaniment, are two musical features of special note. It is quite evident throughout the opera that the composer feels that he lives in an age of storm and stress, but he cannot help looking back from time to time towards the land flowing with melody and meagre orchestration. Happy, indeed, will he be if he succeed in finding the happy mean between the two. Mascagni has a fresh, vigorous mode of writing which promises well for the future. His harmonies are bold, and his orchestration (in which, by the way, he seems a special disciple of Berlioz) often highly effective.

It will not, of course, be necessary to describe the performance in detail. The soprano part of *Luisa* did not suit Signora E. Darclée, and Signor F. de Lucia was scarcely an acceptable lover, vocally; but these two artists and the rest of the company evidently did all within their power to render justice to the work. The clever impersonation and excellent singing (baritone) of Signor E. Sottolana deserves, perhaps, special mention. The parts of the two brothers were taken by the well-known Signor M. Battistini (*Gianni*) and Signor L. Broglio (*Giacomo*). Signorina A. Cecchini was the *Giulia* and Signor G. Paroli the *Lebel*. The chorus, in which the women's voices were specially good, sang extremely well; and, indeed, after the charming female chorus at the beginning of the third act, the chorus-master, Signor Venturi, was called on the stage. The Conductor was Signor Rodolfo Ferrari, who displayed both intelligence and warmth. In England the public is gradually learning the right moment at which to demonstrate approval and display enthusiasm. Judging from what took place at La Pergola, the Italian public has yet to learn that lesson. When anything pleases them they insist on an encore; and, as at La Pergola very many things pleased them, the piece was increased by more than half its proper length. Before each encore, too, the composer was dragged on to the stage by the excited artists. Enthusiasm covers a multitude of artistic sins, and for the moment we must be content to record the brilliant reception of "I Rantzau" and of Pietro Mascagni by the Florentines. The work was repeated on the following Saturday night, when there was again a full house.

COVENT GARDEN OPERA.

Sir Augustus Harris has kept his people actively employed since the date of our last notice, without, however, doing very much to concern the chronicler of events. On October 29 he added "Don Giovanni" to the season's repertory, putting forward Miss de Lussan (borrowed from the Carl Rosa Company) as *Zerlina* and Mr. Padilla as the *Don*. The interest of the performance lay chiefly in the *Zerlina*, who, while a little self-conscious, had no difficulty in delighting her audience, both by dramatic and vocal art. In this character, Miss de Lussan is the legitimate successor of Adelina Patti. Another feature of the evening was Madame Bauermeister's appearance, at a few hours' notice, as *Donna Elvira*, in place of Miss Sofia Ravogli. Madame Bauermeister is an old hand at rendering such prompt service to her manager, for it is a good many years ago since she went on, at immediate notice, and successfully played *Leonora* ("Il Trovatore") instead of Madame Sinico. She seems to know everything that an operatic soprano ought to know.

"Tristan und Isolde" was given on the 1st ult., with a "scratch" cast, and under the direction of Mr. Armbruster. The attendance by no means strained the accommodation of the house, nor can it be said that the result of performing "Tristan" under every-day conditions was an unqualified success. Sooth to say, the opera dragged itself along, albeit there was some lively satisfaction in hearing the all-important orchestral music played by English artists upon the fine instruments it is their pride to possess. Some of the parts were not very happily distributed. Mr. Oberländer (*Tristan*) is, we believe, an artist of mark in his own country, where singing out of tune finds ready pardon. Here he was thought rather distressing, despite his evident knowledge of the business in hand and the general propriety of his dramatic efforts. Mr. Bispham was again an acceptable *Kurwenal*, and Mr. Abramoff an impressive *King Mark*. Miss Pauline Cramer, a lady long associated with Wagnerian music, was but moderately successful as *Isolde*, for which *rôle* she is, in some respects, not the most fitted. Decidedly the palm of merit was borne off by Miss Palliser, whose fresh young voice and quick intelligence were conspicuous in the part of *Brangäne*. The chorus music was sung by members of the London Turnverein.

"Aïda" followed on the 4th ult., Madame Melba taking the title character for the first time in this country, if, indeed, she had ever played it before. This was, in some respects, a *gala* occasion. "Society," which does not patronise autumn opera as a rule, came out to see the fair Australian in her new part, and the house was a spectacle of unwonted brilliance. Madame Melba may be congratulated upon the success of her effort. She sang well, as a matter of course, for that she always does; but on this occasion she managed to shake off the coldness which is her besetting defect in strong dramatic characters. There were moments when even powerful passions were suggested, and all that remains for her to do now is to nourish the capacity thus shown. Madame Melba was supported by Miss Giulia Ravogli as an impressive *Amneris*, Mr. Giannini being *Radames*, and Mr. Dufriche a picturesque *Amonasro*.

On the 9th ult. "L'Amico Fritz" was added to the season's repertory, and attracted a numerous though, apparently, not a very enthusiastic audience. Mascagni's second opera is, dramatically, too uneventful and, musically, too restrained for the prevailing modern taste, which has been, and is being formed on hot condiments. For musicians, however, and amateurs who can appreciate a refined piece of work, it can never be destitute of charm. The "cast" for this performance was partially new; Miss del Torre playing *Suzel*, *vice* Madame Calvé, and falling much short of her predecessor's excellence, though her efforts by no means lacked merit. On the other hand, Miss Guercia was a more acceptable *Beppo* than Miss Giulia Ravogli, whose strength lies in parts of greater breadth and dignity. The *Fritz* was Mr. Cremonini, who played with much naturalness and with directness and simplicity becoming to the rustic Alsatian he impersonated. This young Italian tenor will one day "arrive," or we are greatly mistaken. Mr. Dufriche was again an admirable representative of the *Rabbi*.

Madame Melba followed up her success as *Aïda* by playing, on the 22nd ult., the part of *Desdemona* in Verdi's "Otello." The general performance of this fine work was most creditable to Mr. Bevignani, the Conductor, and nearly all concerned. It was clear that pains had been taken in preparation, and that the policy of "thorough" earned a rich reward in public satisfaction. The Australian soprano was hardly so equal to the demands of *Desdemona* as to those of the Egyptian heroine. Again she sang well, making a great sensation by a truly expressive and touching rendering of the "Ave Maria" and the Willow Song. Vocally, therefore, her representation proved a success in every respect honourable to her talents. It was in the dramatic part of her task that Madame Melba failed to give complete satisfaction. She made gallant attempts to reach the passion of the strong

situations, but could never be fully convincing. The effort was too obvious as an effort, and one was not sure that the heart within was throbbing responsively to exterior agitation. There was, however, enough of excellence in the new *Desdemona* to justify the liberal applause she received. The experienced art of Mr. Giannini served him well as the Moor, especially in the last act, where he made a supreme essay and succeeded. Mr. Dufriche played *Iago*, generally on the lines of Mr. Maurel, but with less characteristic effects. It was a quieter, and, in some respects, more subtle impersonation than that of his predecessor, whom he has followed without exactly imitating. Miss Guercia was a satisfactory *Emilia*.

ROYAL CHORAL SOCIETY.

The Association over which Sir Joseph Barnby holds beneficent sway at the Albert Hall commenced its season on the 2nd ult. with Dvorák's "Requiem," the selection of this work being highly commendable, inasmuch as a masterpiece of such acknowledged value should be brought before public notice at every available opportunity until its merits have been fully gauged by the bulk of musical amateurs. At the same time, few utterances by contemporary composers have met with fuller acceptance at once, experienced musicians declaring after the production of the "Requiem" at the Birmingham Festival last year that the Roman Catholic Office for the Dead had never been more finely set—even by Mozart. Allowance must of course be made for statements made under momentary excitement, but even when heard apart from the glamour which more or less attends Festival performances, Dvorák's latest choral work strikes the hearer with a sense of enormous power and a feeling of intense religious fervour, seldom equalled and certainly never excelled by composers of sacred music. It is, of course, possible to quarrel with the Bohemian composer's counterpoint, and to aver that his fugal writing would not pass muster with any examiner for musical diplomas; but the intelligent critic only gives secondary consideration to such matters, paying heed rather to the spirit than the letter of a tone-poet's language. The terrific power and solemnity of the "Dies iræ," the rhythmic flow and strong expression of the "Recordare," and the melodic beauty of the "Offertorium"—to name but three numbers of a work which absolutely teems with noble and beautiful thoughts—cannot but impress the most ordinary hearer; and the fact that the entire conception is grounded, so to speak, upon a motive comprised within the limits of a diminished third, increases our wonderment at the genius which is able to produce such prodigious effects with such limited means. The performance of the "Requiem" on the occasion now under notice demands praise entirely unqualified. Sir Joseph Barnby's superb choral force had been trained to perfection in duties of no small magnitude, and deserves equal commendation for the dynamic power with which it interpreted the "Dies iræ" and the fugal "Quam olim Abrahæ," the exquisite light and shade infused into the opening and closing numbers, and the perfect intonation maintained in the trying "Pie Jesu," in which it will be remembered the Birmingham choristers nearly came to grief. Those acquainted with the difficulties of the music must certainly regard this as one of the most noteworthy efforts of our leading metropolitan choral society. The opportunities for solo display in the "Requiem" are not great, but the duties of the principal vocalists are not by any means inconsiderable, and they were fulfilled with the utmost effect by Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills.

The second Concert of the season, on the 23rd ult., was devoted to Berlioz's "Faust," a performance of which is now looked for annually almost as a matter of course by the subscribers. So far as regards the choral portions of the work, the rendering at the Albert Hall is unsurpassable, and Sir Joseph Barnby's forces were well up to their usual mark on this occasion. Though some of the French composer's delicate orchestral details may be lost in the huge building, the audience did not seem to note the defect, for they encored the "Hungarian" March and the "Dance of Sylphs" with fervour, and also re-demanded the mocking serenade of *Mephistopheles*, picturesquely interpreted, as indeed was the entire part, by Mr. Henschel. Mr. Iver McKay was in excellent voice, and rendered full justice to the *rôle* of *Faust*, and Miss Anna Williams sang well as *Marguerite* (the excuse which was made for her on the ground of hoarseness proving wholly unnecessary). Mr. Robert Grice was quite satisfactory in the small part of *Brander*.

LONDON SYMPHONY CONCERTS.

If we may accept as typical the first and second Concerts, given at St. James's Hall, on the 3rd and 17th ult., Mr. Henschel's seventh season will be spoken of as in every way an improvement on its predecessors. On both occasions the audiences were large and the orchestral performances marked by a welcome degree of breadth, freedom, and finish. The first Concert opened with Berlioz's picturesque Overture to "King Lear," and included Weber's "Concertstück"—the solo part of which was played with more refinement than power by Miss Szumowska; Beethoven's C minor Symphony, Liszt's beautiful setting of "Kennst du das Land," sung by Mrs. Henschel with customary charm; and the Festival March, composed by Wagner for the opening of the Philadelphia Exhibition in 1876. This last is so seldom played that it was heard with peculiar interest. Renewed acquaintance, however, served but to show that, in this case, neglect involves no injustice; the March contains nothing that its composer has not said far better in other works—the "Kaiser" and "Huldigungs" Marches more especially.

Those with tastes inclining towards catholicity greatly approved the scheme of the second Concert, which comprised examples of Haydn, Mozart, Schubert, Wagner, and Brahms. The first was represented by his Symphony in B flat (B. & H., No. 12); the second by the Adagio in E for violin; Schubert by his Overture in E (first heard here in 1887, at a Crystal Palace Concert given on the anniversary of the composer's death, November 19); Wagner by his "Träume" and "Siegfried's Journey to the Rhine," from the "Dusk of the Gods"; and the happily still-living master by his Violin Concerto, made familiar (but, we fear, not yet popular) throughout Europe by Joachim. Its interpreter on this occasion was Herr Hugo Heerman, whose rendering of the work, at the Crystal Palace Concert, on the previous Saturday, being referred to in another column need not be dealt with here. By these two performances Herr Heerman undoubtedly gained for Brahms's noble work many new friends, for with it, as with other things whose merits are not of the "shop window" order, respect and familiarity increase together.

CRYSTAL PALACE CONCERTS.

At the Concert held on October 29, the *pièce de résistance* was Mr. Cliffe's new Symphony. As this important and ingenious work has already been discussed at length in these columns, on the occasion of its original production at the Leeds Festival, we may content ourselves by observing that the revisions made in the score by the composer are a decided improvement, and that the work gains greatly on a further hearing. Mr. Manns directed a very spirited performance of the Symphony, at the close of which Mr. Cliffe was summoned to the platform and cordially applauded. Mdlle. Szumowska played Weber's "Concertstück" in a graceful and refined rather than impressive manner, and gave Chopin's familiar Nocturne in C minor and Liszt's Hungarian Rhapsody (No. 13), with sympathy in the one case and brilliancy in the other. Mr. Andrew Black sang *Wotan's* "Abschied"—in English—with his wonted vigour, and introduced a new sacred song, "Into the Light," by Edwin D. Lloyds, which calls for no comment. The Concert, which opened with the exhilarating "Euryanthe" Overture, was brought to a conclusion with two clever Ballet airs from Moszkowski's new opera "Boabdil." The "Maurische Fantasia" is in its way quite a *tour de force*, a two-bar figure in Habanera rhythm being maintained with a persistence which never degenerates into monotony.

On Saturday, the 5th ult., Sir Arthur Sullivan's popular "Martyr of Antioch" attracted a large audience. The

choruses were creditably rendered by the Crystal Palace Choir, which shows decided signs of improvement, and it is hardly necessary to add that Mr. Lloyd, who was in his best form, rendered full justice to the grateful music assigned to *Olybius*, making his usual effect in "Come, Margarita, come," and "See what Olybius' love prepares for thee." The soprano and contralto solos were conscientiously sung by Miss Anna Williams and Madame Marian McKenzie, and the *rôles* of *Callias* and *Fabius* were filled by Messrs. Bantock Pierpoint and Robert Grice. The Concert, which was prefaced by an admirable performance of Schubert's "Unfinished" Symphony, was directed by Mr. Manns with unflagging zeal.

Herr Hugo Heermann, who was the instrumental soloist at the Concert of the 12th ult., is gifted with sound taste and refinement, not to mention an excellent technique, and his performance of the solo part in Brahms's Violin Concerto, though a trifle lacking in fervour, was scholarly, accurate, and intelligent. For his subsequent solo he introduced one of the "Scènes de la Csárda," by Jenö Hubay, which he played with such brilliancy as to elicit an encore. Mdlle. Antoinette Trebelli gave "Ah fors' è lui" ("Traviata") and a Serenade by Tschaikowsky in her agile agreeable way, and Mr. Edward German conducted the three sprightly dances from his "Henry VIII." music. The programme also included the "Leonora" Overture (No. 3), of which better performances have been heard at the Crystal Palace, and Mendelssohn's "Scotch" Symphony, a favourite *cheval de bataille* of Mr. Manns, who directed a superb rendering of this ever welcome masterpiece.

The Concert of the 19th ult. coincided with the death day of Schubert, and was entirely devoted to the works of that composer. Little fault could be found with the selection, or with the manner in which that selection was performed, except in one particular. Mr. Manns, for some unexplained reason, served up the famous *Andante* from the Quartet in D minor in the shape of a show-piece for all the strings, including double-basses. The work was thus not merely enlarged, but its character was altered. We are not sorry to have to record the fact that the results entirely failed to justify this experiment in musical multiplication. The first violins were not invariably together, and the general effect was to impair rather than to enhance the beauty of these incomparable variations. The procedure adopted may be compared to that of looking at some objects through a magnifying glass, which by no means invariably tends to increase their attractions. Apart from this artistic solecism the Concert was delightful. The comparatively unfamiliar but very striking Overture to "Fierrabras" was finely played, and the "himmlische Länge" of the C major Symphony proved more heavenly than ever. Admirable work was also done by the band, especially the wood-wind, in the Ballet air in G and the Entr'acte in B flat from "Rosamunde." Mrs. Henschel sang the Romance, "Der Vollmond strahlt," with her wonted taste, but with more *tremolo* than she usually adopts. She left little room for criticism, however, in her renderings of the Schlummerlied "Es mahnt der Wald" and the exquisitely fresh and plaintive "Alinde." Mr. Henschel, who accompanied his wife with inimitable skill, contributed "Gruppe aus dem Tartarus," "An die Leyer," and "Eifersucht und Stolz" in his very finest manner.

MONDAY AND SATURDAY POPULAR CONCERTS.

The first Saturday Concert, on October 29, was attended by a very large audience, the principal attraction, in all probability, being Brahms's Vocal Quartets and Gipsy Songs (Op. 112), which were rendered to perfection by Mr. and Mrs. Henschel, Madame Fassett, and Mr. Shakespeare. The second and fourth of the charming Gipsy Songs were encored. Another very fine performance was that of Schumann's Sonata in G minor (Op. 22) by Mr. Leonard Borwick, who entered thoroughly into the spirit of the music. This is giving the young English pianist high commendation, for very few executants are satisfactory in Schumann's music. Señor Arbos was scarcely happy in Bach's Chaconne, but he led admirably in Beethoven's Quartet in F minor (Op. 95), and also took part in a capital performance of the same composer's Sonata in G for pianoforte and violin (Op. 30, No. 3).

A very strong programme was provided on the following Monday, but for some reason the audience was lamentably small. Those who stayed away missed a very enjoyable Concert, both in selection and performance. Miss Wietrowetz, who made her first appearance at Mr. Manns's Benefit Concert at the Crystal Palace last season, at once justified her engagement as leader, for in Mendelssohn's popular Quartet in E flat (Op. 12), and in Rubinstein's Pianoforte Trio in B flat (Op. 52), one of the Russian composer's most genial effusions, she displayed a firm, broad, and vigorous style and splendid tone; and in the Romance from Mr. Joachim's Hungarian Concerto she further evinced much feeling, in fact, rendering full justice to the excerpt from her preceptor's work. Another lady performer, Miss Szumowska, also gave very great satisfaction by her beautifully refined rendering of Bach's Prelude and Fugue in B flat (No. 21 of "Das Wohltemperirte Clavier") and Beethoven's Sonata in E (Op. 109). The Vocal Quartets and Gipsy Songs of Brahms were repeated with the same executants as on the previous occasion.

On the following Saturday Miss Wietrowetz was again the leader and Mr. Popper was the violoncellist, the gifted Bohemian artist being heard, apart from the concerted works, in a transcription of Schumann's "Träumerei" and a delicately written Largo and Gavotte from his own pen. Mr. Leonard Borwick, the pianist of the afternoon, contented himself with Mendelssohn's frequently played Prelude and Fugue in E minor (Op. 35, No. 1), to which, of course, he rendered full justice. The vocalist was Miss Nancy McIntosh, a new-comer, pupil, we believe, of Mr. Henschel. She possesses a pleasant, if slightly reedy, soprano voice, and she sang Handel's air "Lusinghe più care" and songs by Hamish MacCunn and Henschel with delightful purity of style. Haydn's Quartet in G (Op. 77, No. 1) and Brahms's Trio in C minor (Op. 101) completed the programme.

Lady Hallé made her re-appearance on Monday, the 7th ult., and a large audience assembled to give her a warm greeting. She brought forward a new Adagio Appassionato in F minor by Max Bruch (Op. 57), originally written for violin and orchestra, but now played with pianoforte accompaniment, presumably from the pen of the composer himself. It is a fine and expressive piece in Max Bruch's best manner, and written in the form of a first movement. Of course it was rendered to perfection, and it will probably be repeated at frequent intervals. There is little to be said respecting the rest of the Concert. The concerted works were Mozart's Quartet in C (No. 6) and Mendelssohn's Sonata in D for pianoforte and violoncello (Op. 58), the last-named work being played by Miss Adelina de Lara and Mr. Popper. The young pianist was heard to fair advantage in Brahms's Scherzo in E flat minor (Op. 4), and, of course, Miss Liza Lehmann gave complete satisfaction as the vocalist.

The blackest fog of the season doubtless thinned the audience on Saturday, the 12th ult., but, to say the truth, the programme did not present any special attractions. The concerted works were Beethoven's Quartet in F (Op. 18, No. 1) and Schumann's Pianoforte Trio in F (Op. 80). Miss Fanny Davies gave a remarkably intellectual rendering of the first-named composer's Sonata in A flat (Op. 110), and Lady Hallé introduced, for the first time at these Concerts, Saint-Saëns's bright Rondo Capriccioso in A minor (Op. 28). Madame Bertha Moore, as usual, sang Sir Arthur Sullivan's "Orpheus with his Lute" with exquisite refinement.

Signor Piatti made his first appearance this season on the following Monday, and received a deservedly warm welcome. He took part in Schumann's Quartet in F (Op. 41, No. 2) and Haydn's Trio in C (No. 3) and played as a solo his own transposition of Locatelli's Violin Sonata in D, which he first introduced about a dozen years ago, little if any deterioration being observable in his command over an instrument in which for at least a generation he has been regarded as almost without a rival. Miss Fanny Davies was irreproachable in Schumann's three Romances (Op. 28), which were heard together for the first time at these Concerts; and Mr. Andrew Black was highly acceptable as the vocalist, the young Scottish singer making a special effect in Mr. Henschel's fine song "Jung-Dieterich."

Saturday, the 19th ult., being the anniversary of the

death of Schubert, the programme was formed entirely of his music. Opportunity was not taken, however, to introduce any of the numerous chamber works not yet in Mr. Arthur Chappell's catalogue, the principal numbers being the somewhat hackneyed Quartet in D minor, the Sonata in A minor (Op. 164), and the Fantasia in C (Op. 159). Sir Charles Hallé made his first appearance this season and played the Sonata in his usual chaste and unaffected manner. Miss Fillunger gave a very impressive rendering of the fine song "Die Allmacht," and was also heard to advantage in "Geheimes" and "An die Nachtigall."

The last Concert we can notice this month is that of Monday, the 21st ult. The central and most attractive feature of this was the first set of Brahms's Liebeslieder Walzer (Op. 52), which had been neglected, strangely enough, for nearly eleven years, though they have been heard frequently elsewhere in the interim. These charming trifles, in which the genius of the composer is evinced almost as fully as in his more serious works, were rendered with all due delicacy by Mrs. Henschel, Miss Agnes Janson (who appeared in place of Madame Fassett), Mr. Shakespeare, and Mr. Henschel in the voice parts, the pianoforte duet being equally well interpreted by Mr. Leonard Borwick and Mr. H. Bird. Mr. Borwick's playing of Chopin's Barcarolle in F sharp and Scherzo in C sharp minor was more noteworthy for technical accuracy and refinement than poetic feeling. The instrumental works in the programme were Mendelssohn's Quartet in A minor (Op. 13) and Beethoven's Pianoforte Trio in E flat (Op. 70, No. 2), both of which were very finely interpreted.

ROYAL SOCIETY OF MUSICIANS.

A large audience responded, at St. James's Hall, on the evening of the 18th ult., to the appeal on behalf of this old and most praiseworthy charity. The Oratorio performed on this occasion was "Elijah," with a strong force of volunteer principals, headed by Mr. Santley, Miss Anna Williams, and Miss Hilda Wilson, who discharged as effectively as usual duties that have often devolved upon them; Mr. Henry Piercy sang carefully as chief tenor, and aid was rendered by Mr. and Mrs. Brereton, Miss Dora Barnard, and Mr. D. Strong. As the sturdy *Prophet* Mr. Santley evinced all his olden impulse and absorption in the more dramatic passages, not a point accentuating the zeal and resolution so graphically expressed by Mendelssohn being missed. The chorus did a fair amount of justice to the work assigned them, and the band was satisfactory. Mr. W. H. Cummings conducted with unfailing watchfulness and decision.

ROYAL ARTILLERY BAND.

On the 18th ult. a Concert (the third of the year) was given by this famous band, under the direction of Cavaliere Zavertal, at St. James's Hall. Though of course not open to the public, the room was crowded—and, apparently, by appreciative listeners. They had certainly no reason to complain of the quality either of the music selected or of its performance. A programme, including Schubert's "Unfinished" Symphony, Wagner's "Tannhäuser" March, Bizet's Suite "L'Arlesienne," a Hungarian Rhapsody by Liszt, the Overture to "Mignon," and *the* "Intermezzo," was obviously neither too light nor too heavy. An interesting piece by the Conductor, called "In a Trance," was also played, to the manifest pleasure of the guests. It is perhaps necessary to say that this was one of the occasions on which this celebrated military band is *not* a military band, but transforms itself into an ordinary orchestra of "strings" and "wind." It numbers about a hundred performers, who, in a musical sense, are, like the army to which they belong, "ready to go anywhere and do anything," with perfect assurance of success. Indeed, the performances on this occasion reached a higher level than ever before, a fact which seems to indicate that further advance towards the ever-receding goal of perfection may be confidently anticipated. This admirable force has evidently adopted "Excelsior" for its motto. To descend to particulars—the playing showed an attention to detail and an amount of care and finish that might very well be regarded as a model for other musical organisations. Nothing slipshod, nothing rough or undisciplined was to be detected. Everything had been rehearsed till it was really *ready*. How seldom do such conditions obtain!

WESTMINSTER ORCHESTRAL SOCIETY.

The Soirée given by the Honorary Secretaries of the Westminster Orchestral Society, at the Town Hall, on the 2nd ult., was a great success. Mr. Cummings took the chair, and chatted in his genial and interesting way on the historic musical associations of Westminster; four young ladies from Brighton played the Overture to "Tannhäuser" on two pianofortes; Mr. C. Spencer Smith exhibited and described the famous historical "tobacco box" of Westminster; and, telephonic communication having been established with the Savoy Theatre, by the permission of Mr. D'Oyley Carte, each of the guests was treated to a five minutes' hearing of "Haddon Hall." This was of special interest, for every word spoken or sung was heard perfectly. There was, indeed, a diminution of volume, but no loss whatever of distinctness. To musicians, however, by far the most interesting feature of the evening was the delivery of a Lecture on "Eastern Music and Musical Instruments," by Mr. Algernon S. Rose, F.R.G.S., Hon. Secretary to the Council. Mr. Rose has lately visited the East and has brought back with him a large and varied collection of musical instruments, a number of highly interesting views and photographs (some of considerable artistic value), and a store of experiences which he should lose no time in putting into book-form. He exhibited the views (which had been re-photographed by Mr. Hugh O. Drake) by means of a lantern and screen; described the music, dancing, &c., of the East with perfect lucidity and considerable humour; gave vocal and instrumental illustrations; and allowed the instruments themselves to be inspected. Everyone went away delighted, and with the consciousness that something had been added to his stock of real knowledge.

MR. SARASATE'S CONCERT.

The popularity of the Spanish violinist so far from diminishing seems, if anything, to be on the increase; for the demand for places at his second Concert this season, on Friday afternoon, the 4th ult., was enormous. Probably the inclusion of Mendelssohn's Concerto in the programme was the main attraction, for Mr. Sarasate is always at his best in this work, though he takes the *Finale* at a perilously rapid pace. His other solos were Guiraud's showy Caprice in C and A minor, and his own "Airs Espagnols." As usual, several encores were demanded and granted. Sir William Cusins's orchestra was excellent in Saint-Saëns's clever and effective Symphonic Poem "Le Rouet d'Omphale" and Sterndale Bennett's Overture "Paradise and the Peri"; but the transcription of Bach's Organ Fugue in G minor, by one Abert, who has, moreover, added a Choral to the original, is not to be condoned.

THURSDAY SUBSCRIPTION CONCERTS.

Messrs. William Nicholl, Septimus Webbe, and Hans Adolf Brousil, on the 3rd ult., began, at Steinway Hall, another season of the Concerts that, under this title, were so favourably received a year ago at Princes' Hall. It was a happy idea to devote the first portion of each programme to a particular composer, and to draw from various sources for the second, whilst preserving throughout the highest standard. By this means concession is made to the wants of a certain section without ignoring the claims to consideration of those cultivated musicians who are not quite so exclusive in their taste. Beethoven was the composer to whom the place of honour was awarded at the opening Concert. From the rich instrumental stores of this master were selected the Grand Sonata in A major (Op. 69) for pianoforte and violoncello and the Pianoforte Sonata in F (Op. 54), whilst, as regards the vocal element, two of the three songs were from the Scotch series, these being effectively given by Miss Louise Phillips. In the second

part Mr. Brousil played, with richness of tone and the utmost refinement, pieces by Svendsen and Klengel, and Mr. Webbe proved a competent exponent of Chopin. The singing of Mr. Nicholl was, as usual, marked by commendable regard for the minutest details of expression. In the first part he gave the "Busslied" with true devotional feeling, and to the miscellaneous pieces contributed Handel's "Where'er you walk" and Galliard's "With early horn," a contrast losing none of its natural effectiveness by the treatment received from the vocalist. The artistic judgment evinced throughout obtained hearty recognition from a large audience.

MR. DE PACHMANN'S RECITALS.

The announcement that Mr. Vladimir de Pachmann would give a Recital of Chopin's music had the effect of drawing a large number of amateurs to St. James's Hall on the 1st ult., this artist having been regarded for many years as the most skilful exponent of the Polish composer's utterances, though he has now a formidable rival in Mr. Paderewski. Mr. de Pachmann led off with the Sonata in B minor (Op. 58), other noteworthy pieces being the Ballade in A flat, the Impromptu in F sharp, the Scherzo in C sharp minor, and the Rondo in E flat (Op. 16), the last-named piece being but seldom heard. Selections from the waltzes, nocturnes, studies, and mazurkas were also given. The only fault that could be found with the performance was the occasional alteration of the text, due probably to momentary failure of memory.

A second Recital was given on the 15th ult., and the attendance was equally large, but this time the programme was miscellaneous. The first piece was Beethoven's so-called "Moonlight" Sonata in C sharp minor, the rendering of which was somewhat affected; and Mr. de Pachmann was not at his best in Mendelssohn's Prelude and Fugue in F minor (Op. 35, No. 5). But the beautiful *Finale* of Weber's Sonata in D major was splendidly played, and the audience would doubtless have gladly heard the entire work. Next came a group of Chopin's pieces in which, of course, the pianist was thoroughly at home, though he apologised for having made what he termed some "innocent" alterations in the Impromptu in A flat. The last number was Schumann's "Carnaval," the rendering of which was very unequal, some of the sections being exquisitely played, while others were marred by exaggerations and false notes. The Recital as a whole, however, was an artistic success.

MRS. KATHARINE FISK'S CONCERT.

In the ranks of American vocalists who, during late years, have crossed the Atlantic, Mrs. Katharine Fisk is entitled to a prominent position. Making her *début* at a Concert at St. James's Hall on the 8th ult., with no other assistants than Mr. Emile Sauret and Mr. Isidor Cohn for violin and pianoforte solos respectively, Mrs. Fisk manifested in a number of pieces the possession of a rich, sympathetic contralto voice and a highly cultivated method, combined with command of devotional expression as well as of the lighter phases of sentiment. Between oratorio excerpts, with which she elected to begin the programme, and a piquant ditty as the concluding piece, came songs by Beethoven, Brahms, Rubinstein, and Liszt. Altogether, the welcome accorded to the new-comer was deserved. Mr. Emile Sauret won so much approval by his effective playing of his own "Barcarolle" and Wieniawski's "Airs Russes" that he was induced to contribute another piece by the last-named composer.

MUSICAL GUILD CONCERTS.

The first Concert of this Society had a much less ambitious programme than is usually put forth by the young students who work under this title. Schumann's String Quartet in F and Beethoven's Pianoforte Trio in C minor are not works of novelty or of any peculiar importance; possibly there was some special reason for this unusual modesty—at any rate, it would be matter for regret if the members were to abandon that disposition to produce little-known works which has hitherto characterised their activity. The members who took part in this Concert were Mesdames Annie Grimson and Winifred Holiday; Messrs. Benty, Stephenson, and Kreuz. External aid was resorted to for the violoncello, and as Mr. W. E. Whitehouse was drawn upon it is superfluous to say how satisfactory was the result. The vocalist was Miss Clara Butt, who was exceptionally successful in a fine song by Hatton, "The Enchantress," originally written for Madame Viardot.

The second Concert opened with a very enjoyable performance of Brahms's beautiful and original String Quartet in A minor (Op. 51, No. 2), carefully and intelligently led by Miss Isabella Donkersley. This charming young artist may be especially commended for the refinement of her phrasing, while her colleagues, Messrs. Sutcliffe, Hobday, and Ludwig, were hardly less satisfactory. We have rarely heard a better specimen of quartet playing at these Concerts. *Quasi*-novelties were Gade's charming "Fantasiestücke" for clarinet and pianoforte (Op. 43), in which Mr. W. H. Hall proved himself a first-rate clarinettist. His tone is remarkably pure and soft, and he manages the most delicate *nuances* with perfect art. His playing of the third of the four pieces, a beautiful Ballade, was most poetic and refined. He had a worthy accompanist in Miss Annie Grimson. Miss M. C. Macdonald's playing of the Valse Caprice, by Strauss-Tausig, was strangely wanting in the very qualities—such as clearness, lightness, rhythmical swing, and, above all, brilliancy—which alone could have warranted the selection of such a piece. Beethoven's Septet, and songs by Miss Penna, completed the programme.

GRESHAM LECTURES.

The winter series of musical Lectures at Gresham College were delivered on the 16th, 17th, 18th, and 19th ult., by Professor Bridge. At the first reference was made to English madrigals, and especially to Morley's collection, entitled "The Triumphs of Oriana." The Professor had spoken of this compilation at two former Lectures, but on this occasion some of the less known madrigals were performed. These included "Come, blessed bird," by Edward Johnson, who graduated as Bachelor of Music at Cambridge in 1594, and was one of the ten who harmonised the tunes in Este's "Whole Book of Prayer." Morley's "Hard by a crystal fountain" was shown to have been modelled on a previous setting of the same words by Croce. Interesting comparisons were also made between the settings of "Hark, did you ever hear?" by Ellis Gibbons, an elder brother of Orlando Gibbons, and Hunt, of whom but very little is known except this fine six-part composition and a MS. Anthem in the Royal College library. Este's first published work, "Hence, Stars!" was also sung, and "Hark! hear you not," by Thomas Bateson, written, according to Hawes, immediately after the death of Elizabeth, in 1603. The specimens were excellently sung by part of the Westminster Abbey Choir.

The second evening was occupied by a sketch of Haydn's first visit to England in 1791, the interest of which was materially increased by the reading of some of Haydn's letters detailing his reception and experiences here. Some pleasing examples of the master's writings were admirably sung by two of the Westminster choirboys, and instrumental excerpts from the symphonies, arranged as pianoforte duets, were effectively played by Messrs. W. J. Alcock and H. D. Wetton.

The two concluding Lectures dealt with the percussive instruments of the modern orchestra, and were perhaps the most happy and original of the discourses delivered by the Professor at this Institution. Not only were the constructions of the various instruments described in detail, but their employment shown in scores from Haydn to Sir Arthur Sullivan. Much interest was excited by some experiments with Mr. Perry's resonator boxes, from two of which was produced when struck simultaneously the low E flat, corresponding to that emitted by a 32-ft. organ pipe. A set of double brass gongs of exquisite tone founded on the same principle, and used for a special effect in the Professor's Cantata "Callirhoë," was also exhibited. References were also made to Gounod's magnificent use of the cymbals and tam-tam in the "Redemption," G. A. Macfarren's employment of the tambourine in "St. John the Baptis'," and the castanets as utilised in "Carmen."

DR. MACKENZIE ON MUSICAL CULTURE.

Dr. A. C. Mackenzie, speaking on the 2nd ult. in Holloway Hall, at the annual distribution of prizes and certificates in connection with the Metropolitan School of Music, referred in eulogistic terms to the energy and admirable direction of the Principal, Mr. Dale, to whom Dr. Mackenzie said there could be little doubt the success of the Institution was chiefly if not entirely due. The rapid increase in the number of its students, which now amounted to 450, was, however, only in accordance with similar results of late years at other large schools of music. The question was often asked—"What are all these students going to do when they have finished their education?" and as a matter of fact there might be some cause for alarm if it were true that all who studied music in England intended adopting it as their profession. But they did not. He did not think he was far out in saying that the majority of those students who meant to live by music were to be found in the Royal Academy and Royal College, where a comprehensive curriculum was obligatory. Everyone interested in the progress of music would appreciate and assist the efforts being made to found local schools of music in the great provincial centres. He was, however, surprised to read that Sir Charles Hallé had, in connection with a project of this kind, stated that "there was more really good music performed in Manchester than in London, and that students would really have better opportunities of learning in the former city than in the Metropolis." There was one other matter that he would urge upon all students—viz., that they could never enjoy music to the full or rise to eminence unless they gave their minds to the study of harmony. Music was both an *art* and a *science*, and it was an enormous error to suppose that its scientific side might be neglected. In this respect it was a somewhat unfortunate art. Charles Lamb, in his famous "Chapter on Ears," said: "I believe that, sentimentally, I am disposed to harmony. But organically I am incapable of a tune." And further, "Only sometimes the thorough-bass I contrive to guess at, from its being surprisingly harsh and disagreeable. I tremble for my misapplication of the simplest terms for those which I disclaim." Now, as a matter of fact, most people, unlike the great essayist, did *not* tremble at all when they misapplied the simplest terms. The *musicians* trembled when they listened to the nonsense which was talked about music. It was deplorable that, though music appealed to the ear, no special training should be deemed necessary for that organ; and still more that cultivation of perception of tone combinations and pitch should have been neglected by those who otherwise were well advanced in the art. *Trained* musicians could hardly realise the effect of music on the *un*trained ear, because they heard and enjoyed so much more than was possible for the ordinary listener to perceive. In conclusion, Dr. Mackenzie urged all students not to consider their education complete until they possessed an all-round knowledge of the music of many countries, and not to allow themselves to become faddists or sectarians in music.

SIR JOHN STAINER ON THE LUTE.

Professor Sir John Stainer gave an erudite and interesting Lecture, entitled "The Lute, the Viol, and the Voice," in the Sheldonian Theatre, Oxford, on the 12th ult. The Professor commenced by stating that experience tended to show that men preferred to sing accompanied by some sound rather than unaccompanied. Three kinds of instruments—viz., percussive, pipe, and stringed—had been experimented on for this purpose. Many savage nations still sang to the sound of the drum; ancient Greeks used the flute; and we to-day employ the organ. Attention was then directed to the difference of construction between the lyre and lute families, the former having no neck or fingerboard, and being consequently incapable of a high state of development. A primitive type of the lute from the Pitt-Rivers collection was exhibited, and the development into the guitar, mandoline, viol, and banjo was traced out, the last-named instrument being amusingly described as "a poor relation of the lute family, with a vicious taste for bad company." The value of the Lecture was greatly enhanced by the series of illustrations, excellently played on fine specimens of ancient instruments by Mr. Dolmetsch and family, and songs sung by Miss Monk to lute accompaniment.

ROYAL COLLEGE OF MUSIC.

The Orchestral Concert on the 8th ult. served to introduce a student of more than average promise in Miss Jessie Grimson, whose playing of Bruch's new Violin Concerto (No. 3) in D minor was of a high degree of excellence. The work in question having been written for Joachim, it goes without saying that it bristles with difficulties of a formidable kind. Miss Grimson surmounted them with almost complete success—her tone, technique, and phrasing being alike commendable. In Miss Clara Butt, who sang Gounod's "The Golden Thread," the College possesses an exceptionally gifted contralto singer. To a voice of rare fulness and sympathetic quality she unites a good style and an expressive delivery. The orchestra continues to improve, and in Schubert's colossal "No. 9," Beethoven's rarely-heard Overture to "König Stephan," and the rich accompaniments in Bruch's Concerto the students were heard at their best, which is tantamount to saying that these works received the usual finished and, where required, impetuous renderings. The only blemish on the performances was the tone of the oboes, which was far from agreeable, especially in the *Andante* of the Symphony. Professor Holmes was the inspiriting Conductor.

Some capital work was done at the Concert of the 22nd ult. That such an exacting masterpiece of chamber music as Brahms's matchless Clarinet Quintet should receive so good a rendering at the hands of five young people as on this occasion, was both astonishing and gratifying, considering the demands it makes on the executive and intellectual faculties of the performers. Mr. C. Draper played the clarinet part with agreeable tone and adequate technique, and if he did not revel in the demisemiquaver *grupetti* of the wonderful "Più lento" with the wild, romantic *abandon* of a Mühlfeld, his performance was at any rate a highly promising one. Miss Jessie Grimson more than confirmed the opinion expressed above as to her gifts, her playing in the *Adagio* being, indeed, remarkably finished and poetic. Miss Lilian Wright, Messrs. Leonard Fowles and Paul Ludwig completed a set of players such as one does not often meet with at a students' Concert. Another excellent performance, neat, crisp, and tuneful, was that of Beethoven's Fourth String Quartet by Misses Lilian Wright and Katharine Howell, Messrs. Fowles and Ludwig. Miss Gwendolyn Toms, in Schumann's "Nachtstück" (No. 4) and Moszkowski's Etude "Les Vagues," displayed great facility of execution and an almost masculine power of wrist. Last, but not least, we must mention Miss Marie Motto, who played Bruch's Romance in A minor. Some trifling shortcomings in her technique were more than compensated for by the warmth and passion, and a certain breadth of style which she infused into her playing. Unless we are much mistaken, there is the making of an artist of striking individuality in this young lady.

ROYAL ACADEMY OF MUSIC.

The first Students' Concert of the season at St. James's Hall took place on the 14th ult., and may be regarded partly as an Orchestral and partly as a Chamber performance. The first work in the programme was Bach's "Magnificat," which was given under Mr. Corder's direction, and, as last season, with an orchestra and chorus of about fifty, so as to realise as nearly as possible the effects—we will not say intended by the composer, but realised in his time. The rendering of the "Magnificat" was, on the whole, an improvement upon that of last season, though it was far from perfect. Two movements from Hummel's Septet and two from Mendelssohn's Quintet in B flat (Op. 87) were fairly interpreted by the individual players, if the *ensemble* was not altogether satisfactory. Three nicely written Scotch songs, by Mr. Frank Idle (student), were carefully sung by Miss Helen Saunders; but the best student's effort was that of an effective Polonaise for violin, by Miss Ethel Barns. This young lady has the making of a first-rate executant.

Dr. Hubert Parry's admirable Duet in E minor, for two pianofortes, was well rendered by Miss Lillias Pringle and Miss Edith Purvis, though indulgence was claimed on behalf of one of the performers owing to an accident on her way to the hall.

VOCAL MUSIC COMPETITION IN LONDON BOARD SCHOOLS.

The fourth annual Vocal Music Competition for the challenge medallion offered by the London School Board since 1889, for the best unaccompanied part-singing and the best sight-singing by choirs from elementary public schools in the Metropolitan district, was held at Exeter Hall, on the 22nd ult., in the presence of a large audience. Eight choirs had been selected by a series of preliminary competitions. Each choir consisted of about fifty children, boys and girls, boys only or girls only. The tests were the performance of—(1), A three-part arrangement of Horsley's Glee "See the chariot at hand"; (2), A sight-test in three parts, specially written for the event by Mr. W. R. Bourke, a musical member of the Board; and (3), A piece selected by the choir. The Lord Mayor and Lady Mayoress, and a number of the members of the Board, were present. The judges were Sir John Stainer and Mr. W. G. McNaught. The most remarkable points in the competition were the high executive skill, and especially the sight-singing power, shown by many of the choirs. A rather general fault was a tendency to lose pitch. The sight-test, considering the circumstances, may be described as extremely difficult. Many of the choirs struggled bravely with it, but only one choir—viz., the Fleet Road School (Hampstead)—was able to perform it perfectly. The singing of the Fleet Road Choir in the prepared pieces was also distinguished by great beauty of tone and expression. The judges had no difficulty in deciding that this choir must be permitted to continue to hold the medallion they wrested from Beresford Street (Camberwell) in 1891. Sir John Stainer, in making the award, praised very highly the thoroughness of the musical education the children were receiving in the Board Schools. Besides giving every credit to the excellence of the performances of the Fleet Road Choir, the judge highly commended the singing of the Haselrigge Road (Clapham) and the Great College Street (Camden Town) Choirs. After a short Concert given by the children and groups of pupil teachers, in the course of which Miss Edith Hands and Miss Amy Devonshire sang solos, the Lady Mayoress presented the medallion to the Conductor of the successful choir.

OBITUARY.

Florimond Ronger, better known under his *nom de théâtre* of *Florimond Hervé*, whose death, on the 3rd ult., at Auteuil, near Paris, has been fully commented on in the daily press, was essentially, both as regards temperament and the peculiar development of his undoubted genius, a child of the period of the second French Empire. Gifted alike as an actor, singer, and composer of music of the lighter order, he was well fitted to become the creator of the musical extravaganza known as operetta-bouffe, and represented by such eminently successful examples as "L'Œil Crevé" and "Chilpéric." In these, and other operettas from his pen, the gaiety and the follies of the second Empire are perhaps more truthfully and somewhat less frivolously reflected than in those of his far more successful rival, Jacques Offenbach. In any case, Hervé's operatic productions will always retain an historical interest from the point of view indicated, and will thus secure a modest place to his name in the annals of the art. The deceased composer was born at Houdain, near Arras, in 1825, and was educated in Paris, as a member of the choir of the Church of St. Roch. He commenced his professional career as Organist at the Church of St. Eustache, a position which he held for eight years. Quitting the ecclesiastical appointment, Hervé became for a time the orchestral Conductor at the Palais Royal Théâtre, and about the year 1854 opened a small theatre, under his own management, which he called the Folies-Nouvelles, and where his first successes were scored with extravaganzas such as "La Belle Espagnole," "La Perle d'Alsace," and especially "Le compositeur toqué," in which latter the composer is said to have unintentionally caricatured his own extravagant individuality. Hervé's subsequent and more permanent successes were made some ten years later, during the period of Offenbach's rivalry, when "Le Petit Faust," "La Princesse de Trebizonde," and the two operettas already referred to were brought out by him. Soon after the downfall of the Second Empire Hervé came to London, where he remained some time, conducting performances of some of his works and meeting with a fair measure of appreciation. Upon his return to Paris, however, it soon became evident that his career was practically spent. The social and moral atmosphere of the capital had become a different one, and his efforts to regain the public ear and favour met with but little encouragement.

The death is announced, on the 1st ult., at Berlin, of Heinrich de Ahna, the eminent violinist, and professor at the Hochschule. He was born at Vienna in 1835, and studied first under Mayseder, and afterwards at the Prague Conservatorium. In 1862 De Ahna took up his residence in Berlin, where he joined the quartet party of Dr. Joachim, and afterwards formed a chamber music society of his own. His death leaves a distinct void in the musical life of the German capital.

The death is also announced, on October 28, at Frankfurt, of Otto Dessoff, the highly meritorious Conductor at the Stadt-Theater of that town. Dessoff was born at Leipzig on January 14, 1835, and was a pupil at the Conservatorium of Richter, Moscheles, and Hauptmann. At the age of twenty-five he obtained the important appointment of Conductor at the Imperial Opera of Vienna, and in the following year became a professor of harmony at the Viennese Conservatorium. He also conducted with distinguished success the Concerts of the Philharmonic Society in the Austrian capital. In 1875 Dessoff resigned, in consequence of a disagreement with Eckert, the managing director of the Opera, and accepted a similar appointment first at Carlsruhe, and subsequently at the Frankfurt Stadt-Theater, the artistic status of which has been very considerably raised by his able and zealous direction.

The death of C. L. Wrenshall severs an important link between past and present. His music was popular half-a-century ago and belonged to the school of pianoforte fantasia work affected by Herz, Czerny, Hünten, Hummel, Cramer, and men of similar date and character. He was a pupil of the first-named composer and was nearing the nineties at the time of his demise a fortnight ago. He had for many years resided in Birkenhead and lately in a suburb of that town, Rock Ferry.

We have also to record the following deaths, viz.:—

On October 25 (the day after the demise of his brother-in-law, Robert Franz), at Berlin, Ober-Jusitzrath Dr. Hinrichs, composer of some charming songs, and author of an able *brochure*, entitled "Richard Wagner und die neuere Musik" (1854), aged seventy-three.

On October 29, at Düsseldorf, Wilhelm Schauseil, musical director, father of the gifted concert-singer Frl. Wally Schauseil, aged fifty-nine.

On the 3rd ult., at Carlsruhe, Friedrich Krug, Court music-director, composer of an opera, "Meister Martin und seine Gesellen," and of other operatic works, in his eighty-first year.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Many Concerts have been given since my last communication, and these must be very briefly dealt with. A word of praise must be awarded to two young artists—Mr. E. W. Rickett (pianist) and Mr. W. H. Henley (violinist)—for their performances at a Concert they gave in the Masonic Hall, October 27. The programme was refreshingly novel.

A new Cantata, "A Venetian Festival," was produced at the Winter Gardens, October 31. The book, by "Ravenswood" (a pseudonym), is well spoken of, as also is the music, the composition of Signor de la Camera, Conductor at the Winter Gardens.

Not a moment too soon did our Festival Choral Society put in an appearance. This was on the 3rd ult., when Gounod's "Redemption" formed the programme. Since its production at the Festival of 1882, the "Redemption" has been heard here more than a dozen times, and the crowded hall on this occasion bore eloquent testimony to its continued popularity. The vocal principals were Miss Charlotte Walker, Miss Constance Yorke, Miss Sarah Berry, Mr. Edwin Houghton, Mr. Brereton, and Mr. Watkin Mills. All did well, but the chief honours lay with the chorus, which was in grand form. The closing number, "The word is flesh become," was the finest exhibition of choral singing we have had for a long time. There was an efficient orchestra. Mr. C. W. Perkins was at the organ, and Mr. Stockley conducted.

On the 17th ult. the Rev. E. H. Moberley, with his orchestra of ladies, gave a Concert in the Town Hall. The principal works were Suites for strings by Volkmann and Dvorák. Both were well given, the orchestra appearing to greatest advantage in the second, taking up every point and playing with an artistic finish that astonished as well as delighted the audience. Miss Hilda Wilson and Mr. Brereton gave tasteful renderings of songs by Schubert and Brahms.

The Saturday Evening Concerts in the Town Hall continue successfully. On October 29 Mr. F. W. Beard had a capital audience, one attraction, doubtless, being the appearance of the Birmingham tenor, Mr. Henry Piercy. On the 12th ult. the Birmingham Amateur Orchestral Society occupied the platform, and produced, for the first time here, Prout's Symphony in D (No. 4), which had a fairly good rendering.

On the 19th ult. Mr. Walter J. Evans gave his annual Concert, and signalised the occasion by producing Gounod's opera "Philemon and Baucis," which readily lends itself to platform purposes. Miss Frieda Griffiths, Mr. Bowyer Bristol, Mr. T. E. Lowe, and Mr. Edmund Edwards were the solo vocalists. Mrs. A. L. Richardson ably accompanied at the pianoforte. The opera was given in English, by special arrangement with Sir Augustus Harris, and the performance was much enjoyed by a large audience. The singers are pupils of Mr. Evans.

At a Concert given in the Church of the Saviour, on the 16th ult., Stainer's Cantata "The Daughter of Jairus" was performed, under the direction of Mr. W. G. Halliley.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Bristolians have been treated to music diverse in character during the month. The Bristol Musical Association brought forward J. F. Barnett's delightful Cantata "The Ancient Mariner," at the Saturday Popular Concert on October 29, and gave the tuneful and stirring choruses with much success. The principal vocalists were Miss Stella Maris, Miss Emily Lloyd, Mr. E. T. Morgan, and Mr. Reid Buchanan, who discharged their duties satisfactorily. Mr. Riseley was at the organ, Mr. F. Watts led the band, and Mr. Gordon conducted.

A Tennyson Recital was given in Colston Hall on October 26, when poems of the deceased Laureate, wedded to music by various composers, and other works were sung by 100 members of the Orpheus Glee and the Bristol Choral Societies. Miss Cromey, Miss Aldersley, and Mr. W. Thomas were the soloists. All the compositions were given with delicacy, intelligence of phrasing, and delightful marking of light and shade. Mr. Fulford directed the performance of Mendelssohn's "Hear my Prayer." Mr. Riseley, who played the accompaniments and conducted the other choral pieces, played several organ solos—Meyerbeer's "Schiller" March in E flat, the Dead March in "Saul," a Cavatina of Raff's, a Saltarello of Papini's, and Neukomm's "The Storm." The Recital was remarkably successful.

Another notable choral achievement was the singing of the same ladies and gentlemen, chiefly, at the second Recital of sacred music in the Cathedral, on the 17th ult., when beauty of tone, tenderness of treatment, clearness of enunciation, almost perfect balance, and precision were again observable. The selection this time was from "St. Paul." Miss Aldersley and Mr. Thomas, the principal vocalists, sang with eminent satisfaction. Mr. Riseley's only organ solo was an Andante Cantabile of Sir Sterndale Bennett, which he played to perfection. Mr. J. H. Fulford, assistant Organist, played Handel's Overture to the "Occasional Oratorio" as a concluding voluntary.

The Annual Meeting and Banquet of the South Midland section of the Incorporated Society of Musicians took place on October 29. In the afternoon Mr. Ebenezer Prout, the invited guest, gave an address on "The Study of Musical Theory: Its Importance and Its Methods."

Mr. Harold Bernard (violin), Mr. Percy Lewis (violoncello), and Mr. G. F. Blanchard (pianoforte), very talented young local musicians, gave a Concert of Chamber music on the 18th ult., at Redland, and won general admiration for the skill and artistic qualities they exhibited. Each played solos, and combined in Rubinstein's Trio in G minor (Op. 15, No. 2) and Mendelssohn's Trio in D minor (Op. 49, No. 1). Miss Blanche Clarke contributed songs, Mr. Fulford accompanying.

Miss Power and Miss Marianne Eissler jointly gave an enjoyable Violin and Pianoforte Recital at the Victoria Rooms on the 19th ult. Miss Lena Phillips sang.

MUSIC IN CHELTENHAM.

(From our own Correspondent.)

The members of the Cheltenham Festival Society gave the first Concert of the season on the 8th ult., and brought forward Sullivan's "Martyr of Antioch." The principal vocalists were Miss Emily Davies (soprano), Miss Mary Reeve (contralto), Mr. Iver McKay (tenor), and Mr. T. Woodward and Mr. Musgrove Tufnail (bass). The Band (led by Mr. E. G. Woodward) and choir, numbering 250, were directed by Mr. J. A. Matthews, the talented and energetic Conductor of the Society. The soloists entered with earnestness into their respective tasks, and achieved success. The choir showed excellent qualities in the many delicate details of their work, as well as those passages requiring more robust treatment, all being given in a manner that won admiration. The scheme also contained Dr. C. H. H. Parry's graceful Ode "Blest Pair of Sirens," which was sung with precision, spirit, and general artistic excellence. Another interesting feature of the Concert was the performance, for the first time in Cheltenham, of Mr. Ebenezer Prout's "Suite de Ballet," for orchestra (Op. 28), under the direction of the composer. It was excellently interpreted, as was also a graceful little Serenade, a *pizzicato* for strings, from the pen of F. Iliffe, which received its initial interpretation in the picturesque Gloucestershire town. The Concert was an artistic success.

An interesting gathering of members and friends of the Festival Society, presided over by the Mayor, took place in the Handel Hall, on the 22nd ult., when the prizes and medals gained at the last competitions of the Society were distributed. Mr. J. A. Matthews having explained the objects of the contest, the prizes were awarded to the winners as under: for solo singing, to Miss F. Jamieson, Miss V. E. Perry, Miss H. Wheeler, Miss R. E. Crickett, Mrs. McFee, Mr. H. G. Workman, Mr. W. H. Thomas, and Col. Kettlewell; for quartet singing, Miss M. A. Tarrant, Mrs. Leatham, Mr. A. W. Bryant, and Mr. George J. Matthews; medals, Mr. E. Attree and Mrs. Leatham. The Society's Medal was also presented to Mr. A. C. Nicholls, in recognition of his membership since 1873 as a singer and instrumentalist.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

November has not been a busy month in our musical circles. The most important event was Messrs. Wood and Co.'s engagement of Sir Charles and Lady Hallé (5th ult.). A better audience than usual greeted the veteran pianist and his accomplished wife. Concerted pieces by Dvorák (Op. 53), Grieg (Op. 13), and Brahms (Op. 100) were splendidly interpreted, and Lady Hallé's playing awakened the enthusiasm of her audience. Sir Charles Hallé won a recall for a Paganini-Liszt Study, and played his oft-repeated encore, Schubert's F minor Impromptu.

The London Ballad Concert Party, including Mesdames Antoinette Sterling, Mary Davies, and Clara Samuell, Messrs. Durward Lely and Barrington Foote, with Señor Albeniz as solo pianist and Mr. Sidney Naylor as accompanist, offered a miscellaneous and uninteresting programme on the 16th ult.

A more interesting miscellaneous Concert was that given by Madame Nordica's party, at which appeared Mr. Zoltan Döme, a Hungarian singer, new to Edinburgh, with a pleasant voice and excellent unaffected style; and the Meister Glee Singers, with their perfect art, gave great satisfaction. Mr. Hollman made his first appearance among us, and roused the audience to great enthusiasm, and Madame Nordica was as warmly received as ever.

At University College, Dundee, on the 16th ult., Mr. Franklin Peterson delivered a Lecture on "Parsifal" as an introduction to a course of Lectures on the "History of Opera."

MUSIC IN GLASGOW.

(From our own Correspondent.)

The local musical season is already well to the front, so far, at any rate, as miscellaneous Concerts are concerned. These have been pretty numerous, commencing on the 3rd ult. with Madame Nordica's party. The programme was unusually good, as was also that submitted by Sir Charles and Lady Hallé on the following evening at the Queen's Rooms. On the 8th ult. Mr. Gaul's popular Cantata "Ruth" was given for the second time within the last few months in Park Parish Church. The choir was again augmented for the occasion, and Dr. Hulton Middleton, the Organist of the Church, must be felicitated on the successful results of his labours. Similar recognition should also be extended to the work undertaken by the management of the Glasgow Quartet, and it was pleasant to note that the programme of the third Concert of the series attracted a much larger audience than usual. Mr. Leonard Borwick was the pianist, and with his coadjutors gave an admirable account of Brahms's Quartet in A (Op. 26).

The Glasgow Society of Musicians series of Lectures was inaugurated on the evening of the 19th ult., by Professor Niecks, who gave a remarkably interesting paper on "The Development of the Orchestra." Needless to say the learned Professor met with a cordial reception from his many friends in Glasgow.

The nineteenth series of Choral and Orchestral Concerts commence on the 6th inst., when "Elijah" will be performed, with Miss Anna Williams, Miss Jeanie Rankin, Mr. Philip Newbury, and Mr. Ludwig as soloists. The Glasgow Choral Union know Mendelssohn's work full well, and a fine performance is confidently looked for. Messrs. Boosey's Ballad Concert Party were at St. Andrew's Hall on the 17th ult., and on the following evening Messrs. Harrison's Second Subscription Concert took place, with Miss Marguerite Macintyre, Miss Szumowska, Miss Yrrac, and Master Jean Gerardy as leading attractions.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The Concerts of the Philharmonic Society given during the past month have been notable for but little. On the 8th ult. the "Stabat Mater" of Rossini formed the chief part of the programme, and brought with it evidence of not over-careful preparation. This was more to be regretted as the work in question was made to represent the choral prowess of the premier Society at one of the four Concerts at which only this factor is allowed to be in evidence. On the 22nd ult. the programme was of a miscellaneous order, the Symphony being Dvorák's (No. 4) in G, which was also played at the initial performance of the season, on October 11.

Apart from the Concerts at the Philharmonic named above, the month has produced only one choral work worthy of notice—namely, Bennett's "Woman of Samaria," given on the 10th ult., by Mr. A. E. Workman, at Bootle. The first Matinée of this year's Schiever series took place on the 26th ult., when this admirable Quartet, after winning laurels at Oxford, Birmingham, and elsewhere, received a cordial welcome home from their townspeople.

On the other side of the Mersey the victorious vocalists at the late Eisteddfod have been showing their townsmen at Birkenhead how they won the prizes at Rhyl, a Concert having been given in the town first-named by the local Cambrian Choral Society and the Gitana Choir. Mr. D. O. Parry conducted the former and Miss Maggie Evans the latter organisation.

Three orchestral performances have been given before immense audiences by the Sunday Society, under the able conductorship of Mr. John Ross, Mr. Argent, the regular musical director, being indisposed. These Concerts are Symphonic in character and occupy about an hour and a half on alternate Sunday afternoons.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

All the works newly introduced to us during October have been more or less orchestral, and of course novelties demand chief attention. New Symphonies we cannot look for frequently; but, among the less important compositions, Bizet's "Petite Suite d'Orchestre" gave much pleasure; it followed Dvorák's Fourth Symphony, of which the *Allegro con brio* is extremely interesting, compact, and admirably worked out, with some charmingly fresh changes of scale and the *Adagio* altogether a gem. Among the orchestral works must, of course, be reckoned the work which M. Saint-Saëns calls his Pianoforte Concerto (No. 4), which is very characteristic of the author in that piquant mood when he looks back and calls up reminiscences of the older styles of writing. That Sir Charles Hallé easily surmounted all the executive difficulties of this Rhapsody in C minor goes without saying. The "Adagio Appassionata" (Op. 57) of Max Bruch—rendered with exquisite finish by Lady Hallé at the opening of the season—was more worthy of the care bestowed upon it; although it, too, might be shortened. The solo vocalists engaged for the miscellaneous programmes have been specially good. Miss Esther Palliser has a voice of great beauty and of extraordinary ring in its higher registers, brought thoroughly under control and used with intelligence, and she ought to attain a position open to very few young singers among her contemporaries. Mdlle. Landi, who sang on the 10th ult., also shows great promise. Of the performance of "St. Paul" and of the "Spectre's Bride," at the second and fourth Concerts of the series, nothing need be said except that, naturally, the choir appeared to far greater advantage in Mendelssohn's great Oratorio than in the Cantata, perhaps the most attractive of all Dvorák's choral works, and one in which the genius of its author for orchestral effect is also conspicuously shown. The principals in "St. Paul" were Madame Clara Samuell, Madame McKenzie, Mr. Iver McKay, and Mr. Santley; in the "Spectre's Bride" and Gounod's "Messe Solennelle" we had Miss Anna Williams, Mr. Lloyd, and Mr. Andrew Black.

At the Gentlemen's Concerts the attendances were largely increased, both at the Recital given by Sir Charles Hallé and at the very interesting drawing-room gathering of the 14th ult., when Fräulein Wietrowetz and Mr. W. E. Whitehouse made their first appearance in the Concert Hall. During the evening Beethoven's Trio in D and the Rondo "All' Ongarese" of Haydn were given; Fräulein Wietrowetz joined Sir Charles Hallé in Brahms's Duet in A (Op. 100), and Mr. Whitehouse played with perfect ease and finish Boccherini's Violoncello Sonata, also in A (No. 6). Great interest attached to the visit of Fräulein Wietrowetz, and she was greeted with warmth.

Mr. Lane's Saturday evening Concerts are attracting beyond expectation, having the aid of a much stronger choir than in former years, and affording good opportunities for the display of local talent. At the third Concert Mr. Santley proved the enduring popularity of his name; and the following week a very creditable performance of "Judas Maccabæus" was given, although the orchestral accompaniments to the recitatives wanted a strong, controlling master-hand. Mr. Ffrangçon Davies assisted; but decidedly the most successful solo was the "Sound an alarm" of Mr. Iver McKay, who did not reserve his strength for the concluding portion, but honestly sang the whole song with unstinted vigour.

The star that now is shining.

A CAROL-ANTHEM.

Words by ADELAIDE PROCTER and F. W. FABER. Composed by OLIVER KING.

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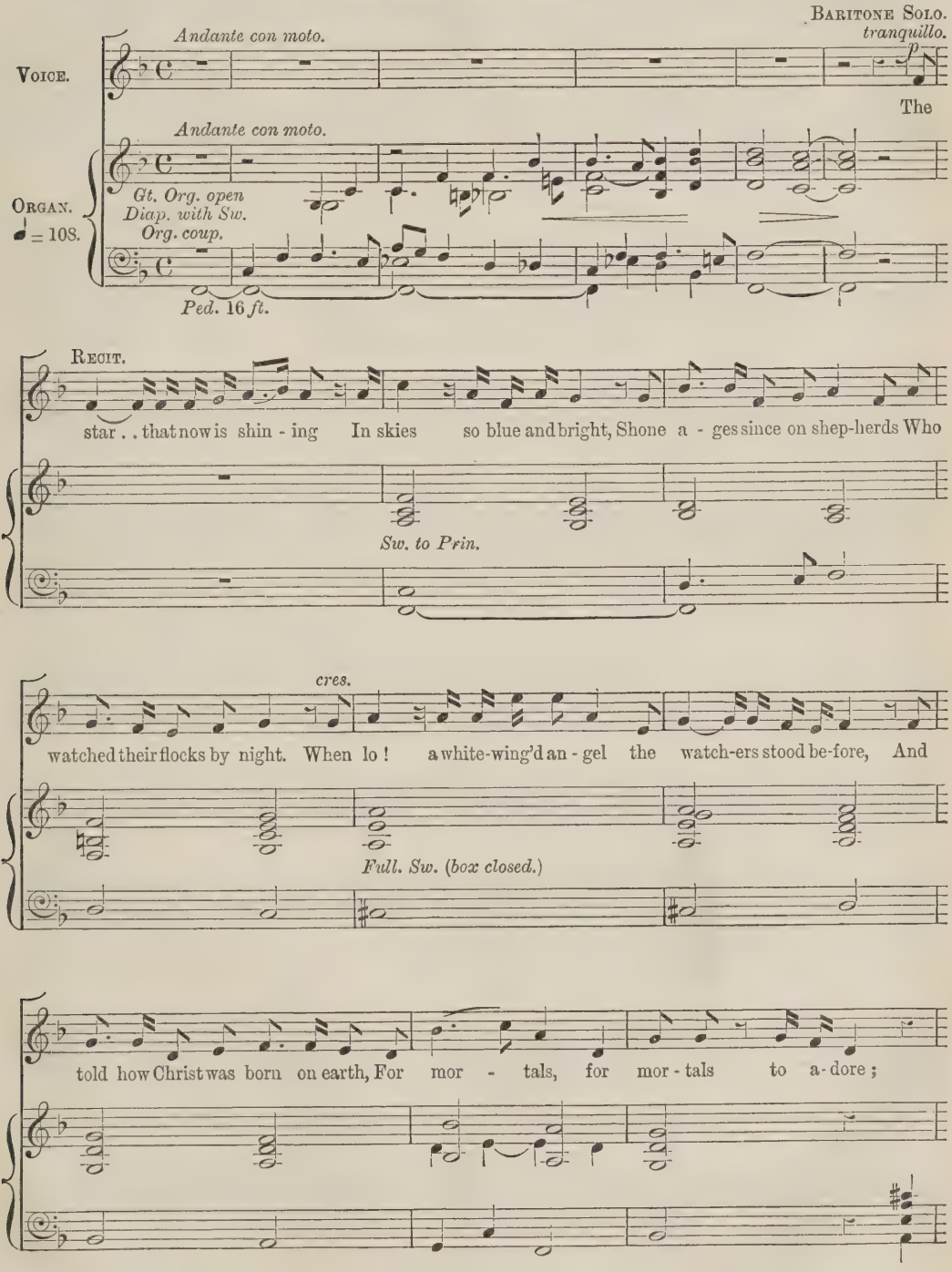
BARITONE SOLO.
Andante con moto.
tranquillo.
VOICE.
The
Andante con moto.
ORGAN.
Gt. Org. open Diap. with Sw. Org. coup.
♩ = 108.
Ped. 16 ft.
RECIT.
star . . that now is shin - ing In skies so blue and bright, Shone a - gessince on shep-herds Who
Sw. to Prin.
cres.
watched their flocks by night. When lo! a white-wing'd an - gel the watch-ers stood be-fore, And
Full. Sw. (box closed.)
told how Christ was born on earth, For mor - tals, for mor - tals to a - dore;

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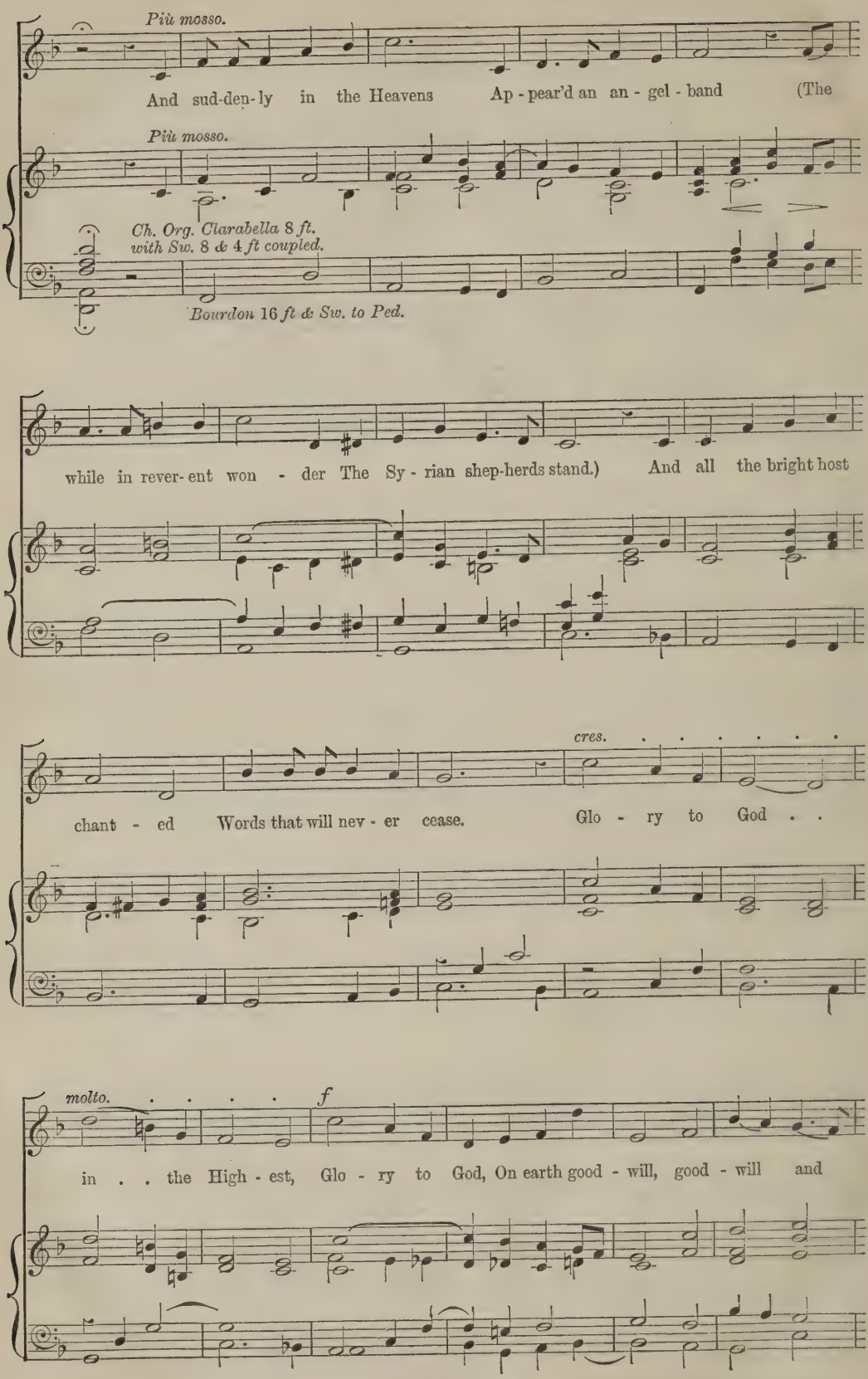
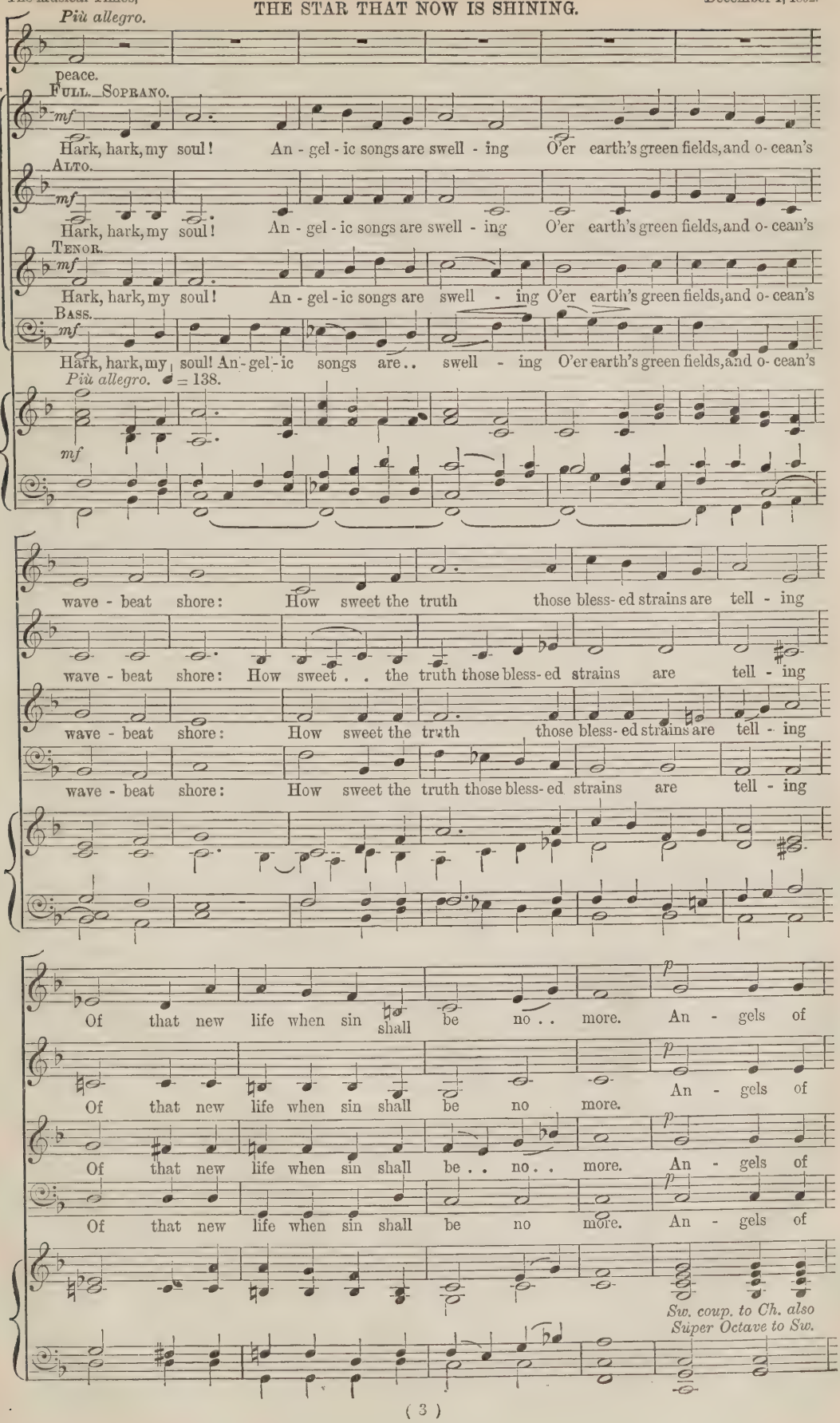
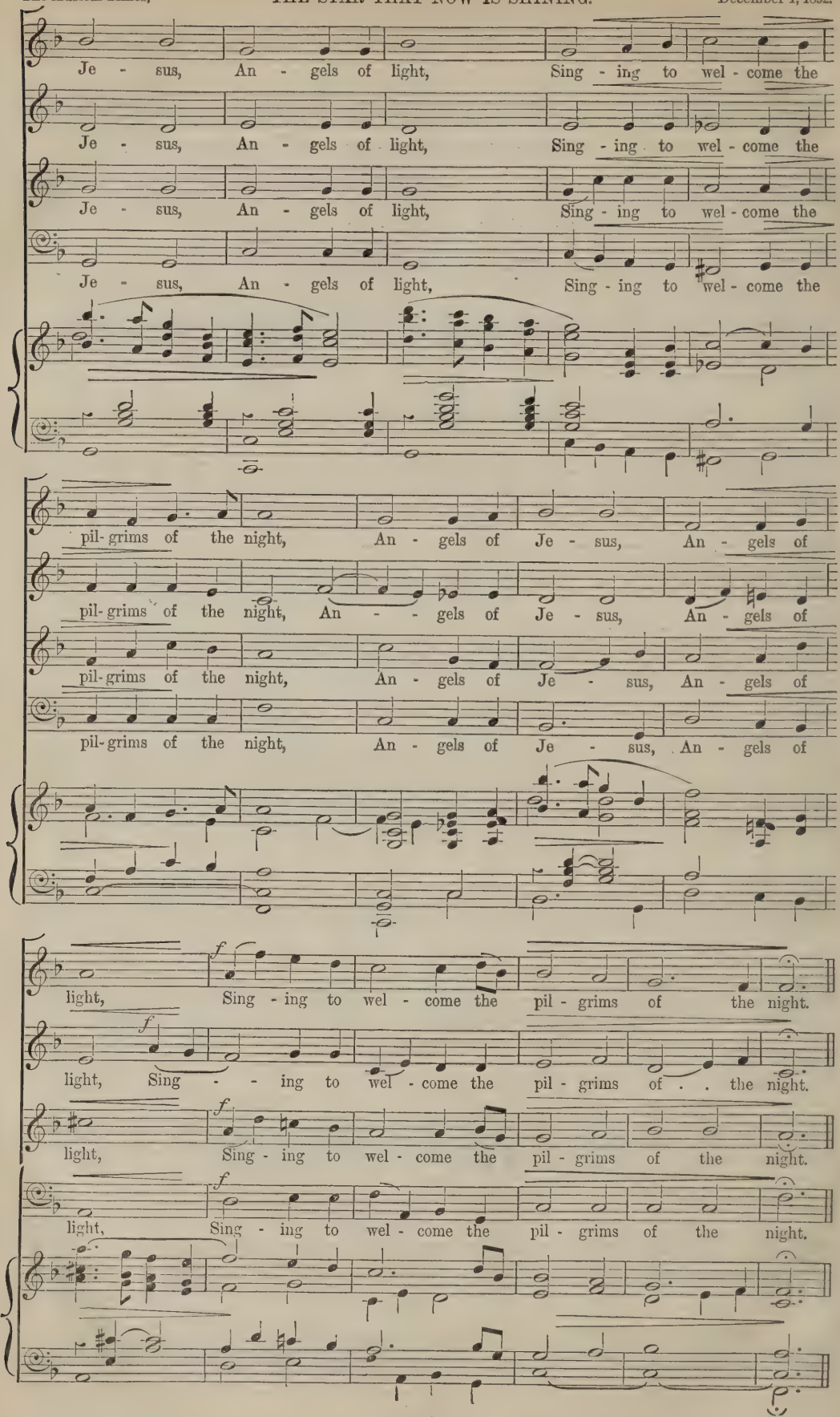
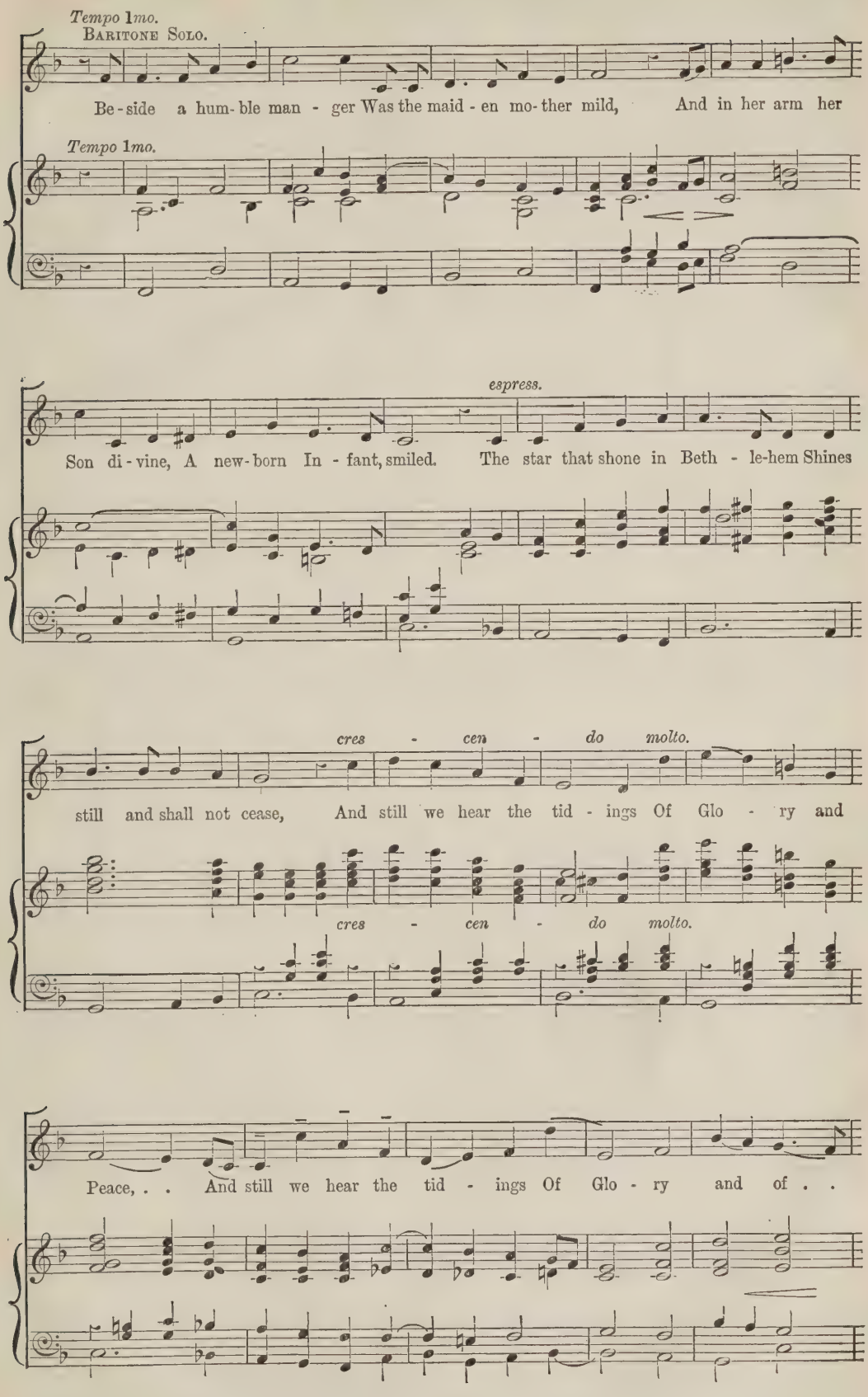

Più mosso.
And sud-den-ly in the Heavens Ap-pear'd an an-gel-band (The
Più mosso.
Ch. Org. Clarabella 8 ft.
with Sw. 8 & 4 ft coupled.
Bourdon 16 ft & Sw. to Ped.
while in rever-ent won-der The Sy-rian shep-herds stand.) And all the bright host
cres.
chant-ed Words that will nev-er cease. Glo-ry to God . .
molto.
f
in . . the High-est, Glo-ry to God, On earth good-will, good-will and

THE STAR THAT NOW IS SHINING.


Più allegro.
peace.
Full. Soprano.
mf
Hark, hark, my soul! An - gel - ic songs are swell - ing O'er earth's green fields, and o - cean's
Alto.
mf
Hark, hark, my soul! An - gel - ic songs are swell - ing O'er earth's green fields, and o - cean's
Tenor.
mf
Hark, hark, my soul! An - gel - ic songs are swell - ing O'er earth's green fields, and o - cean's
Bass.
mf
Hark, hark, my soul! An - gel - ic songs are.. swell - ing O'er earth's green fields, and o - cean's
Più allegro. ♩ = 138.
mf
wave - beat shore: How sweet the truth those bless - ed strains are tell - ing
wave - beat shore: How sweet . . the truth those bless - ed strains are tell - ing
wave - beat shore: How sweet the truth those bless - ed strains are tell - ing
wave - beat shore: How sweet the truth those bless - ed strains are tell - ing
p
Of that new life when sin shall be no . . more. An - gels of
Of that new life when sin shall be no more. An - gels of
Of that new life when sin shall be . . no . . more. An - gels of
Of that new life when sin shall be no more. An - gels of
Sw. coup. to Ch. also
Super Octave to Sw.


Je - sus, An - gels of light, Sing - ing to wel - come the
Je - sus, An - gels of light, Sing - ing to wel - come the
Je - sus, An - gels of light, Sing - ing to wel - come the
Je - sus, An - gels of light, Sing - ing to wel - come the
pil - grims of the night, An - gels of Je - sus, An - gels of
pil - grims of the night, An - - gels of Je - sus, An - gels of
pil - grims of the night, An - gels of Je - sus, An - gels of
pil - grims of the night, An - gels of Je - sus, An - gels of
f
light, Sing - ing to wel - come the pil - grims of the night.
f
light, Sing - - ing to wel - come the pil - grims of . . the night.
f
light, Sing - ing to wel - come the pil - grims of the night.
f
light, Sing - ing to wel - come the pil - grims of the night.


Tempo 1mo.
Baritone Solo.
Be-side a hum-ble man-ger Was the maid-en mo-ther mild, And in her arm her
Tempo 1mo.
espress.
Son di-vine, A new-born In-fant, smiled. The star that shone in Beth-le-hem Shines
cres-cen-do molto.
still and shall not cease, And still we hear the tid-ings Of Glo-ry and
cres-cen-do molto.
Peace, . . And still we hear the tid-ings Of Glo-ry and of . .

Più allegro.

Peace.

FULL.

An - gels, sing on, your faith-ful watch-es keep - ing, Sing us sweet fragments of the

FULL.

An - gels, sing on, your faith-ful watch-es keep - ing, Sing us sweet fragments of the

FULL.

An - gels, sing on, your faith-ful watch-es keep - ing, Sing us sweet fragments of the

FULL.

An - gels, sing on, your faith-ful watch-es keep - ing, Sing us sweet fragments of the

Più allegro.

Full Org.

songs a - bove, Till morning's joy shall end the night of weep - ing,

songs a - bove, Till morning's joy shall end the night of weep - ing,

songs a - bove, Till morning's joy shall end the night of weep - ing,

songs a - bove, Till morning's joy shall end the night of weep - ing,

mf

And life's long sha - dows break in cloud - less love. An - gels of

mf

And life's long sha - dows break in cloud - less love. An - gels of

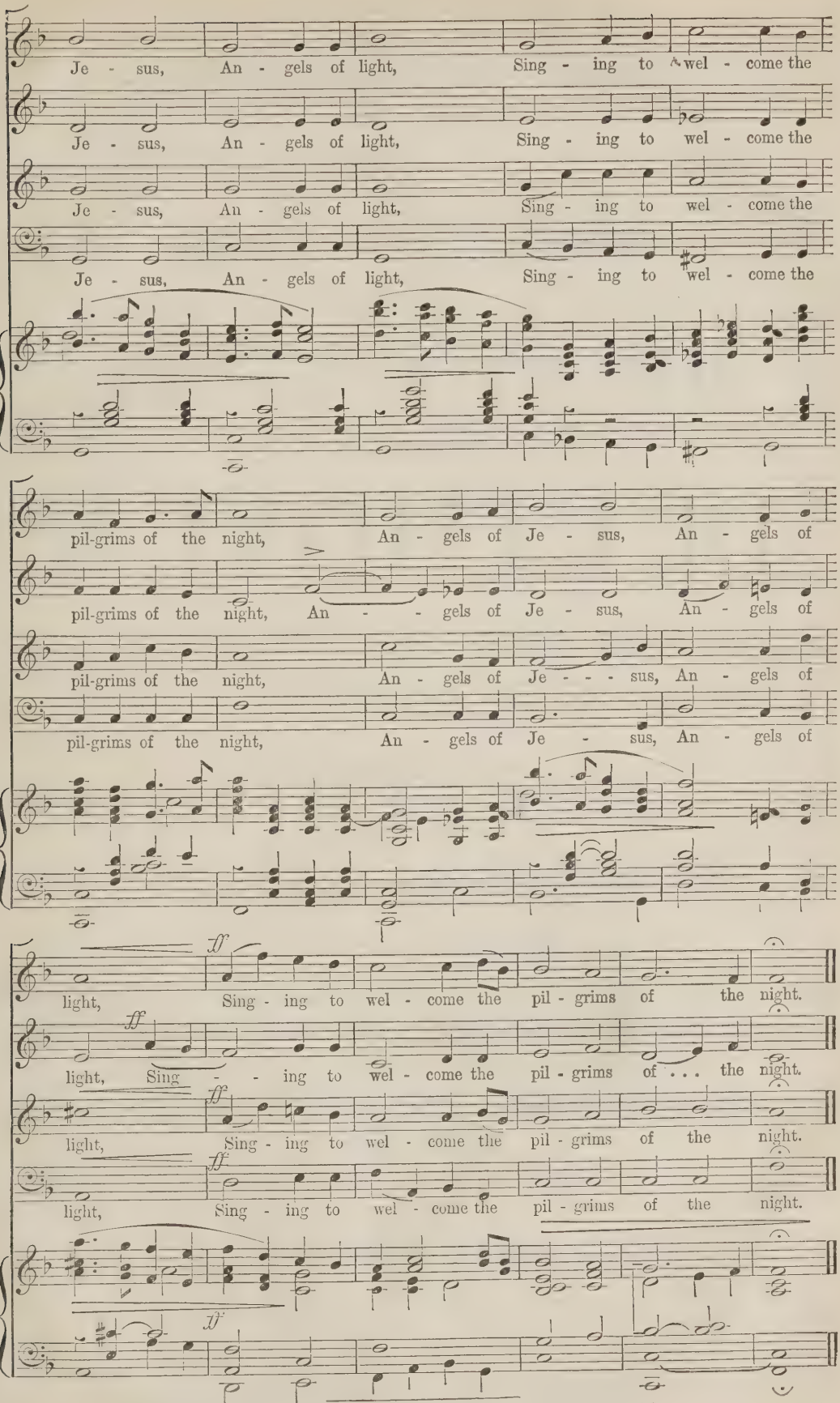
mf

And life's long sha - dows break in cloud - less love. An - gels of

mf

And life's long sha - dows break in cloud - less love. An - gels of

Sw. Org.


Je - sus, An - gels of light, Sing - ing to wel - come the
Je - sus, An - gels of light, Sing - ing to wel - come the
Je - sus, An - gels of light, Sing - ing to wel - come the
Je - sus, An - gels of light, Sing - ing to wel - come the
pil-grims of the night, An - gels of Je - sus, An - gels of
pil-grims of the night, An - - gels of Je - sus, An - gels of
pil-grims of the night, An - gels of Je - - - sus, An - gels of
pil-grims of the night, An - gels of Je - sus, An - gels of
ff
light, Sing - ing to wel - come the pil - grims of the night.
ff
light, Sing - - ing to wel - come the pil - grims of . . . the night.
ff
light, Sing - ing to wel - come the pil - grims of the night.
ff
light, Sing - ing to wel - come the pil - grims of the night.
ff

READY ON DECEMBER 15.

A

SPECIAL NUMBER

OF THE

MUSICAL TIMES

DEVOTED TO

BEETHOVEN

HIS LIFE AND WORKS

EDITED BY

Joseph Bennett

WILL BE ISSUED ON

THURSDAY, DECEMBER 15.

THE NUMBER WILL CONTAIN NUMEROUS ILLUSTRATIONS, CONSISTING OF PORTRAITS, VIEWS, FAC-SIMILES OF MANUSCRIPTS, AND LETTERS OF GREAT INTEREST, HITHERTO UNPUBLISHED.

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Mr. Kendrick Pyne's Town Hall Recitals are discontinued this winter, because the fine instrument of M. Cavaillé-Coll is undergoing complete renovation, together with considerable enlargement. A fourth manual is being built, and a 16-ft. flute, with a contra-bourdon of 32-ft., added to the pedal. A Recital on St. Peter's organ (the action of which has long been very noisy and offensive) came in, therefore, rather opportunely on the 12th ult., when, after a meeting of the Incorporated Society of Musicians, Mr. Myerscough gave a short selection.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The Philharmonic Choir, under the able direction of Mr. F. Marshall-Ward, opened its season on October 27. The Choir fully sustained its high reputation in the few pieces selected, the programme being largely composed of vocal and instrumental solos. The rendering of Goetz's "Water Lily" was exceptionally good, while Pearsall's "Laugh not, youth, at age," and Dr. Hiles's "Summer longings" received well-earned plaudits. The soloists were Madame Valleria, Mr. Ben Davies, Mr. Norman Salmond, and Herr David Popper. Mr. F. T. Watkis deserves praise for his able accompaniments.

Herr Ellenberger gave the first of his Chamber Concerts on the 1st ult., the programme being Haydn's Quartet in D minor (Op. 76, No. 2), Sonata for pianoforte and violin in G major (Op. 78), Brahms; Pianoforte solos: Fantasia (Bach), Concert Etude (Liszt); and Mozart's Clarinet Quintet.

The Sacred Harmonic Society's first Concert, in the Albert Hall, attracted an overflowing audience, as it fully deserved, the programme consisting of a Recital of the third acts of "Lohengrin" and "Tannhäuser" by the chorus of the Society, with Sir Charles Hallé's band. The soloists were Miss Charlotte Walker, Madame Stone-Barton, Mr. Edward Lloyd, and Mr. Andrew Black. The band acquitted itself *à merveille*, eclipsing any of its previous performances in Nottingham; while the chorus (trained by Mr. John Adcock) left nothing to be desired, the pure intonation and style of the male chorus in "Tannhäuser" deserving great commendation. Special mention should be made of Mr. Lloyd's fine rendering of *Tannhäuser's* recital of his pilgrimage, and Mr. Black's singing of *Wolfram's* part, which could not have been excelled.

The artists at the first Drawing-Room Concert, on the 16th ult., were Mr. and Mrs. Henschel and Mdlle. Szumowska.

MUSIC IN SHEFFIELD.

(From our own Correspondent.)

The most important musical event of the past month was the performance, for the first time in Sheffield and under the direction of the composer, of Dr. Hubert Parry's "Judith," on the 10th ult., by the Sheffield Musical Union. The large hall was crowded, and Dr. Parry, at the close, expressed much satisfaction at the manner in which the work had been sung. This result was mainly due to the efforts of Mr. H. Coward, the Society's hardworking and capable Conductor. The chorus was a revelation to many who are accustomed to hear good choral singing in Sheffield. The trying work had been completely mastered by the vocalists, who in tone, vigour, accuracy, and finish were alike excellent, the soprano department being especially strong. The band, largely made up from a local amateur society, played fairly well under the admirable lead of Mr. John Peck. Mr. J. W. Phillips was Organist. The principals were Miss Clara Leighton, Miss Edith Hands, Mr. Edwin Houghton, and Mr. Frank Swinford. Masters C. R. Lea and F. G. Harrop assisted in the trio "O may we ne'er forget." Dr. Parry, who is highly popular in Sheffield, was the recipient of an interesting presentation at the conclusion of the Concert.

Allusion should be made to the first of Mr. E. P. Reynolds's Chamber Concerts, which, owing to the date, was not referred to last month. The chief feature of interest was the playing of Mr. David Popper, who gave six pieces from his own pen and took part with Messrs. Hess, Speelman, and Reynolds in Brahms's Quartet in G minor (Op. 25). Mr. Reynolds played Liszt's Etude de Concert in F minor; Madame Bertha Moore was the vocalist.

Sir Charles Hallé and orchestra visited the town on the 15th ult. and gave a successful Concert in the Albert Hall.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The third annual Wakefield Diocesan Choral Festival was held in Huddersfield on the 12th ult. The Union consists of the united choirs of the Parish Churches of Huddersfield, Halifax, and Dewsbury, and that of Wakefield Cathedral. Dr. J. F. Bridge's Oratorio "Mount Moriah, or the Trial of Abraham's Faith," was the *pièce de résistance* on this occasion; and the scholarly work was admirably sung and played. The principals were Master Herbert Binns and Messrs. H. Holden, H. Sandwell, and W. Riley. Mr. Joshua Marshall conducted.

Mr. Alfred Christensen gave his first Subscription Concert on the 14th ult. The orchestra played Beethoven's "Egmont" Overture, and accompanied the Concert-giver in Field's Pianoforte Concerto in A flat and a Capriccio of his own composition, which latter work was received with much favour by the small but discriminating audience present. "The Death of Ophelia," for chorus of female voices and orchestra (Berlioz), was a welcome novelty in Leeds, where, for some reason or other, musical novelties are at present being religiously shunned. Mr. John Browning further varied the programme with songs by Handel and Gounod.

Mr. Haddock's first Subscription Concert at the Victoria Hall, Leeds, on the 21st ult., was well attended, an attractive programme having been announced, with Madame Albani's name at the head of it. Mr. Haddock himself was the violinist, and Miss Mathilde Wurm the solo pianist.

The event of most considerable interest, latterly, was the Concert of the Bradford Choral Society, which took place at St. George's Hall on the 18th ult., and at which Benedict's "St. Peter" was performed. More than twenty years have elapsed since the work was previously given in the town, and in reviving it the old Choral Society, which is itself a recent revival, showed much enterprise, and went about its object in a very thoroughgoing fashion. The work presents a good many artistic difficulties, and it also affords opportunities for the attainment of good dramatic results. Mr. Hartwell Robertshaw, the Conductor, carried the performance through with encouraging success, both band and chorus deserving the congratulations which followed. The instrumental portions of the work were especially well rendered by a full and efficient orchestra. The principals were Miss Maggie Davies, Miss M. H. Watson, Mr. Edwin Houghton, and Mr. W. Thornton; Mr. W. Rees led the band, and Mr. Widdop was the Organist. The charges for admission were lower than those to which the public have been accustomed, and the Society was rewarded by a good attendance.

On the 8th ult. the Idle Harmonic Union, which has undergone a process of reconstruction, gave a performance in the Parish Schoolroom before a crowded audience. Sterndale Bennett's "May Queen" was the feature, with an accompaniment supplied with much skill by Mr. C. H. Pullan. The chorus sang efficiently, under the direction of Mr. James Calvert, and the solos were rendered by Miss Annie Jackson, Miss Marianne Tomlinson, Mr. T. Child, and Mr. W. Thornton.

The Bradford Subscription Concert season was opened on October 28, with an Orchestral Concert, the most important part of the programme of which was Dvorák's Symphony (No. 4) in G and Bizet's *petite* Suite "Jeux d'Enfants." Lady Hallé played Spohr's Ninth Concerto, Bruch's Adagio Appassionata (Op. 57), and Zarzycki's Mazurka in G. The vocalist was Madame Nordica, and Mr. S. Midgley accompanied.

Gaul's "Holy City" was performed at Annesley Wesleyan Chapel on October 24, by an augmented choir, the Conductor being Mr. Thomas Ward, and the principals Mrs. Minedew, Miss M. H. Watson, Mr. Charles Blagbro, and Mr. Newton Laycock. Mr. Ralph Rushworth was the Organist.

MUSIC IN AMERICA.

(From our own Correspondent.)

The season of 1892 was auspiciously introduced by a musical performance of more than usual importance and having special significance, for it served at once to make known two new works by Dr. Antonin Dvorák and the great composer himself, whose arrival in this country, as Director of the National Conservatory of Music, has created great enthusiasm, and given a new impetus to the already general performance of his greater works.

On the evening of October 21 this Concert occurred at the Music Hall. After the performance of the National Hymn, by a large and carefully trained body of singers, under the direction of Mr. R. H. Warren, and an ideally beautiful rendering of Liszt's Symphonic Poem "Torquato Tasso," under the lead of Mr. Seidl, the great composer came modestly forward, being gracefully mentioned and introduced by Colonel Higginson. For some minutes the applause was too great to permit the resumption of the musical numbers, but at length the *bâton* of Dr. Dvorák raised in air gave the signal, and the orchestra with great precision, illumined by the fire and force of the Director, whose master spirit they seemed at once to recognise and acknowledge, played, for the first time in America, the Triple Overture—the first, "Nature"; second, "Life" ("Bohemian Carnival"); third, "Love" (Shakespeare's "Othello"). These were listened to with marked attention and received with warm and earnest applause.

The composition is intended to represent musically the emotions excited by the three great creative forces of the universe—nature, life, and love—each being connected in treatment by a certain underlying melodic theme; all three have those characteristics of national tone and folk-song colouring which we are accustomed to in Dr. Dvorák.

The Te Deum which followed was composed expressly for the occasion, and had reference more or less direct to the Columbian festivities, in the midst of which the Concert occurred. It is written for soli, chorus, and orchestra, and had for its interpreters Madame De Vere Sapio, Mr. Emil Fischer, the Dvorák Chorus, which had been specially drilled by Mr. Warren, and which, by the way, showed the skill and care of this excellent chorus-master in a marked degree; and a selected orchestra, taken from the Symphony and Philharmonic Societies. As this composition is soon to be published by Novello, Ewer and Co., and is booked for performance by one or more of our leading choral societies, more extended notice of the work can well be postponed; sufficient to note that on this occasion all united to do well, and the Te Deum added greatly to the pleasure of the evening. As intimated above, the arrival of Dr. Dvorák and this auspicious introduction has intensified the interest in his works. Already the performance of the "Stabat Mater" in Brooklyn, of the Requiem Mass in Boston, and "The Spectre's Bride" in this city are announced, and will be duly noted by your correspondent. The effect of Dr. Dvorák's work at the Conservatory is already felt in the improved character of the music studied, and in every way large results are looked for, tending to the enhancement of musical culture throughout the entire country. Another movement in the right direction has been inaugurated by that indefatigable worker, Mr. Frank Damrosch, which seems likely to be very far-reaching in its valuable results. Mr. Damrosch, recognising the fact "that music contributes more than any other art to brighten and beautify our lives," and believing that nearly every person has a correct ear and a singing voice, decided some weeks ago to organise a People's Singing Class more especially for the benefit of the working people of this and neighbouring cities, having within his scope the ultimate plan of a great people's chorus, by whom may be given the choral works of the masters; fifteen hundred persons responded to Mr. Damrosch's suggestion and have now organised permanently for the purpose intimated; the terms of membership are very simple, the fee trifling, and it would appear that we shall, in a comparatively short time, thanks to the excellent idea of this enthusiastic worker, have a body of singers trained to the point of attempting successfully the great cantatas and oratorios, which have heretofore been left to the more exclusive use of the leading choral societies. That need which in England is met by the great Cathedral and County Festivals has long been sorely felt here, through the lack of such agencies, and Mr. Damrosch's movement will doubtless go a long way toward bringing about the desired end.

Among the forthcoming Concerts of moment—for we are on the verge of an unusually promising season in respect of musical matters—the Church Choral Society announces the new work of Mr. H. W. Parker, "Hora Novissima," which is looked forward to with confident expectations because of the already well-earned fame of this popular composer, who is *facile princeps* among our younger writers; the directors also announce for early dates the "Veni, Creator Spiritus," of Dr. Mackenzie, and the "Stabat Mater" of Dr. Dvorák.

The annual presentation of prizes and certificates awarded at the local examinations of Trinity College, London, took place on October 28, at St. Andrew's Hall, Newman Street, Sir Joseph Barnby being in the chair. In the course of a very interesting and animated address, the chairman referred to the often-asked question, "Is England a musical country?" While admitting to the fullest extent the pre-eminence of this country in the matter of choral performances and the support given them on the part of the public generally, Sir Joseph felt himself constrained to answer the question, on the whole, in the negative. There was not, he pointed out, an equal interest shown in orchestral and in operatic performances, and it was a fact, as notorious as it was lamentable, that in some of our most populous towns weeks frequently passed without musical performances of any kind being given; while there were not more than two, or perhaps three, towns in the United Kingdom which could boast of a complete, permanent orchestra. In this respect, then, this country compared most unfavourably with both Germany and France, where even the most diminutive towns possessed their local orchestral and, in many cases, also their operatic Institutions. Sir Joseph, however, took a very hopeful view of the future, and in view of the zeal and energy displayed by Institutions like Trinity College in the training of executive musicians, and the consequent dissemination of sound musical taste throughout the nation, he looked forward to a greatly improved state of things at a not very distant period. The address was listened to with much interest by a select audience and greatly applauded at its conclusion. The Instrumental and Vocal Examination of the College will commence on the 5th inst. and the Musical Knowledge Examination on the 9th inst.

The well-known viola player, Mr. Grossheim, gave a Concert at Portman Rooms on the 14th ult., a special feature of which was the appearance of Dr. A. C. Mackenzie and Mr. Henschel as pianists. The former, with characteristic kindness, came to play the music composed by him as an accompaniment to Hood's "Eugene Aram," which was recited with much power and weird effect by Mr. Charles Fry. The music is masterly—on account not only of emotional suggestion and significance, but also of the artistic restraint visible on every page. In these days such reticence is rare and attracts attention accordingly. Mr. Henschel took the pianoforte part in Beethoven's E flat Quartet (Op. 16), in which it appears he made a "first appearance" twenty-five years ago at Leipsic, when Mr. Grossheim, as on this occasion, was at the viola desk. The performance was, we understand, intended to be reminiscent of the "days that are no more." But the popular baritone also brought his wife with him, and the gifted pair sang, separately and together, several times, to the great delight of an audience more remarkable for its appreciation than for its numbers. Mr. Grossheim was also assisted by his pupil, Miss E. Herrick, Mr. W. H. Squire, Mr. L. de Reeder, and Mr. G. Clutsam.

For his revival of "King Lear" at the Lyceum Mr. Henry Irving adhered to the precedent adopted in "Macbeth," and continued with "Ravenswood" and "Henry VIII.," of obtaining original accompanying music. Mr. Hamilton Clarke was selected to follow in such a grateful task Sir Arthur Sullivan, Dr. A. C. Mackenzie, and Mr. Edward German. The incidental strains, including a barbaric march in the opening scene, are supplied by Mr.

Meredith Ball, the Conductor of the Lyceum orchestra, so that Mr. Clarke's work has been restricted to the Overture and Entr'actes. Though not intended to be specially illustrative of the phases of the action they respectively precede, the five pieces are in keeping with the subject generally. Thus the Overture in C minor, the *Allegro moderato* in F minor, the *Allegro agitato* (B minor), prefacing the storm act; the subdued *Andante espressivo* (F minor), suggesting *Cordelia* tending her demented father; and the vigorous *Allegro* (D minor), relieved by a plaintive passage for oboe, ushering in the final section of the tragedy, have the merit of appropriateness. Doubtless Mr. Clarke will eventually bind together the movements as an Orchestral Suite.

Mr. Gorski, who gave an Orchestral Concert at St. James's Hall on the 11th ult., has been described in some quarters as a new-comer, but he played here on more than one occasion last season. His first essay was Beethoven's Concerto, in which he displayed very fine technique and a bright, silvery tone, particularly in the *Adagio*. Exception, however, must be taken to his own lengthy *Cadenza*, which he introduced in the first movement, as being eccentric and bizarre rather than classical, and also to the curiously slow *tempo* adopted in the final *Allegro*. The best performance of the evening was that of Bach's Chaconne, which was given with fine breadth of style and almost faultless intonation. A third solo was a Theme with Variations in A minor, by Paganini, with orchestral accompaniment and an introduction by the Concert-giver. The performance was conducted with his customary ability by Mr. Henschel, and the programme included the first movement of Schumann's Overture, Scherzo, and Finale in E (Op. 52), Beethoven's "Egmont" Overture, and the Conductor's expressive Entr'acte, "Ophelia's Death," from his incidental music to "Hamlet."

Miss Ethel Bauer, Mr. Harold Bauer, and Mr. Herbert Walenn, on the 10th ult., at their second Concert of the series at the Hampstead Conservatoire, succeeded in maintaining the interest shown at preceding performances. The programme opened well with Dvorák's String Quartet in D minor (Op. 34), a work instinct with the accustomed energy and freedom of the Bohemian composer and holding attention from beginning to end. Messrs. Bauer and Walenn had as able associates in this composition Mr. Max Gottheiner (second violin) and Miss Winifred Bauer (viola). Miss Ethel Bauer, as pianist, played Brahms's Variations and Fugue on a Theme by Handel very neatly; Mr. Bauer so skilfully executed Franz Ries's Romance in F and "Moto Perpetuo" that the audience insisted upon an encore, and Mr. Walenn was heard to advantage in an Andante by Goltermann. Relief to the instrumental pieces was supplied by the tasteful singing of Madame Isabel Fassett and Miss Daisy Defries.

On Monday, the 7th ult., after an interval of about nine years, "A Moss-Rose Rent," by Arthur Law and A. J. Caldicott, was revived by the German Reed management. There are some very good numbers in the present piece, notably the duet "Along the country side we go," which Mr. Alfred Reed and Miss Fanny Holland were called on to repeat; and Mr. Avalon Collard's "Here's a health to the Gipsy King," a lively drinking song, was well sung. Miss Gertrude Woodall was efficient as *Sir Plumly Partridge's* ward. Mr. Corney Grain as *Sir Plumly Partridge* was as droll as ever, and it is unnecessary to say the piece was received with the usual approval of a large audience. Mr. Corney Grain has added another new Musical Sketch to his *répertoire*, entitled "The Silly Season." Mr. Grain's clever hits at the objects of his satire are received with the usual applause and laughter.

A Concert was given on the 1st ult., at Paddington Baths Hall, Bayswater, by the Westbourne Grove Violin School and Orchestral Society, under the direction, and in commemoration of the professional jubilee of the principal, Mr. White. The programme included Beethoven's "Egmont" Overture, the Allegro from Schubert's Unfinished Symphony, part of Beethoven's First Symphony, and the same master's Pianoforte Concerto, No. 5 (pianist, Mr. C. Hall-Woolnooth). Violin solos were contributed by Miss Lilli Schneider (pupil of the Institution) and the principal. A decided feature of the performances was the participation therein of Miss Marian Veltrino, whose brilliant soprano voice and refined style were displayed to excellent advantage.

Mr. C. E. Miller has given an Organ Recital at the Church of St. Augustine and St. Faith, near St. Paul's, every Monday, at 1.10 p.m., during the past month. The programmes have been confined not only to classical music, but, with few exceptions, to organ music proper, and it is worthy of notice that each Recital has been attended by an attentive audience (composed almost exclusively of men) larger than its predecessor. An Organ Sonata by Rheinberger has formed a feature of each Recital, those already played being Nos. 2, 4, 7, and 8. These Recitals are, we understand, to be continued until Christmas.

On the 17th ult. Mr. B. Mansell Ramsey gave a Lecture at Trinity College, London, on "Pianoforte playing." The lecturer spoke of eminent pianists being very frequently bad teachers, owing to the lack of system, and mentioned the great importance of good teaching from the very beginning. He thought that the great music schools should have a special department for the study of technique, but warned his hearers against over-working the hand; he pointed out that the first duty of a teacher was to enlist the sympathies of his pupil, and insisted on the value to pianoforte players of a study of analytic harmony. Professor E. H. Turpin (the Warden) presided.

A Musical and Dramatic Evening was given at Princes' Hall on the 17th ult., by Miss Lily Twyman. Miss Twyman, who possesses a sympathetic and well-trained voice, recited two pieces, one of which, the speech of the *Veiled Lady* in Milton's "Comus," terminated with the song "Sweetest Echo" (written specially by Mr. Clement Locknane), which served to exhibit the young lady's ability as a vocalist. Miss Twyman was assisted by Miss Kate Tully, Madame Marian McKenzie, Mr. T. H. Lambert, Mr. F. Peachey, Mr. Gilderoy Scott, Mr. Templer Saxe, and Mr. Charles Fry, who contributed two recitations.

That versatile young musician, Mr. Harold Bauer, hitherto known solely as a violinist to all but a very few, gave a Pianoforte Recital at Erard's Rooms on the 2nd ult. He was so successful that some of his hearers were puzzled to say whether he should in future be spoken of as a pianist who plays the violin or as a violinist who plays the pianoforte. Nevertheless, we are of opinion that Mr. Bauer's "bias" is towards the violin. He *plays upon* the pianoforte; he *expresses himself through* the violin. We have said.

Gounod's "Redemption" was given at St. John the Evangelist, Waterloo Road, on Sunday afternoon, the 20th ult., by the Oratorio Choir of the Church. The solos were contributed by Miss Gertrude Izard, Miss Mary Tunnicliffe, Mr. Gilbert Denis, Mr. Blair, Mr. Frederick Winton, and Mr. H. Gordon. Mr. S. S. Martyn conducted, and Mr. Henry J. B. Dart accompanied upon the organ. The work attracted a very large congregation. Spohr's "Last Judgment" was announced for the 4th inst. and Mozart's Requiem Mass for the 18th inst.

Mr. James K. Strachan, of Glasgow, on the 25th ult., gave an Organ Recital at the Hampstead Conservatoire, with Miss Emily Davies to occasionally intersperse the instrumental pieces with songs. The Organist offered examples of various masters, a preference being shown for those of the modern times, particularly of Mr. Alex. Guilmant. Mr. Strachan is an able executant who, to a textually correct reading of the works he undertakes, adds considerable feeling. Among the pieces in which he made a special effect were Grison's Communion in F major, Mailly's "Invocation," in E major, and Guilmant's "Prayer and Cradle Song."

The Christ Church Choral Society, Willesden, has successfully weathered four seasons and has just commenced a fifth. Mr. W. Hubi-Newcombe has been appointed Conductor for the season. The choice of the committee has fallen upon Cowen's Cantata "St. John's Eve," which is in active preparation for the first Concert, to be given shortly after Christmas.

REVIEWS.

Twelve New Carols for Christmastide. Written by Shapcott Wensley. Music by various Composers. [Novello, Ewer and Co.]

The revival of the ancient custom of carol singing at Christmas in England is a noteworthy feature in the musical life of the country at present, and year by year the demand for carols suitable for church or home use shows a strong tendency to increase. Of course, no one would desire the displacement of the old favourites by new ditties, but there is no reason why present-day versifiers and composers should not devote some portion of their talents to the production of carols worthy to take place by the side of "God rest you merry, gentlemen," and "Good King Wenceslas," and the present set, which is issued in a conveniently small form, should therefore receive a welcome, especially when among the composers we find such names as Stainer, Eaton Faning, Garrett, Barnby, Tours, Bridge, and Battison Haynes. While some of these carols are as simple and tuneful as those of traditional origin, others are more developed, combining the characteristics of the anthem and the part-song. In the former category may be placed, as a prominent example, Mr. Myles B. Foster's "The Mother and Child," a very tuneful air; and in the latter, Sir Joseph Barnby's "The Anthem of Peace" and "In the Manger." The last-named is particularly effective, commencing sadly in D minor, but quickly changing to the tonic major, and ending in the most triumphant fashion. Another number in which a good effect is gained by a change from minor is "The Desert," by Miss Emma Mundella, the concluding phrase of this being very charming. The book, which is published at the moderate price of one shilling, may be warmly commended to the notice of those who meditate carol-singing during the approaching Yule-tide. Mr. Wensley's lines are graphic and expressive, but also noteworthy for the simplicity of diction which should be observed in efforts of this nature. The carols are also issued in the Tonic Sol-fa Notation.

Novello's Part-Song Book. Second Series, Nos. 646-649. [Novello, Ewer and Co.]

In these four numbers of a very popular publication we have a series of four charming part-songs by Professor Villiers Stanford, the first three being settings of verses by the late Charles Kingsley. The first, "Soft, soft Wind," is a singularly expressive little piece in which the syncopations in the lower voices have an excellent effect. It is rather chromatic, but it presents no unusual difficulties to a fairly trained choir. The *piano* close is especially charming. The next, "Sing heigh-ho," begins plaintively in G minor but finishes brightly and piquantly in the tonic major. The verses have been set before, but not more appropriately or effectively. "Airly Beacon" is rather sad in character, but this is necessitated by the words, which are a lament for a lost love. There is a decided madrigalian flavour in the music, with its points of imitation and generally independent part-writing. The last of the set is "The Knight's Tomb," words by Samuel Taylor Coleridge; it is a very mournful strain in G minor, with a somewhat startling, but undeniably effective climax in which, within half-a-dozen bars, we pass through the keys of F minor, D flat, A flat, and C minor, back to the dominant and tonic of the original, the final chord being in the major. Altogether these part-songs may be regarded as among the most artistic examples of their kind.

The Cathedral Psalter (Public School edition). [Novello, Ewer and Co.]

Only a few words are needed to introduce this handy edition of a very popular Psalter to the notice of those whom it may concern. The Cathedral Psalter was quickly recognised as combining the merits of several earlier pointed versions of the Psalms, and has now become a standard work in choirs and places where they sing. The only peculiarity in the latest edition now before us is that indications are given as to the verses or half-verses which should be sung by choir and congregation together or by choir alone. The contrasts thus obtainable are very effective and impressive, and the present edition will be found to be of very great value alike to those who have to conduct as to those who take part in the daily service in our public schools, as the means not only of a better but a more devotional rendering of the Psalms.

Christmastide Carols. Second Series. Words by the Rev. Bernard Reynolds. Music (old French melodies) harmonised by George C. Martin. [Novello, Ewer and Co.]

These carols, eight in number, possess the quaint, old-world flavour which is generally found so alluring at Christmas. In harmonising ancient or traditional tunes straightforward simplicity and avoidance of modern chromatic chords and progressions are desirable, and Dr. Martin has recognised these points, though in all instances he employs the scale progressions now in use rather than the ancient modes, which to many ears sound harsh and unpleasant. The carols are all as unpretending as they are tuneful.

FOREIGN NOTES.

The funeral obsequies of the late Robert Franz, the representative composer of the modern German *Lied*, took place on October 27, at Halle, in the presence of the Municipal and Academical dignitaries, as well as of the Academical and Musical societies of the town. At the grave side, which was decked with innumerable wreaths and floral offerings, several chorales of the deceased master's composition were sung, under the direction of the Musical Director of the University, Herr Reubke; the musical portion of the proceedings concluding with Chopin's Funeral March. The mortal remains of the composer were laid at rest by the side of his wife, who had preceded him in death two years ago.

The municipal authorities of Halle have decided to name one of the principal streets of the town "Robert Franz Strasse."

A commemorative performance in honour of the late Robert Franz was given on the 1st ult. by the Berlin Loewe-Verein, on which occasion a number of Franz's songs obtained a hearing. Dr. Runze, the President of the Society, delivered an interesting discourse on the merits of the departed musician.

The *Gazzetta Musicale* of Milan contains the following interesting information, furnished to it by a Vienna correspondent: "A magnificent work on the Exhibition is just now in course of preparation, and will be published simultaneously in Vienna and in Paris. It will be a book edited by all the able experts who have contributed to the excellent artistic result of the Exhibition—viz., Professor Adler (representing Austria), Professor Fleischer (Berlin), Dr. Glossy (Vienna), Drs. Trautmann and Vandberg (Munich), M. Bock (Russia), M. Régnier (France), &c. The book will be written in three languages—viz., German, French, and English, and be illustrated by a great number of phototypes representing the most precious objects in each section, as well as portraits of those persons who have worked hard for the success of the Exhibition, pictorial reproductions of dramatic scenes, views of the Exhibition buildings, &c. The principal editorship is in the hands of Herr Schneider, who has been for a long time the editor of the journal *Die Illustration*.

A performance of Liszt's Oratorio "The Legend of St. Elizabeth" was announced to be given by the Berlin Wagner Society at its first Concert this season, on the 21st ult., under the direction of Herr Klindworth and with the co-operation of the choir of the Berlin Teachers' Association.

Mr. Eugene d'Albert, the well-known pianist-composer, has completed an opera, entitled "Der Rubin," and has also written a new Pianoforte Concerto as well as a String Quartet, which latter is expected to be shortly performed for the first time at Berlin, under the auspices of Dr. Joachim.

Rubinstein's ballet "Die Rebe" and a one-act comic opera by the same composer, entitled "Unter Räubern," will be performed for the first time at the Berlin Royal Opera during the present season. The last-named work was first brought out, under Rubinstein's direction, in 1883, at the Hamburg Stadt-Theater, when it met with a *succès d'estime*, which the writer of these Notes, who was present on the occasion, thinks was all that the work merited.

Gounod's comic opera "Philémon et Baucis" was produced, for the first time in Berlin, on October 28, at the Kroll'sche Theater, by a company of French artists. The charming work was greatly appreciated by the audience, and the performance itself is described as an excellent one. Herr Zschoppe was the Conductor.

Alexander Ritter's one-act opera, "Der faule Hans," was performed for the first time at the Dresden Royal Opera, on the 10th ult., and met with an enthusiastic reception. Herr Ludwig Hartmann, the eminent Dresden critic, speaks in terms of the highest praise of the altogether exceptional merits of the work.

An excellent first performance is reported from Berlin of the new opera by Herr Felix Weingartner, "Genesius," which took place at the Royal Opera on the 15th ult. The libretto (from the pen of the composer) places the action at the period of the Emperor Diocletian, and deals with the tragic fate of some of its personages who had embraced the Christian religion. The music wedded to this somewhat sombre subject is said to be full of dramatic energy, and masterly in its orchestration. The principal solo parts were interpreted by Mesdames Sucher and Ritter-Götze; Herren Sylva, Betz, and Bulss. The audience appeared to be divided in their appreciation of the new work, the composer of which was, however, recalled after every act.

Count Tasca's opera, "A Sancta Lucia," was produced in Berlin, on the 16th ult., with much success.

The one hundredth performance of Mascagni's "Cavalleria Rusticana" was recorded on the 7th ult. at the Royal Opera of Berlin.

The first performance, at the Munich Royal Opera, of Berlioz's "Les Troyens," is announced to take place on the 15th inst., under the direction of Capellmeister Levi.

At the first Concert of the season, given by the Leipzig Liszt-Verein, under the conductorship of Herr Richard Strauss, of Weimar, the programme included Liszt's "Faust" Symphony, as well as a Symphonic Poem, entitled "Macbeth," from the pen of Herr Strauss, which met with a most enthusiastic reception.

An important new choral work, entitled "Manasse," by Herr F. Hegar, was performed with much success at one of the recent Gürzenich Concerts, in Cologne, under Dr. Wüllner's *bâton*.

A bust of Auguste Dupont, the late eminent Professor at the Brussels Conservatoire, has just been unveiled at that Institution.

The four hundredth performance of Mozart's "Le Nozze di Figaro" was recorded on October 30, at the Berlin Royal Opera, where the work was first performed in 1790, without, however, producing any very marked impression.

Herr Felix Mottl, the eminent Bayreuth Orchestral Conductor, has just completed a one-act opera, entitled "Kaiser und Dichter," which is to be produced, ere long, at the Carlsruhe Court-Theatre, where the composer occupies the post of principal Capellmeister. The idea of the one-act opera is evidently finding favour in many quarters.

The Berlin Conzerthaus, an Institution founded twenty-five years ago, has just given its five thousandth Concert performance. Herr Bilse, the veteran Berlin Capellmeister, although now retired from active service, once more wielded the *bâton* on this occasion, he having been the Conductor of the Conzerthaus performances for a period of eighteen years.

Anton Rubinstein's important Biblical opera, "Moses," is to be produced this winter at the Stadt-Theater of Brünn, an Institution which, under its energetic and enterprising new director, Herr Adolph Baumann, is assuming an artistic importance it never before possessed. Rubinstein will himself conduct the performance of his work.

The first performance in Germany of M. Massenet's opera "Werther" took place on the 13th ult., at the Weimar Court Theatre, the titular part being sung by Herr Giessen, *alias* Buff, a grandson of Charlotte Buff, the original of Goethe's *Lotte*, in "Werther's Leiden." M. Massenet's work was, however, somewhat coolly received, the second act only meeting with considerable appreciation and applause.

M. Arthur Coquard's scène lyrique, entitled "Christophe Colomb," successfully produced last year at M. Colonne's Paris Concerts, is shortly to be performed at the Carlo Felice Theatre of Genoa, the native town of the great navigator.

M. Alfred Bruneau, the composer of "Le Rêve," has completed the score of his new opera, "L'Attaque du Moulin," the libretto of which, by M. Louis Gallet, is founded upon a story by M. Zola. The new work is to be brought out at the Paris Opéra Comique.

Mdlle. Augusta Holmès, the well-known composer, residing in Paris, has written an opera, entitled "La Montagne Noire," which may possibly be accepted for performance at the Grand Opéra.

Fräulein Lola Beeth, of the Imperial Opera of Vienna, gave some very successful representations of the part of *Elsa* in "Lohengrin," at the performance of that work at the Paris Opéra last month.

The children of the late M. Victor Wilder have presented to the library of the Paris Opéra a number of most rare operatic scores, forming part of their father's collection, and including, amongst others, "La Buona Figliola," by Piccini; "Le Maître de Musique," "Tracollo," and "La Serva Padrona," by Pergolese; "Les Deux Comtesses," by Paisiello; and "La Poupée," by Jomelli.

The first performance in France of Wagner's "Der fliegende Holländer" was announced to take place on the 27th ult., at Lille. The Bayreuth master's early work has, however, been performed in the French language before this—viz., in the translation by Ch. Nuitter and Jules Guilliaume, at the Théâtre de la Monnaie, Brussels, on April 6, 1872.

The forthcoming production, at Milan, of Verdi's "Falstaff" continues to furnish the leading topic of conversation in Italian musical circles. The principal parts will be in the hands of Messrs. Maurel, Moretti, and Pini-Corti; Mesdames Stehle, Zilli, and Pasqua. The veteran Maëstro will himself conduct the first performance. The work is without an overture or prelude of any kind, a few bars of orchestration serving as an introduction to each of the three acts and six tableaux into which the opera is divided. The performance will occupy not more than an hour and a half.

Signor Arrigo Boïto's long talked-of opera "Nerone" is reported, in some Italian journals, to be actually finished, and its performance at no very distant date is considered by these informants as certain. Meanwhile, the successful composer of "Mefistofele" himself appears to maintain a strict silence upon the subject.

A new opera, "A Cannaregio," the composer of which is a Venetian nobleman, Count Carlo Sernagiotto, is to be brought out during the carnival season at the Teatro Verdi, in Padua. The work had been presented at one of the competitions instituted by Signor Sonzogno, and while being commended by the judges had failed to obtain a prize.

According to Italian journals, Signor Mascagni has handed to Signor Sonzogno the complete score of a new one-act opera, "Vestitia," this being the fourth operatic work written by the young Maëstro in the space of little more than two years!

A brilliant success is reported from Verona of a new opera, entitled "La Tradita," brought out last month at the Ristori Theatre of that town. The composer, who conducted the performance, is a young Maëstro, Signor Cusinati, hitherto unknown to fame. The natural anxiety on the part of the leading Italian towns to discover another Mascagni in their midst may have influenced in a measure the enthusiastic verdict pronounced by the audience on this occasion.

A Cantata, entitled "Andromède," by M. Smulders, ex-pupil of the Liège Conservatoire, was performed last month at the annual public *séance* of the Brussels Académie des Beaux-Arts, where it attracted the attention of all connoisseurs present, who pronounced it to be the work of a highly gifted and promising young composer.

The new four-act opera "Gurin," by the Spanish composer Thomas Breton (alluded to in our last number), met with a good reception upon its recent first production at the Royal Opera of Madrid. The performance is described as having been an excellent one.

The one hundredth performance of Tschaikowski's opera "Eugène Onegin" is about to be given at the Marie Theatre of St. Petersburg.

CORRESPONDENCE.

TOO MUCH HARMONY.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In your May number occurs a well-digested and instructive article under the heading "Too much Harmony." The criticism is made as generally applicable, and may, presumably, be so accepted by the various Schools of Music. It is not pretended here to controvert any portion of the article; but the regret may be expressed that no remedy is suggested to correct the fault complained of; nor, as far as attentive examination of subsequent issues has served, has any movement been discovered in that direction. Would a return to the *Regola d'Ottava* (Rule of the Octave), and its treatment as practised in the four Conservatorios of Naples, perhaps assist us to get out of the slough of despond? I refer to the harmonisation classified by Dr. Piêtro Lichtenthal as the *Accompagnimento Moderno* which was adopted by Fedele Fenaroli in his admirable *Partimenti*, and which he probably received as an inheritance from his master Francesco Durante. But either of the examples given in Lichtenthal's learned *Dizionario della Musica* might serve the same purpose, if the method of writing original melodies to the single upper part—which we might call *Canto primo*—were adopted. Then after sufficient practice another part might be added, which one might call *Canto secondo*. The addition of yet another part—*Tenore*—would complete the four parts, including the *Basso* with its *Numbers*, which, of course, would have to be respected by the student of counterpoint. This method cultivates the invention of *Melody*, of which the further advantages would be facilitation of the study of the *Seven Cleffs* and the observance of what the French call *la carrure des phrases*. The latter involves a regard of *Rhythm* without which music cannot be endured for any length of time, is vague, and produces *ennui* and nervous annoyance.

There may be too much melody, but that rarely happens; the educated musician can easily provide a corrective for an over-facile invention, for all melody fit for the ears of civilised people is based upon harmony, either understood or expressed. The cultivation of melody is doubtless the corrective of "Too much Harmony."

With great respect, I am, yours truly,

Albert G. Emerick.

Philadelphia, October 20, 1892.

"THE MUSICAL GRADUATES UNION."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have read with interest the article in your November number upon the "Musical Graduates Union," and trust you will allow me to venture a friendly criticism.

The circular quoted in the article, after distinctly limiting the Union to musical graduates and holders of honorary degrees of Universities within the British Isles, says in the succeeding paragraph that "the Union should be very comprehensive and include all British Graduates." I take this to mean the Musical Graduates of all British Universities. Two courses are open to the promoters of the scheme—either to enlarge its boundaries and invite the co-operation of the Musical Graduates of every British University, or to revise the circular and confine the pretensions of the scheme within their natural limits. As it stands, the circular is liable to mislead the public.

The statement that an "opportunity is afforded to all the 'regulars' of the musical world of enlisting under their proper leaders" has probably been written without due consideration of its meaning. The scheme is for a "Union of Musical Graduates and Holders of Honorary Degrees in Music of Great Britain and Ireland"—nothing more and nothing less. It may include gentlemen who exercise other occupations than music, and it does certainly exclude some of the brightest ornaments of the musical profession. Coming down to the question of musical titles: It excludes the holders of diplomas from the R.A.M., an Institution which has no power to grant degrees.

The writer speaks of "degrees *legitimately* conferred in this country." Are there degrees *illegitimately* conferred in this country?

To return to the circular, I am afraid the annual calendar of the Union would not be an infallible guide "to the public generally, the clergy in particular, and the authorities of our educational institutions." A University degree is not a guarantee that a man is capable of playing the organ or of training a choir, and it cannot be accepted as a distinct proof that he can teach any specified instrument. It is a hopeless task to attempt to squeeze the musical profession into the University bottle.

I cannot close my letter without pointing out that the unchartered colleges have played an important part in the development of musical culture throughout the kingdom. They have done far more good than harm. Their multiplication and continued success are evidence of musical activity, and it would be better if the energy—worse than wasted in abusing them—was spent in efforts to secure their regulation by law.—I am, &c.,

Henri C. Hemy,
Mus.B., Trinity University, Toronto.

27, Loraine Place,
Newcastle-upon-Tyne.

[The Union, as far as we understand its proposals, has not the smallest intention of trying to label its members as superior in quality to other musicians. It would simply afford a means of gauging the value of their degrees. But surely our correspondent must admit that there is *some* virtue or charm in being squeezed into a "University bottle," otherwise how can he account for the late rush for degrees of all sorts, good, bad, or indifferent, and the actual assumption of sham degrees which is occasionally found? He has apparently (in a weak moment) allowed himself to be squeezed into a "University bottle."—Ed.]

THE MUSIC OF WATER.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—As Mr. Rowbotham avows himself the author of the article on "The Music of Water," and defies me from the impregnable cover of his "History of Music," there is nothing left for me to do but to raise the siege. Sooner than accept his challenge I will retract all my criticism and consent to believe that any well-educated rivulet can execute not only the trill, with and without turn, but all the ornaments known to musicians, from the Plain-beat to the Shaked Elevation and Double Relish.

In return for this sacrifice of my own convictions Mr. Rowbotham must allow me to differ with him—quite gently—in almost every assertion he makes in his letter to you. I did not say that sticks and stones were one of the four elements of Nature; I did not load either him or Professor Tyndall with abuse; I did not profess myself the only person knowing anything about the matter; I did not even write anonymously, but over my usual and tolerably well-known signature. I can, however, sincerely compliment Mr. Rowbotham upon the felicity of his opening quotation: "Too much of water hast thou, poor—

"F. C."

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

B. V. S.—*Three articles on Beethoven's Sonatas for violin and pianoforte, by Professor Niecks, appeared in the* Monthly Musical Record *for July, August, and September,* 1890. *We know of no others.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Altrincham.—On Sunday, October 30, a new Sacred Cantata, *The Lord is risen*, was produced in St. John's Church, Altrincham. The work has been composed by Mr. W. H. Maxfield, the literary portion having been contributed by Mr. J. Stuart Bogg. The solos, &c., were taken by Mr. H. Stanley, Miss Stanley, Miss Kate Stanley, Mrs. Dobson, Mr. Alfieri, &c. At the close the Rev. F. Wainwright thanked Mr. Maxfield, Mr. Bogg, and the members of the choir for their services.

Basingstoke.—Mr. H. E. Powell gave his first Subscription Concert in the Town Hall on Tuesday, October 25. The programme consisted of part-songs and vocal solos sung by the Queen Vocal Quartet (Miss Mina Rees, Miss Amy Sargent, Miss Mary Hutton, and Miss Lucie Johnstone), and instrumental trios and solos played by Mr. H. E. Powell (pianoforte), Mr. Charles Griffiths (violin), and Mr. James Griffiths (violoncello), comprising movements from Reissiger's Trio in E (Op. 85), Hummel's Trio in E flat (Op. 93), and Rubinstein's Sonata in D for violoncello and pianoforte (Op. 18). Mr. F. Sewell Southgate acted as accompanist.

Bedford.—On the 11th ult. Mdlle. de Nolhac, of the High School, gave a grand evening Concert in the Town Hall, assisted by Madame Marian McKenzie, Mr. Templer Saxe, and Mr. Edgar Haddock (violin), Mr. P. H. Diemer acting as Conductor. The first piece, Grieg's Pianoforte and Violin Sonata in G (Op. 13), served at once to show Mdlle. de Nolhac's talent as a pianist, her brilliant execution, as exhibited both in this and subsequent selections from Chopin, Weber, Liszt, and Schubert, being specially remarkable. Mr. Haddock pleased greatly, his own compositions (a Norwegian Ballade and Capriccio Étude) being, perhaps, the most highly appreciated. But what delighted the audience most was the singing of Madame McKenzie and Mr. Saxe.

Blackburn.—Dr. Parry's *Judith* was given by the Philharmonic Society, in the Exchange Hall, on the 11th ult. In addition to the choir of the Society and a band including a considerable number of Sir C. Hallé's orchestra (led by Signor Risegari), Miss Medora Henson, Mrs. Tomlinson, Mr. Piercy, and Mr. Ffrangçon Davies had been engaged as principal vocalists. The performance, which was very well received, was creditable throughout to all concerned, and Mr. Tattersall, the Conductor, is to be congratulated on so satisfactory a presentation of the work.

Crewkerne.—An Organ Recital was given in the Parish Church on the 7th ult. by the Organist, Mr. L. A. Brookes. The following pieces were played: Offertoire in F minor, R. H. Pearce; "Meditation," Gottschalk; "On mighty pens" (*Creation*), Haydn; Andante in C, H. J. Brookes; Prelude and Fugue, Mendelssohn; Pastoral Symphony, Handel; "Ora pro nobis," Piccolomini; Russian March, S. Clarke.

Croydon.—In connection with the Conservatoire of Music, Miss Alice G. Carr gave a successful Pianoforte Recital in the Small Public Hall on the afternoon of the 19th ult. The programme included Fugue in B flat (Brahms), Variations in E flat, Op. 35 (Beethoven), Scherzo in B flat minor (Chopin), Fantasia "Rigoletto" (Verdi-Liszt), and short pieces by Heller, Rubinstein, and J. F. Barnett. Miss Carr proved herself a capable performer, and gave a satisfactory account of each number. Miss Waite sang in a charmingly unaffected manner songs by Godard, Saint-Saëns, and Amy E. Horrocks. Though obviously suffering from a cold, she displayed a good voice and a careful style. Mr. R. I. Rowe was a good accompanist.

Devonport.—Dvorák's *Stabat Mater* was performed by Mr. S. Bradbury and his admirable Stoke Musical Society, at the Public Hall, on the 9th ult. The performance was an unequivocal success. The chorus, a fairly strong one, was well-balanced and well-trained; it was supported by a good orchestra, and the hall was filled by an enthusiastic audience. Four capable soloists appeared, Miss Katie Quance, Miss Agatha Symons, Mr. Dean Trotter, and Mr. T. W. Balhatchet. Mr. G. Hele, jun., was at an American organ, and Mrs. G. C. Bath at the pianoforte.

Dover.—On the 14th ult., at the weekly practice of the Dover Choral Union, Sir Herbert Oakeley was present, and gave some hints as to the rehearsal of his Jubilee Lyric Cantata. After the practice he said: "It is a pleasant duty to thank you for the trouble taken with my music, and to assure you that I appreciate the honour of its selection at your forthcoming Concert. I may take this opportunity of mentioning that, having accepted the office of Vice-President of your Society, I shall take interest in its present and future, as, indeed, is its due, were it only for both compliments you have been kind enough to pay me."

Frome.—An Organ Recital was given in the Wesleyan Chapel on the large four-manual instrument, on Thursday, the 10th ult., by Mr. R. H. Pearce, of Bruton. Vocal pieces were contributed by Mrs. Kelson, Miss Snowcroft, and Messrs. Tucker and Welham. The following pieces were played by Mr. Pearce: Fantasia in D minor, Sir R. Stewart; Andante (from Oboe solo), R. H. Pearce; Bourrée (from first Organ Concerto, second set), Handel; Lieder ohne Worte (Nos. 1 and 27), Mendelssohn; Offertoire in G minor, R. H. Pearce; (*a*) song, "Guardian Angels," Handel; (*b*) Marche Hongroise, Schubert; Prelude and Fugue in A minor, Bach; Improvisation.

Gloucester.—The first of the winter series of free Recitals took place in the Cathedral on the 10th ult., when an overflowing congregation occupied the nave. Organ solos were given by Mr. Lee Williams and Mr. Capener, and vocal solos by Mrs. Creser and Miss Montgomery. A large voluntary choir of ladies and gentlemen belonging to the Festival Class and Choral Society sang some Anthems by Sullivan, Woodward, and Handel. A notable feature was the singing of Lord Tennyson's "Crossing the Bar" (Dr. Bridge) by a quartet of voices placed in the choir of the Cathedral, which produced an exquisite effect.

Lincoln.—Mrs. Barraclough's fifty-third Concert took place on October 27, in the Masonic Hall, the performers being Mesdames Mary Davies, Clara Samuell, Antoinette Sterling; Messrs. Durward Lely and Plunket Greene; flute, Mr. H. Nicholson; pianoforte, Señor Albeniz; Conductor, Mr. Sidney Naylor.

Linsdale.—At a Festival Service held on October 28 (the Feast of St. Simon and St. Jude) the choir of St. Barnabas Church sang Gaul's *Holy City* with orchestral accompaniment. The solos were well rendered by the Rev. D. Hurst-Jones, the Rev. F. Bell, and two choristers. The choruses were sung with great precision, and everything went smoothly under the able conductorship of the Choirmaster, the Rev. D. Hurst-Jones. Mr. Sidney H. Lloyd skilfully presided at the organ.

Windsor.—The Gentlemen of the Choir of St. George's Chapel Royal and Her Majesty's Private Chapel, Windsor Castle, gave their Annual Evening Concert in the Hall of the Albert Institute, on Thursday, October 27, at which H.R.H. The Princess Christian and her daughter, the Princess Victoria of Schleswig-Holstein, were present. There was a very large audience. The performers consisted of the soprano choristers; Messrs. F. Marriott, J. H. Stilliard, Percy Coward, E. M. Cockaday, T. Hunt, W. Clinch, H. Stubbs, C. A. Starkey, J. Fred. Whitehouse, W. Bell Kempton, G. Stubbs, and David Humphreys. Violin solos were played by Mr. Hubert Hunt, the accompanist was Mr. Martin Ackerman, and Sir Walter Parratt conducted. Sir George Elvey, Dr. C. V. Stanford (Professor of Music at Cambridge University), and Dr. C. H. Lloyd (Precentor of Eton College) attended and conducted performances of several of their compositions, amongst which were four new Part-songs by Professor Stanford (from manuscript copies), sung in public for the first time. Professor Bridge (of Westminster Abbey) had expressed his intention of being present, but was unavoidably prevented from coming at the last moment.

Choir Appointments.—Mr. Charles A. Cooke (Alto) to St. Peter's, Belsize Park.—Mr. Munro Davison, principal Alto to the Temple Church.—Mr. A. F. Thornborough (Tenor) to Chester Cathedral.

Organ Appointments.—Mr. Stanley Chipperfield, Organist and Choirmaster to Hobart Cathedral.—Mr. Maurice Davies, Organist to the Parish Church and Music Master at Spier's School, Beith, N.B.—Mr. R. J. Pitcher, Organist to St. John's Church, Lowestoft.—Mr. A. Loraine Holloway, Organist to St. John the Evangelist, Boston, U.S.A.

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44. The Hymn of peace. Two-part .. .. .. W. H. Callcott
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46. Dwellers of the spirit land. Two-part .. .. .. O. Barri
47. 'Tis summer. Two-part .. .. O. Barri
48. O! come to the grove. Two-part .. .. O. Barri
49. The snow. Two-part .. .. O. Barri
50. Come back. Two-part .. .. O. Barri
51. A Christmas carol. Two-part .. .. .. C. Gounod
52. The midnight bell. Two-part .. .. .. J. L. Roeckel
53. Where the scented violet. Two-part (The Magic Well) F. Abt
54. See, the star of eve. Two-part (Elfin Knight) .. I. Gibsone
55. The cuckoo kept calling. Two-part (Elfin Knight) I. Gibsone
56. Come, let us go. Two-part (Elfin Knight) .. I. Gibsone
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58. We are only village maidens. Two-part (May-tide) P. Mazzoni
59. John Peel. Two-part (Hunting song) .. .. D. Pentland
60. O! come hither. Two-part (Sacred) .. .. Henry Smart
61. O! give thanks. Two-part (Sacred) .. .. Henry Smart
62. O! praise the Lord with me. Two-part (Sacred Mendelssohn
63. Hark! the hunter's merry horn. Two-part .. L. Zamboni
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101. From Oberon in fairyland. Three-part .. .. .. Steven
102. Blow, gentle gales. Three-part .. .. Bisho
103. Hark! Apollo strikes the lyre. Three-part .. .. Bisho
104. The winds whistle cold. Three-part .. .. .. Bisho
105. The chough and crow. Three-part .. .. .. Bisho
106. Sound the loud timbrel. Three-part .. .. .. Aviso
107. Ye shepherds tell me (The wreath). Three-part Mazzingh
108. Harvest home. Three-part .. .. .. Bishop and Foste
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110. O! find a song. Three-part (Summer Night) .. .. E. Aguila
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122. Roll on, fair orb. Three-part .. .. .. Beethove
123. In Thee I trust. Three-part (Sacred) .. .. .. Hande
124. Ring on, sweet bells. Three-part .. .. .. C. Gouno
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137. A lady fair (Villanelle). Three-part .. .. Niedermeye
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139. O! skylark for thy wing. Three-part .. .. Mendelssoh
140. Light as fairy foot can fall. Three-part .. .. .. Webe
141. The evening bell. Two-part.. .. .. Zambo
142. Haste thee, boatman. Two-part .. .. .. F. Kücke
143. On the margin of that river. Two-part .. .. Henry Sma
144. Bird of the morn. Two-part.. .. .. .. Henry Sma
145. Wandering wind. Two-part.. .. .. .. Henry Sma
146. Song of the sea breezes. Two-part .. .. J. L. Hatto
147. Heavenly music. Two-part .. .. J. L. Hatto
148. Adieu, ye woodlands. Two-part .. .. F. A
149. Nightingales are singing. Two-part .. .. .. F. Al
150. Sing to me, gondolier. Two-part .. .. .. C. Gounc
151. Now, merry fays. Two-part .. .. C. Gounc
152. The voices of Spring. Two-part .. .. Offenbac
153. The haymakers. Two-part .. .. Offenbac
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155. In Thy service. Two-part (Sacred) .. .. .. J. Blockl
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170. The gipsy home. Two-part .. .. Herbert Fost
171. Three vivandières. Three-part .. .. F. Schi
172. Peace. Two-part .. .. Sir Julius Benedi
173. Sing, pretty maiden. Three-part (Maritana) .. .. Walla
174. Angelus. Three-part (Maritana) .. .. .. Walla
175. Pretty gitana. Three-part (Maritana) .. .. .. Walla
176. Alas! those chimes. Three-part (Maritana) .. .. Walla
177. Turn on, old time. Three-part (Maritana) .. .. Walla
178. God save the Queen. Three-part .. .. .. Nation
179. Say, sad heart, why art thou beating? Two-part .. F. A
180. Eve's lamentation. Two-part .. .. .. M. P. Kin
181. Thy spirit is near. Two-part .. .. .. Henry Sma

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MUSICAL STANDARD.

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ENGLISH CHURCHMAN.

The music is descriptive, and the beautiful harmonies will well ay a careful study of the parts. The whole concludes with the grand rus, "The Lord, even the most mighty God," while, if sung in a rch, the inspired Nunc dimittis will, as is justly observed, be found not unsuitable end for this scene of joyful and triumphant adoration."

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